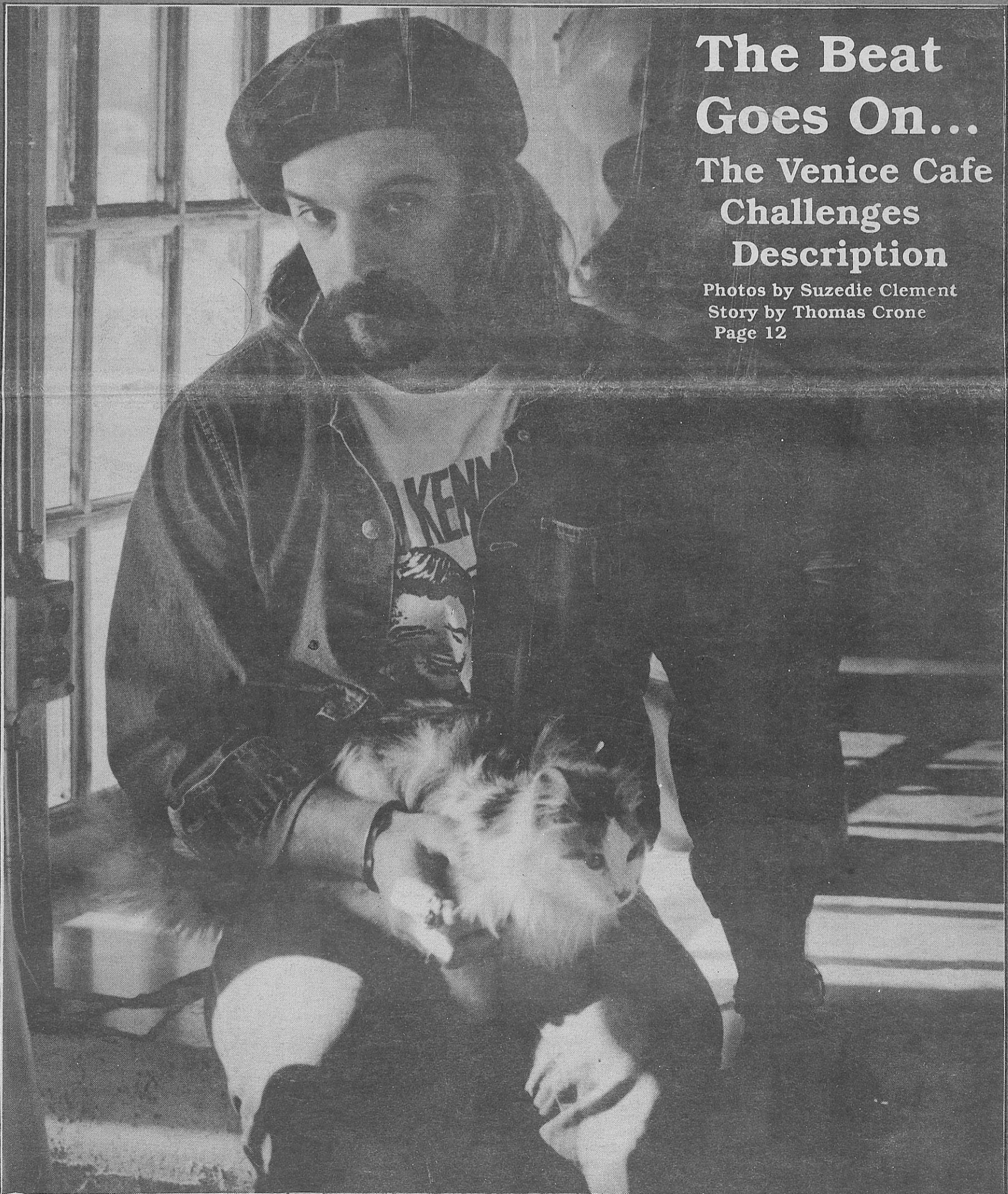


# The Journal

Webster University's Student Newspaper  
January 19 - January 25 Volume 24 #1



## The Beat Goes On... The Venice Cafe Challenges Description

Photos by Suzedie Clement  
Story by Thomas Crone  
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## The Case For Divestment

The first concern listed by the Association of Black Collegians, in its ten-point proposal to the Administration and Trustees last fall, may be the one with the most far-reaching implications.

The request itself is worded simply enough:

*We, the Association Black Collegians, request that Webster University break all ties with companies that have financial interest in South Africa. We ask that the University divest any monies that they now have in this apartheid country, and continue to disassociate themselves until equality is restored in South Africa. Proposed date: 1-89.*

However, when dealing with the politics of any foreign nation, critics will contend that stepping on sovereignty is akin to committing the highest sin against another land. This theory, of course, is flexible in the non-abstract.

Grenada was a threat to the U.S., and therefore was subject to an American invasion. Libya has proved to be a resounding terrorist nation, and attacks upon its soil is, on occasion, necessary. At least that's how the official line reads.

But when the subject of South Africa is raised, certain elements of the American right and center behave with extreme contempt for the use of even economic sanctions toward pressuring the Botha Administration into real change.

These national arguments certainly filter down to a collegiate level, where the debate takes on different forms of discourse. After all, how political should the University be? How subject is it to the demands/requests of interest groups? Particularly how subject is it to student demands/requests?

The questions raised on the collegiate problem have been argued for 25 years, with varying degrees of radicalism and response. And the current debate of South African divestiture has, unbeknownst to even those working for it, been around equally long.

And the arguments made against divestiture often sound more than a bit reminiscent of those sounded a generation ago.

As an example, in April of 1968, the Administration of Princeton University raised this question to students working for divestment:

*For example, are the long-run interests of black people everywhere best served by our not retaining a small*

*amount of the stock of a company which does business in South Africa but which on balance, has a highly progressive philosophy of management and race relations?*

That the same question can be asked almost 20 years later would seem to indicate that allowing the liberal white corporate leaders the responsibility of change is inane. Granted, some companies there do have better working standards than other corporations, but these slight differences in style do not make for a substantial rebuttal.

And while individuals, and some bodies, do not consider full divestment a positive step, other specific concerns have been raised by the Webster University Administration, and assumedly the Board of Trustees.

They question what specific evidence is necessary to say a company "does business" with South Africa. Questions also arise as to whether the University can find dissimilar investments with an equal rate of return.

On the first concern, many companies unabashedly "do business" with South Africa. To argue that it is impossible to definitely ascertain whether a corporation is involved there is insulting to those who have fully researched the matter.

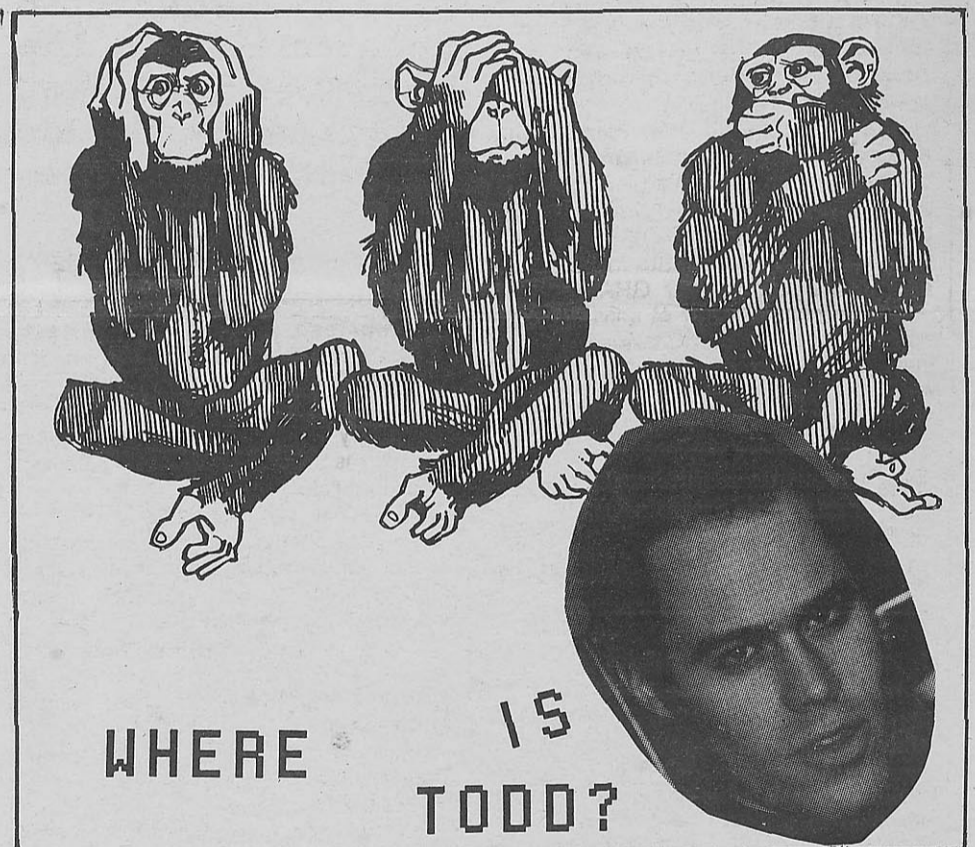
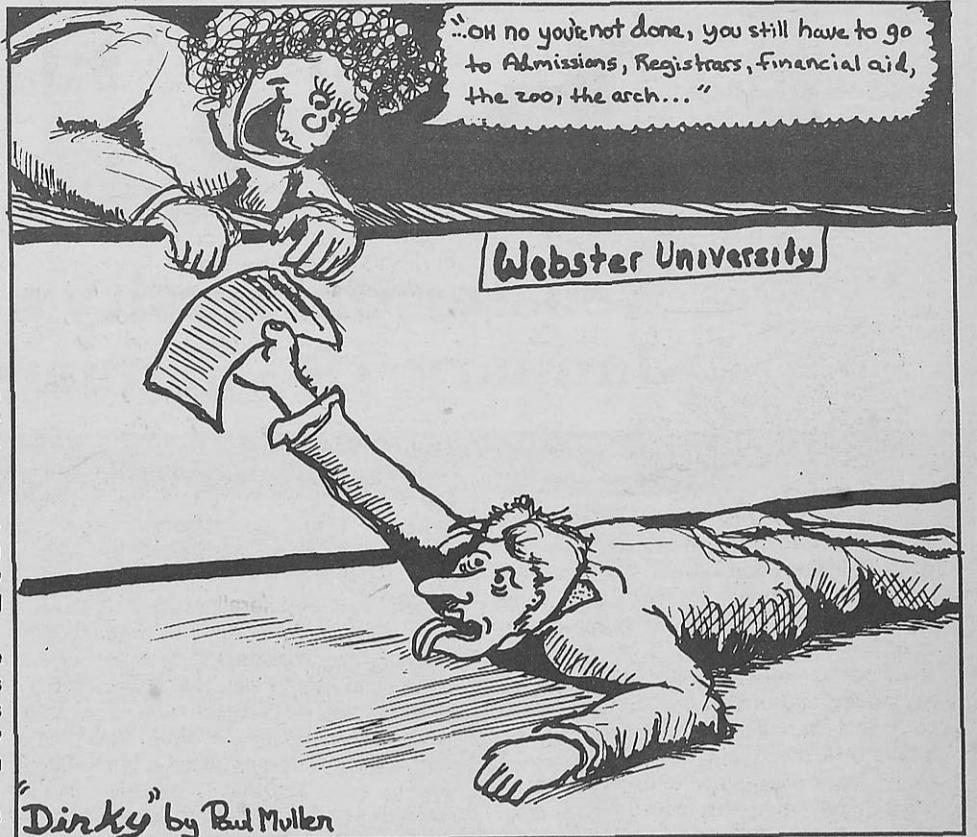
Due to the incestuous nature of international capitalism, there may be some doubt about certain companies, but that is not persuasive enough evidence.

As for the second major concern, the morality of divesting in many ways makes up for the minimal dollar loss. After all, the total amount of questioned funds is only in the neighborhood of 6% of the school's investments.

No one is arguing that Webster University is going to topple Pk Botha with the removal of its stock in Ford, Kimberly Clark, IBM, Phillip Morris, et al. But the significance of each school that does make that move is impossible to calculate.

Another non-official concern among activists remains that the leadership of the ABC proposal will be, by and large, graduating in May. But with the arrival of Students Acting Against Apartheid, it can be hoped that lack of speed won't be an issue.

And while the original target date may have been hasty, it's time to see real action taken on the issue. Not next semester, or next fiscal year, but now. TC



## Journal Submissions Policy

Anarchy may, or may not, work in the greater world we live in, but for a college newspaper staff, it's impossible. Therefore, the editors would like to take this time to explain the proper format for contributions during the coming semester.

Letters to the editor are the most frequent submissions, and basically the easiest to explain. Simply send your (preferably typewritten) thoughts to the paper in care of the *Journal*, room 247A, Sverdrup Complex.

All letters must be signed, and the deadline arrives on the Monday before publication. This should allow for enough time to peruse the new issue. We fully expect that you will.

A more in-depth opinion piece, the **guest opinion**, is generally solicited by members of the editorial staff. However, that was not the intent of the original idea, which was to give all members of the university community a chance to write substantial pieces on topics of their choice.

The editors also reserve the right to label lengthy letters (those of 600 words or more) as guest opinion pieces. Again, topics are completely open.

A third form of material would be articles, but here the editors reserve full rights to use or not use submitted material. The best way to get your articles published is to come into the *Journal* office well in advance, and offer the story suggestion to the editors.

This free-lance material is, of course, judged in competence by the staff, and preference in story selection goes to writers currently enrolled in journalism courses. That's not to say that stories will be killed if not written by a journalism student, but writers should have some background in writing for print media before they can be published in this way.

Several forms of writing are basically not acceptable. **Poetry, fiction, short stories, etc.**, are not usable within our format. There are several options, however, for publication on campus including the *Green Fuse*, and underground literary magazines. Periodical references will be made to how you can contribute to these endeavours.

Thank you, in advance, for your collective cooperation, and we look forward to your complaints, or, concerns. TC

## The Journal

A Webster University Student Publication  
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**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed for publication, and must arrive the Monday before the publication date. Unsigned letters will not be allowed. The Journal operates independently under the auspices of the Publications Board.

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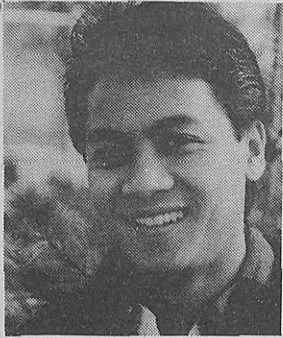
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## Reader's Ad



by Rommel Medrano  
Columnist

...three, two, one! (midnight) HAPPY NEW YEAR!..and all that good stuff already. When is it kosher to stop saying that? I mean, do we still utter those words to someone whom we don't bump into 'til June? Think about it. Cripes! Why don't we take a reality break or a valium or something and realize that it's time to get back into the daily grind. I apologize for being in such a rude and pessimistic mood, but please try to understand that I skipped breakfast this morning (the most important meal of the day), I'm still hurtin' from the adventures of December 31st, and I'm still brooding on the topic about to be discussed. (The topic affects myself as much as the irate students who've handed down the gripes.)

But first, let's go over some highly anticipated questions one might field as a university student returning for the spring semester: 1.How was your Christmas/New Years? 2.Did you go anywhere? 3.What'd Santa bring you? 4.How were your grades? GRADES!!??

Now a good number of university students nationwide can answer all four of these standardized post-holiday queries, whilst the average Webby U'er can only entertain but the first three. Why is that?

### But what about the Dick & Janes who happen to live out of state or out of town?

Surely you could high-tail it on over to campus and find out in person what your grades were. But what about the Dick & Janes who happen to live out of state, or out of town for that matter. Not to mention poor ole Hansel and Gretel half way 'round the globe. It just isn't fair for them to sweat it out and not have that freedom of choice available to discover their grades prior to their return...if they are able to return. Or what if Jimmy Crackorn from Possum Crick, Mo. needs to see whether or not he's gonna have to take Advanced Underwater Basket-weaving again since his first attempt was borderline at best. Why should the students whose crib is in town have the monopoly on the joy & rapture or heartburn & mild discomfort that discovering grades often brings?

**DING!** (LIGHTBULB) Here's an idea: Why don't we have our grades mailed to us? Better yet, why don't we have them mailed to us before the new semester starts---now there's a thinker for ya. See folks, your tax dollars are at work. People, we can't all be rocket scientists, but don't you feel that we should at least have the luxury of knowing how poorly a scholastic performance was given by each of us?

Oh, one last item: though it seems to pose a rigid bureaucratic dilemma to have our class marks sent to us, it's quite comforting to know that our tuition bill can safely arrive (rain, snow, or shine) two weeks well in advance of the wonderfully new spring semester. N'uf said.

## Minority Curriculum Under Exam

by Fontella Scott  
Journal Managing Editor

Universities across the board have begun to correct what seems to them an oversight that has occurred within their curriculum for far to long.

However, the adjustments for that oversight is according to instructors and university heads harder to make at small colleges.

The changes referred to are the inclusion of minority studies programs in educational curriculum.

For some universities that includes creating entire departments specifically geared toward those interests, such as an Afro-American, or Women's Studies program.

For others, generally those universities who lack the funding and manpower to institute such a sweeping metamorphosis, change has come slower if at all.

According to Webster's undergraduate dean Neil George, the slow transformation, at least in Webster's case, results in part from its inability to interest and or maintain faculty to teach such courses.

**"The education department (in the last meeting) talked about courses that are multiracial in content."**

--Sakurai

Webster's curriculum is currently decided upon by faculty members who indicate to department heads which courses they would like to instruct. Up until this year, there was little discussion of courses that would fall under the aegis of minority studies.

However, the Association of Black Collegians asked in a ten point proposal to the administration that courses such as Apartheid Awareness and other minority related subjects be instituted.

Following on the heels of that proposal, The Faculty Executive Committee for the first time officially discussed ways to include them.

According to George, the problem lies not with lack of interest among faculty, but with the concerns of many instructors who simply feel unqualified to teach them.

At the present, no one seems to be sure of just what courses are offered in the areas of minority studies at Webster.

According to Anna Barbara Sakurai, chair of the FEC, a list is currently being formed of courses that may be classified under minority interests.

"We've asked that any faculty who have courses in Afro-American studies send information about it to FEC so that we can collect information about courses already in place," she said.

Thus far, to her knowledge several departments have made some progress by starting classes in these areas.

"The education department (in the last meeting) talked about courses that are multiracial in content," she said.

Other departments she noted were

Literature/Language, Media, and History/Political Science for numerous classes in minority related affairs.

George said that crosslisting courses under their regular department title and also under minority concerns may be a positive step that would "not create a separate department, but would set up a study area."

He said such a move would be "clarifying for students" interested in such courses.

According to Graciella Corvalan, chair of the Curriculum Committee, such a study area is underway with women's studies and thus far has been successful.

Continued on page 4

## Noteworthy

Webster University is seeking members for its new **Choral Society**. Rehearsals will begin January 17, and will be held on Tuesday evenings from 7:30 - 9:30 on campus. The Choral Society is open to the St. Louis community as well as Webster students, faculty and staff. A fee of \$25 will be charged to sing in the choir for the semester. And additional fee of \$25 will be charged to attend one of the classes. For more information, call Kathryn Smith at 968-7035. For applications call 968-7032.

**Bob Law**, host of "Night Talk", a national black-oriented call-in radio show, will give a presentation to kick off **Black History Month** at Webster on Wednesday, February 1. His speech, "Keeping the Dream Alive - Past and Future," which is free and open to the public, will be held in the Winifred Moore Auditorium at 7:30 p.m. For more information, call the Black Resource Office at 961-1660, ext. 7633.

Tuesday, January 31st, will be the day of the first annual **Wellness Fair**. The Fair will be held in the Green Room and student lounge adjacent to the Green Room, lower floor of Loretto Hall from 10 a.m. to 3 p.m. Numerous health professionals and health organization will be represented. Entrance into the Fair is free of charge. There will be display booths, distribution of educational materials pertaining to healthy living, and health testing. For preregistration call 968-6922.

**Savely Schuster**, associate principal cello for the St. Louis Symphony Orchestra, will give a concert at Webster University on Monday, January 23 at 8 p.m. The concert will in Winifred Moore Auditorium, with a \$1 admission. Joining Schuster will be **Daniel Schone** on piano and **Carolyn Buckley** on bass. For more information call the music department at 968-7032.

St. Louis pianist **Ptah Williams** will give a jazz concert featuring music associated with **Bud Powell** on Monday, January 30 at Webster University. This Jazz Concert Series program will begin at 7 p.m. in Winifred Moore Auditorium, with a \$1 admission. For more information call 968-7032.

Soprano **Christine Brewer** open the Opera Theatre's new Winter Series of three offerings at the Sheldon Concert Hall. The recital will be on January 29, at 4 p.m., at the Grand Center site. For more information, call the Opera Theatre box office at 961-0644.

In recognition of **Black History Month**, the Webster U. Film Series presents "**Celebration of Black Cinema**," a traveling exhibition of the New England foundation for the Arts, with support from the National Endowment for the Arts. Kicking off the program will be *Moments Without Proper Names*, on February 3, directed by Gordon Parks. All shows are at Winifred Moore Auditorium, with an 8 p.m. starting time. For additional information call 968-7487, or 968-6957.

## Letters:

**Open Letter to the Administration of Webster University:**

We have learned over the years to live without hope for a Christmas bonus but we certainly were not prepared for the surprise of our pitiful paychecks received December 23, 1988! If, as the memo enclosed with them stated, 1988 taxes were required to be withheld for life insurance coverage in excess of \$50,000, why then were they not withheld throughout the year? The memo indicates "We are sorry for any inconvenience..." but it offers no explanation for the failure to deduct taxes. We deserve that explanation.

Carolyn Collins  
Betty Grah  
Betty Thone  
Marcella Winkeler  
Jan Bilderback  
Dorothy Huskey

## Obituary

**On December 22, 1988 the University Community was notified of the deaths of two students. The following (edited memo) was distributed to the entire campus:**

**"We lost two American students in the Pan Am crash last night: Karen Elizabeth Noonan (of 11901 Glen Mill Road, Potomac, Maryland, 20854) and Patricia Mary Coyle (of 62 Seiter Hill Road, Wallingford, Connecticut, 06492). A pall hangs over our Christmas."**

## Hufker Breathes Radio

by Michele Smith  
Contributing Writer

If you tune your radio dial to 90.7 FM, you may hear adjunct Webster University instructor Barry Hufker's voice announcing that the previous concert was taped live at the Sheldon.

What you won't know is that Hufker's recording company probably recorded the performance.

Hufker, who teaches the undergraduate course of radio production at Webster, literally lives and breathes radio and radio production night and day.

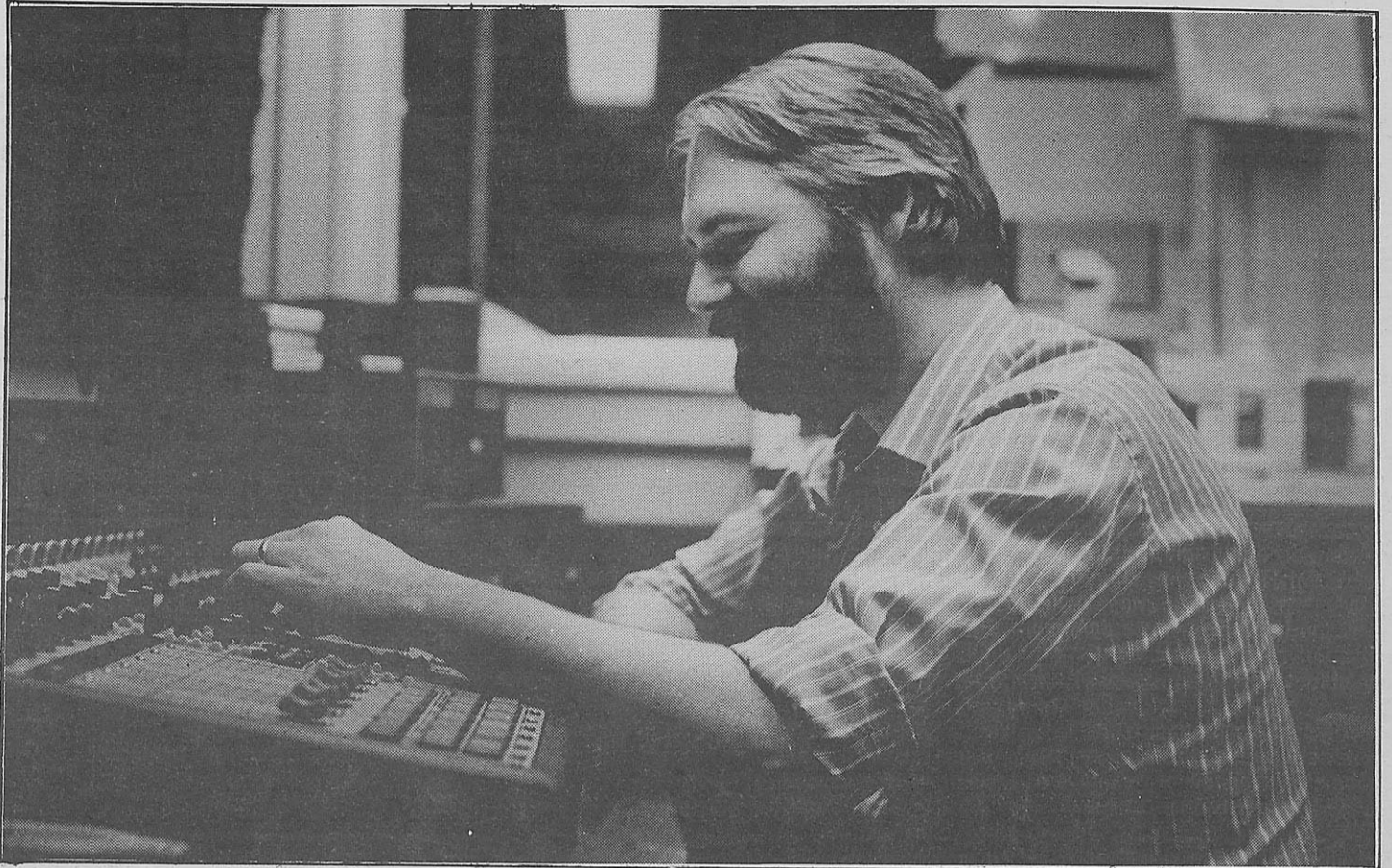
Besides the course at Webster, Hufker is also production manager for KWMU, 90.7 FM, the public radio station located at the University of Missouri at St. Louis, a full-time position he has held for eight years.

"I love radio," Hufker said. "My first love in audio is music recording. I do a lot of it in my job and independently. Radio is the natural outgrowth. People can listen to what I have recorded."

It is this love for radio that Hufker shares with his students. Although Webster does not have a radio station, it does have a studio, and Hufker makes sure that his students have a full working knowledge of it.

Hufker's class stresses the basic skills necessary for working in a radio station. There are six projects which involve students in the production of commercials, 30-second public service announcements, and newscasts.

"My course deals with some theory,



Besides teaching undergraduate students at Webster about radio production, Barry Hufker also works as production manager at KWMU 90.7 FM.

but it really deals with the history of radio and why the equipment operates the way it does," Hufker said.

"Students have to be interested in what they learn in radio production. It is a skill and language all in one," he said. They'll learn how to use a half-dozen new pieces of equipment a week. There is a lot of eye, hand and mouth coordination. Students really learn to sharpen their ears."

Hufker cites his job at KWMU as a great benefit to himself, and therefore to

his students.

"KWMU places a great emphasis on technical quality," he said. "The station really keeps up on technical advances and has made many firsts in this area.

"I can bring in the new equipment and new knowledge and give my students exposure to it," he added.

Hufker has 16 years of broadcast experience at KWMU, starting as a student volunteer. He received his B.A. in English from UMSL, and has been adjunct faculty at Webster for over two years.

"I like the atmosphere at Webster," he said. "I really like the faculty, the students and teaching here. The more I got into it, the more I liked it."

In addition to teaching radio production, Hufker also teaches Audio 1 and Music Recording.

Audio 1 deals with the nature of sound and how it applies to the areas of television and film. The class is mostly lecture, but does include some studio experience and some projects.

In teaching music recording, Hufker draws from his experiences in owning his studio, Hufker Recording.

"My wife and I have a traveling studio. We travel around to various locations

such as the Sheldon and do recordings there," he said.

"What I record usually tends to be classical or jazz," he added. "I've recently finished a compact disc with the St. Louis Brass Quintet."

In addition to his already busy schedule, Hufker is also a frequent contributor to many audio magazines. He became interested in freelancing after taking a commercial writing class while pursuing his English degree.

"I write for *Studio Sound*, which is an international magazine," he said. "The magazine is interested more in the whole range of audio. I try to give them articles off of the beaten path. I also contribute to *DB Sound* and *Soundcheck*."

Hufker admits that there is no such thing as a 9-to-5 job for him and that no two days are ever quite the same. The classes he teaches at Webster are taught in the evening and each lasts 16 weeks.

"For me they are fun courses, because they are an outgrowth of what I do every day," he said. "I try to make them interesting."

"I take the material and classes very seriously," he added. "They aren't blowoff courses, even though the attitude of the class may be more enjoyable."

## Minority Curriculum from page 3

However, Sakurai said, "Those (courses) that do exist are probably not enough."

Beginning more of these courses will be a difficulty that the FEC is prepared to struggle with.

Other small universities are also finding it difficult to realistically expand on their programs.

Lindenwood College's Dean of Faculty, Edward Balog said that faculty size and readiness also limits what they can accomplish.

Balog noted that of those applying for an individualized studies program, the numbers each year are significantly small.

This problem may be one that most small universities with low minority enrollment face.

However, one school of thought that, according to George, the university also needs to consider, states the number of minorities attending is irrelevant. According to this thinking, education should always include as many perspectives as possible.

It further states that in order to present these views it is totally unnecessary, and perhaps even counterproductive to initiate separate classes for them, stating that instead of creating a black history course, the information in it should be mainstreamed and included in History 101.

According to George, Webster is among the schools listening to this perspective.

"These are questions that the FEC will face" in later negotiations, he said.

Curriculum Committee Chairwoman Corvalan said, "It may be better to have separation to identify and give greater visibility to the topics."

While that debate may continue, the FEC is according to Sakurai planning further discussions in the near future after already having decided to push for courses in minority interests.

This organization, as well as university heads would generally agree that as they test these new grounds for the first time, they are pretty much playing it by ear. Through compromises and suggestions the university is hoping to provide in the end a broader educational base for all of its students.

**"It may be better to have separation to identify and give greater visibility to the topics."**

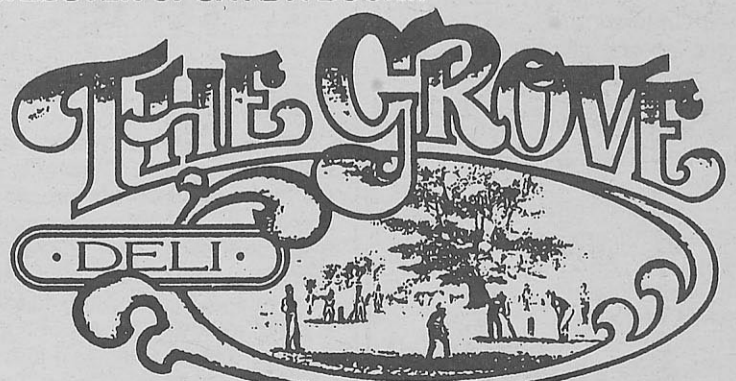
**--Corvalan**

"You've got a limited faculty size so you've got to try to have these things designed so that full time faculty who are interested can also teach with a normal load," he said.

Lindenwood's method of dealing with students who are interested in extensive education in minority issues is to arrange an individualized studies program for them. Balog said that the university has several students doing this in the area of women's studies.

Low student interest is also a factor that encourages many universities to see huge efforts to add these courses as an extravagance that simply can not be afforded.

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## Persistence Of Vision Blakeley Film Examines World Of Ol' Time Jazz

Reviewed by  
Maxine Beach

Documentaries are rarely as full of energy as is "Art Blakeley: The Jazz Messenger", one of the two films to be shown this weekend as part of the Webster University Film Series. Art Blakeley is a jazz great, a drummer with so much energy it's hard to believe he hasn't burnt out after forty years of drum rolls and riffs. The documentary hones in on Blakeley's vigor and uses it to give us fast-paced, exciting glimpse of the world of jazz and its history.

Blakeley, himself, says that jazz is "energy and that's what it's all about." It's this enthusiasm that Blakeley now passes down to his students. As the film eloquently documents Blakeley has taught

**'Unfortunately this film doesn't hold a candle to the Jazz Messenger. Its pace is slow, its technical and visual qualities not as refined.'**

Clifford Brown and Wynton Marsalis. But being mentor to up and coming jazz figures has not affected his humble attitude, "I'm not a teacher 'cause I don't know anything myself."

Blakeley, an orphan, taught himself to play percussion for a means of support. "I had to survive. I had this thing about wanting to eat."

He first got his start playing with Dizzy Gillespie and through time, has become a living legend among his peers and lovers of jazz.

There are plenty of interviews with Blakeley's peers throughout the film and the nice things about these interviews is their naturalness. The musicians seem at perfect ease in front of the cameras. They carry on nonchalant conversations with each other; reminiscing about the good old days and the power behind Blakeley's jazz beat. "He has sixth sense

about shading."

Blakeley emphasizes the fact that jazz comes from black people and is a crucial part of black and American heritage. Blakeley says, "This music from our culture good bad or indifferent." But what is ironic about this documentary is the focus on black youths in the U.K. who are right on top of the American Jazz scene.

The first half of "The Jazz Messenger" deals with a workshop given by Blakeley as part of Camden Jazz Week. Blakeley said, after instructing the U.K. youth in the fine art of jazz, "Blacks in the U.K. are on it."

The second half of the documentary focuses on Blakeley's search for new blood. After picking some of the best young musicians he can find he forms his band The Messengers and signs them up with CBS records. Then he tries them out at the famous Harlem jazz club, Mikell's. The routine is an old one for Blakeley but one he never tires of.

From watching this documentary one might get the impression that Blakeley will never tire of jazz rhythm but it also apparent that Blakeley is anxious to pass his sticks down to a new generation of jazz players.

Filmmakers Dick Fontaine and Pat Harley did a really be-bop job on this one.

The other jazz documentary to be shown this weekend is "A Brother With Perfect Timing". Unfortunately this film doesn't hold a candle to "The Jazz Messenger". Its pace is slower, its technical and visual quality not as refined. The documentary takes an intense look at jazz pianist Abdullah Ibrahim (Dollar Brand) an Ekaya.

Ekaya is a South African native and talks quite a bit about his experiences as child living under apartheid. The subject matter is intriguing but the documentation of it is, quite frankly dull.

The camera stays for what seems like eternity on Ekaya as he tells his stories, and explains his esoteric musical theories. A musician may appreciate Ekaya's scientific, unemotional look at jazz but the everyday layman may get a little bored.

The documentary is, for very good



Jazz drummer Art Blakeley, featured in W. U. Film Series. Pub Photo

reasons, much more subdued than "The Jazz Messenger". Blakeley is an energetic figure, into emotion, feelings and rhythms. Ekaya on the other hand, is much more into inner spirituality and "dignified" jazz melodies. The film captures this attitude well. But some of the documentary reenactments, long pans of South African scenery obviously shot out of a car window and painfully long talking head shots of Ekaya speaking is tedious.

Some of the more entertaining portions of "A Brother With Perfect Timing" come when Ekaya rehearses his

American musicians and singers for a Concert highlighting South African melodies. We see Ekaya as he helps the singers properly pronounce the African verses. The songs were full of pain and spirit and beauty despite the fact I couldn't understand the words.

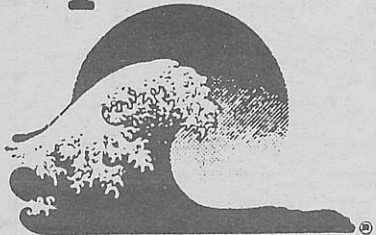
Much of what Ekaya has to say about music and the political situation in South Africa is interesting but filmmaker Chris Austin didn't do the content justice.

See the calendar section for further details.

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## Another Opening...

Last year at this time the Journal ran a blank guest opinion column, which in addition to worrying our printer beyond belief, tried to make a point about contributions.

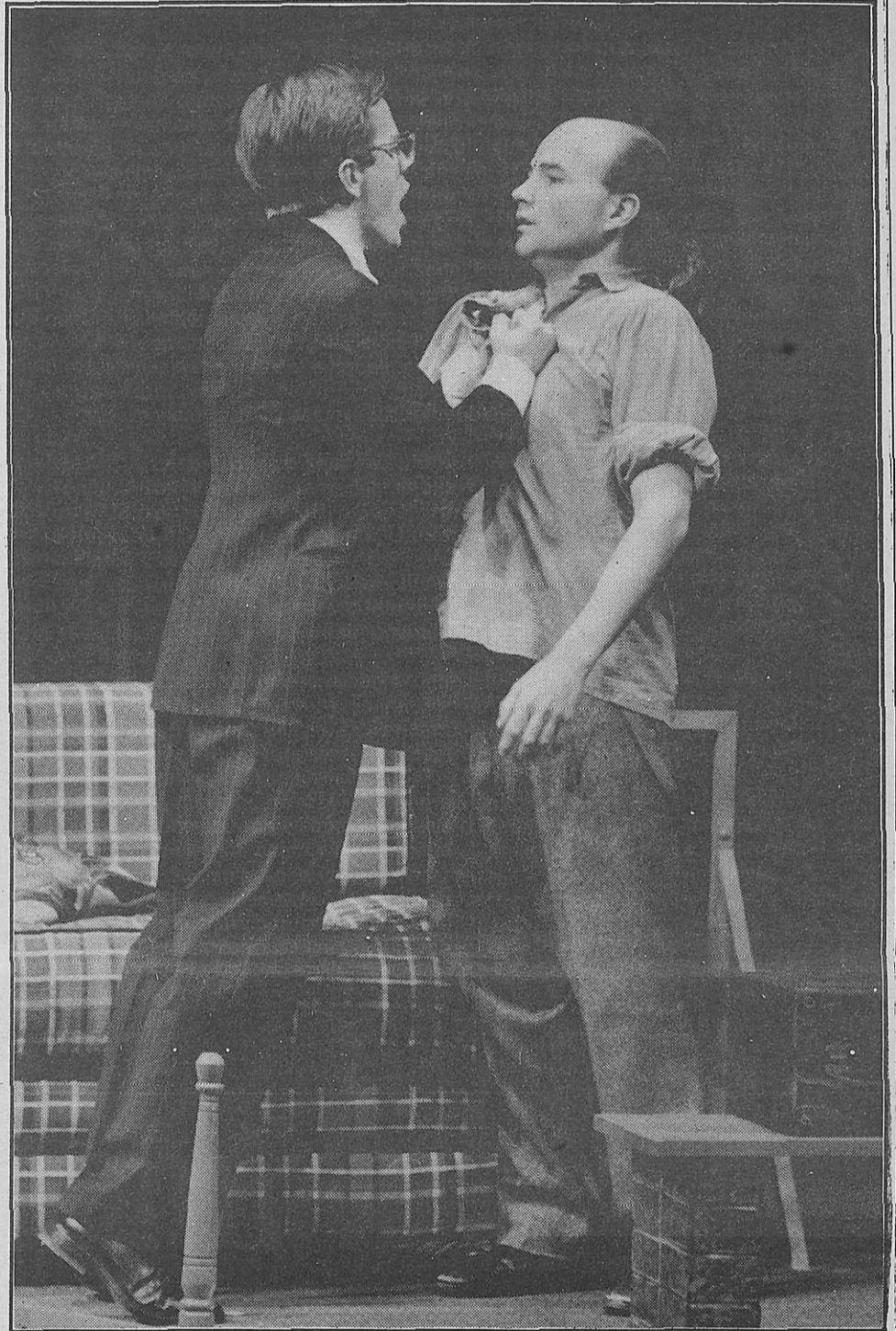
This particular page was not trying, at the outset, to make a point. But since this case looks out of the ordinary, a word to our readers.

The theatre review that would have been here was impossible for us to get because our critic was denied access to a show, on Tuesday night, the last before deadline. He was turned away because that night of "Offshore Signals" was a closed performance, and we had not gotten approval well enough in advance.

We appreciate the need for deadlines, but as a student publication not obligated to cover the activities of the Repertory Theatre, we found this situation somewhat troubling, particularly in light of the fact that the day before was a holiday, and made our job that much more difficult, because there was also not a show that night.

As a newspaper we support The Rep, and we will continue to give coverage to it. But for today, we respected your deadline, while ours cost us this news space.

We trust that this situation need not occur again. TC



A scene from *Offshore Signals*, playing at the Mainstage. Rep Photo

## Alternative Rep: The Tommy Parker Show Plays At 23rd St. Theatre

The St. Louis Black Repertory Company will ring in the new year with its production of the award-winning play, *The Little Tommy Parker Celebrated Colored Minstrel Show*, from January 12 through February 5. Playwright Carlyle Brown, explores the demeaning and stereotyped roles played by blacks in form that had been, and was still being, performed by similar troupes of white actors in black face all over the country.

Produced only once before in St. Paul, Minnesota, *The Little Tommy Parker Celebrated Colored Minstrel Show* won the third Cornerstone Playwriting Contest at Penumbra Theatre.

The play is set in Hannibal, Missouri in 1895 in a railroad parlor car which doubles as the minstrel show's living quarters and dressing room. The entertainers are getting ready for that evening's performance by swapping stories that slowly reveal their trade, their personal histories

and some of their fears and frustrations. As black men, they are forced to appear in black face, in order to look like white men acting as black men.

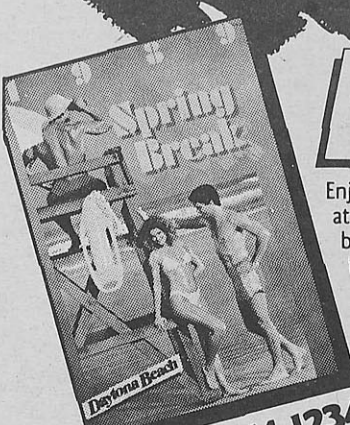
The play is essentially a drama about black artists who were compelled, mostly for economic reasons, to perpetuate the racial stereotypes that were originally designed by all-white, black face minstrel shows. Brown focuses on the pain and indignation suffered by black minstrels who were made to look ridiculous as the butt of whites' scorn.

*The Little Tommy Parker Celebrated Colored Minstrel Show* will run in the 23rd Street Theatre, January 12 through February 5. Show times are 8 p.m. Thursdays, Friday and Saturdays, and 2:30 p.m. on Sundays. Tickets are \$15 for reserved seats, \$10 for general admission, \$8 for students and \$7 for children under 13 and senior citizens. Call 231-3706 for more ticket information.

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## Story Of Repertory Theatre Move Cited As False

by Fontella Scott  
Journal Managing Editor

According to all of the top brass, the St. Louis Repertory Theatre will have a continuing relationship with its educational counterpart Webster University.

This word comes from Steve Woolf, artistic director of the Repertory, who is emphatically denying rumors that the theatre may be preparing to pack its bags.

The beginnings of that rumor were traced to a recent article in the Suburban Journals implying that the theatre was strongly considering this action.

However Woolf stated that the implication was the result of a misleading headline rather than actual content of the story.

**'No one has talked to us about if we'd be in a building by ourselves or if we'd be sharing a space... it's all so premature.'**

--Sargent

Included in the article were comments from Webster University Provost Joseph Kelly that gave what Peter Sargent, Associate Dean of Fine Arts, considered at best an indefinite maybe to the Rep. move, far in the future.

The rumored move was first brought to the Rep. as part of a proposed downtown arts district.

According to Woolf, the plans for that center are anything but concrete.

"The idea in itself is very interesting, but we don't know enough about it to make a comment," he said.

"No one has talked to us about if we'd be in a building by ourselves or if we'd be sharing space, who runs what, who's paying for what. It (the speculation) is all so premature."

Webster Groves mayor Glenn Cheffield agreed by saying, "It's an idea and a lot of questions."

And those questions according to Rep. supervisors would have to be answered before even a second thought is given to the plan.

According to Peter Sargent, investors have estimated the cost of the arts center at about \$70 million. That in itself, he said makes the future of this dream art center questionable.

"I think it's analogous to the building of a football stadium," he said. "But it would be foolish for us to say that we're not interested because you don't know what the futures going to hold."

A feasibility study was to have been issued to the theatre by late 1988 giving specifics, however for reasons unannounced it will be issued this March instead. Some questions may be answered by then.

Yet, Sargent states even with that information on the way, the theatre is firmly rooted in Webster's campus and any move is "15-20 years down the line."

The everpresent parking problem on campus was part or grapevine speculation that the Rep. was making quick plans for an exodus.

**'Parking is definitely a problem, but that's not the kind of criteria that decides whether or not the theatre moves.'**

Woolf said, "Parking is definitely a problem, but that's not the kind of criteria that decides whether the theatre moves. It is an important issue, but not a major factor."

Even if that plan is not in the immediate future, and the move right now is just a small, undeveloped thought, the impact it will eventually have on the university's conservatory is still open for speculation.

The conservatory, which has fostered a partnership program with the Rep., holds what Woolf describes as "a very important part of the program here."

With a portion millions of dollars in grant expansion money targeted for the Lorretto-Hilton, much of it to alleviate the parking problem, even a long term plan to leave could prove financially relevant to the University.

Said Woolf, "Webster University's progress is very important to us. It's a

linkage that we are not interested in dissolving. The ability to get students to watch and work with us and beside us is very important."

He added that in the event of a Rep. move, the theatre would attempt to continue as usual with the University in spite of a change in location.

As for the Suburban Journal item, Sargent said, "The article gave no new information that had not already been given."

He said that following the article the Post-Dispatch contacted the Rep. in order to find out if there was any truth to the rumor. After their inquiries they decided not to run a story.

As far as definite plans are concerned, "At this point there really is no story," he said.

Of other theatre employees, most seemed to be completely unaware of any possibility of moving.

"I haven't heard anything," said Byron Grant, "I would need to hear it from them, (the Rep.) before I would consider it from outside of the department."

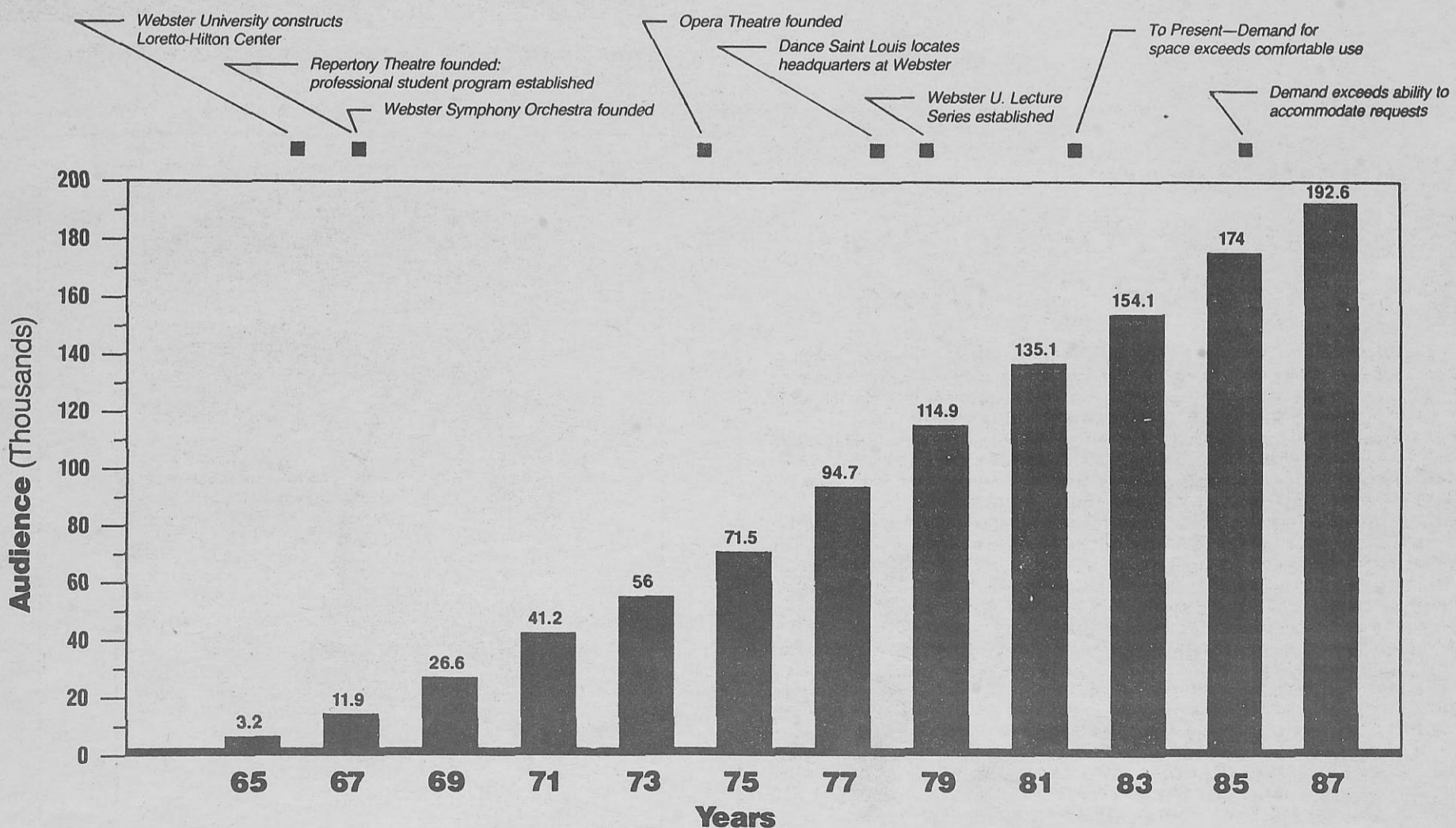
Woolf would probably say that philosophy is correct as he also has "no knowledge of the Rep. moving."

The relationship between the university and the theatre that Woolf feels is good for both was also described as being good for the entire Webster Groves community.

Mayor Sheffield said, "I think that Webster Groves and the Repertory Theatre is a really happy combination."

That combination, according to everyone there is definitely here to stay.

## Loretto-Hilton Center History and Audience Growth



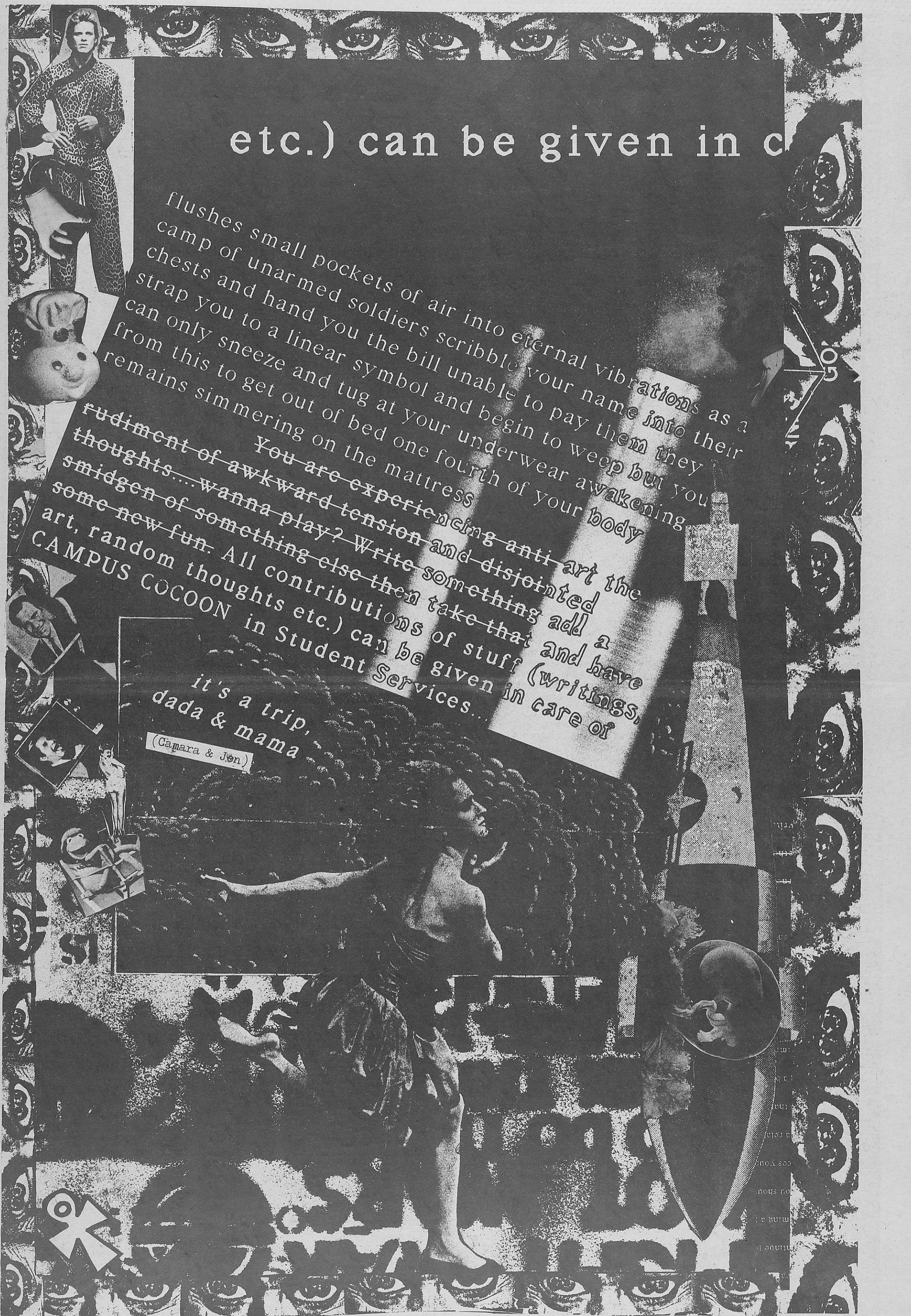
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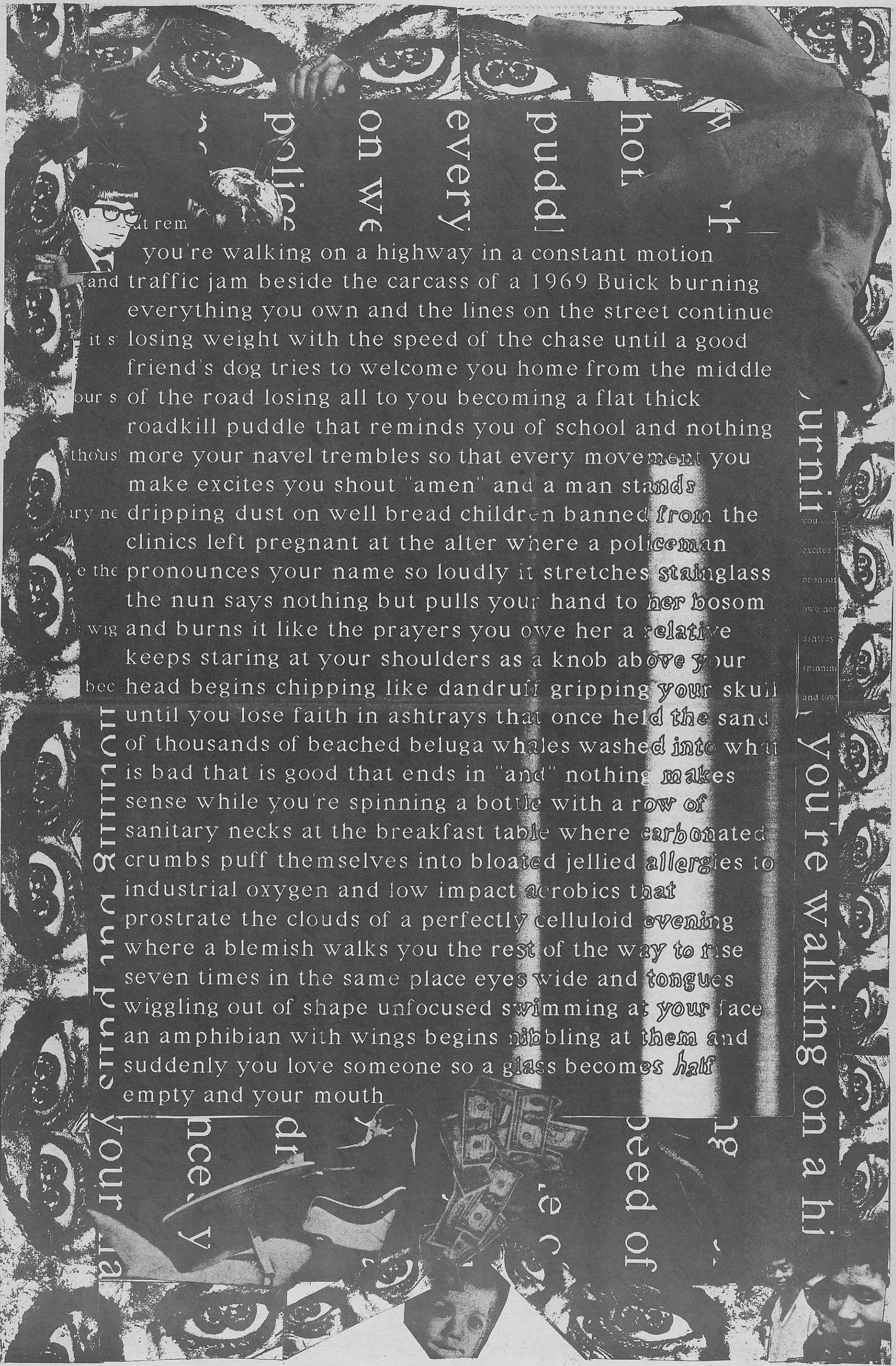
flushes small pockets of air into eternal vibrations as a  
camp of unarmed soldiers scribble your name into their  
 chests and hand you the bill unable to pay them they  
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 from this to get out of bed one fourth of your body  
 remains simmering on the mattress

~~You are experiencing anti-art the  
rudiment of awkward tension and disjointed  
thoughts... wanna play? Write something add a  
smidgen of something else then take that and have  
some new fun. All contributions of stuff (writings,  
art, random thoughts etc.) can be given in care of  
CAMPUS COCOON in Student Services.~~

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dada & mama

(Camara & Jon)





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and traffic jam beside the carcass of a 1969 Buick burning  
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it's losing weight with the speed of the chase until a good  
friend's dog tries to welcome you home from the middle  
of the road losing all to you becoming a flat thick  
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more your navel trembles so that every movement you  
make excites you shout "amen" and a man stands  
dripping dust on well bread children banned from the  
clinics left pregnant at the alter where a policeman  
pronounces your name so loudly it stretches staining  
the nun says nothing but pulls your hand to her bosom  
and burns it like the prayers you owe her a relative  
keeps staring at your shoulders as a knob above your  
head begins chipping like dandruff gripping your skull  
until you lose faith in ashtrays that once held the sand  
of thousands of beached beluga whales washed into what  
is bad that is good that ends in "and" nothing makes  
sense while you're spinning a bottle with a row of  
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industrial oxygen and low impact aerobics that  
prostrate the clouds of a perfectly celluloid evening  
where a blemish walks you the rest of the way to rise  
seven times in the same place eyes wide and tongues  
wiggling out of shape unfocused swimming at your face  
an amphibian with wings begins nibbling at them and  
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## Off Center



If you can imagine a cross between the Go-Go's, the B-52's, the Bangles, and Book of Love, you've got a pretty good idea of what Voice of the Beehive's debut album, *Let It Bee* sounds like. This young, mostly female band sports all of the raw energy and imagination that those bands are known for, and delivers it in a sophisticated yet whimsical manner.

Granted, all-girl bands have gotten to be a dime a dozen in the last couple of years; they sound basically the same and have little else to offer besides their initial novelty. Voice of the Beehive obviously comes out of the same mold as these other bands, but adds a hard-edged, comic sensibility that makes all the difference between a mediocre album and a truly great one.

And believe me, *Let it Bee* has the potential to be a very mediocre album. The band's sound and style are nothing new; the album has an under-produced feel to it, as though they didn't want anything beyond basic rock and roll. They also borrow heavily; the intermittent voices on "Beat of Love" sound curiously similar to Book of Love's "Witchcraft", for example, and both "What You Have is Enough" and "Barbarian In The Back of My Car" have driving Wiedlan-esque beats that sound altogether too much like early Go-Go's

offerings. While "Just a City" and "I Walk the Earth" have the simplistic metal sound of recent Bangles fare, the bittersweet "Sorrow Floats" not only borrows heavily (and conspicuously) from author John Irving for its title, but also from the Pretenders for its harmonies.

However, simply because *Let it Bee* lacks originality stylistically, it doesn't necessarily lack value. They may borrow a bit, but one must also keep in mind that this is their first album, and there really isn't anything wrong with reproducing a particular style as long as it's done right. At no point does Voice of the Beehive sound like a bad impression of any of these bands, and with each song you begin to catch a flavor of their own particular style.

And that's what makes all the difference here. The determining factor which salvages *Let it Bee* from the pitfalls of mediocrity is dominant songwriter Tracy Bryn's lyrics. Bryn and partner Michael Jones don't seem to be afraid to say what they want, how they want, ever. The resulting lyrics are colorful and insightful, a far cry from the usual watered-down boyfriend songs: "He'll leave you black and blue/ He'll rip you right in two/ He'll wake up in the morning/ And say 'Who the hell are you?!'" is more Bryn's idea of a boyfriend. Love, too takes a tumble, most noticeably in "Beat of Love", where "She slams her hips / And then she slams the door/ /and then wonders why he's not around."

But it's not all bitterness. "The Man in the Moon" has a folksy, child-like appeal ("The man in the moon/ Is my cosmic high/ The man in the moon/ Is a pearl of a guy...") and the brash wit of "Barbarian in the Back of My Car" exemplifies the bold, humorous outlook that dominates *Let it Bee*: "He's the start of all my worries/ He's finished all my wine/ He's giving me a headache/ But I still think he's so fine." Profound? No, not really, but *Let it Bee* is a sunny, fun album with few faults. It isn't anything particularly inventive, but it does hold a great deal of promise for this young band.

## Next Picture Show



In an age where popular feature films are described by such words as containing "graphic violence", "strong language", and "sexual situations", it's nice to see an entertaining and enjoyable movie that is void of such things. *The Accidental Tourist* isn't merely a simple fairy-tale-like story either. The plot centers around a middle-aged author of travel guides who becomes separated from his wife (it's her choice) after the death of their only son who was twelve years old. This man, Macon Leary (William Hurt from *Broadcast News*, *Kiss of the Spider Woman*) is then pursued by an odd and outrageous divorced woman named Muriel (Geena Davis) who just happens to have a son of her own who needs a father. Anyway, they start a relationship and all is well until Macon's wife, Sarah (Kathleen Turner) decides that she wants him back so they can start their marriage over again.

Ambivalence on the part of Macon concerning his choice between stable wife Sarah and tacky mother Muriel brings about a terrific and interesting love triangle that lasts right up until the finish of the film. This picture is ideal for the Romantic at Heart without gushing niceties or pornographic love-making scenes. Kathleen Turner, known for her versatility as an actress, gives yet another good performance that is still different from her roles in *Body Heat*, *Peggy Sue*

*Got Married*, and *Jewel of the Nile*. She still has a quiet sexuality about her, but her motherly ways and her homemaker comfortability add a new dimension to her many characters.

On the flipside, we have Geena Davis (*The Fly*) who seems a natural for the part of the bordering-on-gauche Muriel. The child-like boastfulness and simplicity that her character bring out are amusing and very believable to watch. William Hurt just seemed to fit easily into his part as the confused male of the triangle. This isn't one of his better roles and nothing extraordinary exists in his performance.

The film itself seemed to have three divisions- the first fifteen minutes, the main body of the film, and the last twenty or so minutes. The beginning was painfully slow, disinteresting, and left me wondering if the rest of the movie was going to be that bad. The body of the film, after Macon meets Muriel and we meet Macon's screwball and terribly simple siblings, is great. Hilarious bits flow together with the complex emotions of love relationships and the viewer barely remembers the first few scenes. This part of the picture is seemingly the best, but just when you least expect, it reverts to a pace of long conversations, shots of people who neither move nor speak, until, finally and with much joy to the patient viewer, Macon chooses his woman. I'm not giving away the end by telling you his choice because, if this movie were to continue, his choice probably wouldn't stick for very long. Macon is quite wishy-washy and his decision was not convincing.

If you're looking for another *Fatal Attraction*, don't look here. This love triangle weaves its own web, but no passion is too overwhelming nor any blood spilt to make it quite that intense. But, if you want to see a more soft-spoken romantic comedy that is relatively good, *The Accidental Tourist* may be your answer.

## Mississippi Solo Harris Spins Tales Of Trek Down America's Waterway

Reviewed by  
Thomas Chang

The jacket said Eddy Harris lives in Kirkwood near the banks of the Mississippi. Well, we'll excuse the New York publishers for not knowing the landscape of Missouri.

To be sure, finding too much fault in Harris' "Mississippi Solo" is an exercise in futility. The press the book has received, and will receive here, is well-deserved. The text would be a delightful read even if the author wasn't a basketball coach at the college.

But Eddy L. Harris' unconventional life began far before joining this unconventional campus. And the book chronicles perhaps the most significant chapter - Harris' trip down the Mississippi, with just enough supplies, and a considerable amount of determination.

That will to finish to grueling trip was needed immediately, as Harris became trapped only hours into the trip. And it would prove to not be the last. But such an inglorious end couldn't occur so soon.

The parts of the adventure most appealing, and insightful to the human condition, are those long periods of solitude, when Harris turns introspective, and surely under the conditions that's the best emotion to be under.

Of course, several huge problems confront him on the journey - wild dogs, shot-

gun carrying "goons". But the natural pitfalls, the wakes, the barges, the pollution, are the longest, and hardest to overcome.

For instance, as the book goes on, one can share the feeling of frustration Harris feels at seeing "glaciers" of sludge pouring into the lower Mississippi. One similarly feels the sense of loss at the river's taming near St. Louis.

And throughout, the element of Harris being black slips in and out of the narrative. When dealing with bigots, he would simply try to be human, and in the process often changes the worldview of the people he touches. The issue of race is there, but isn't raised above the common sense of humanity shared by all the characters along the way.

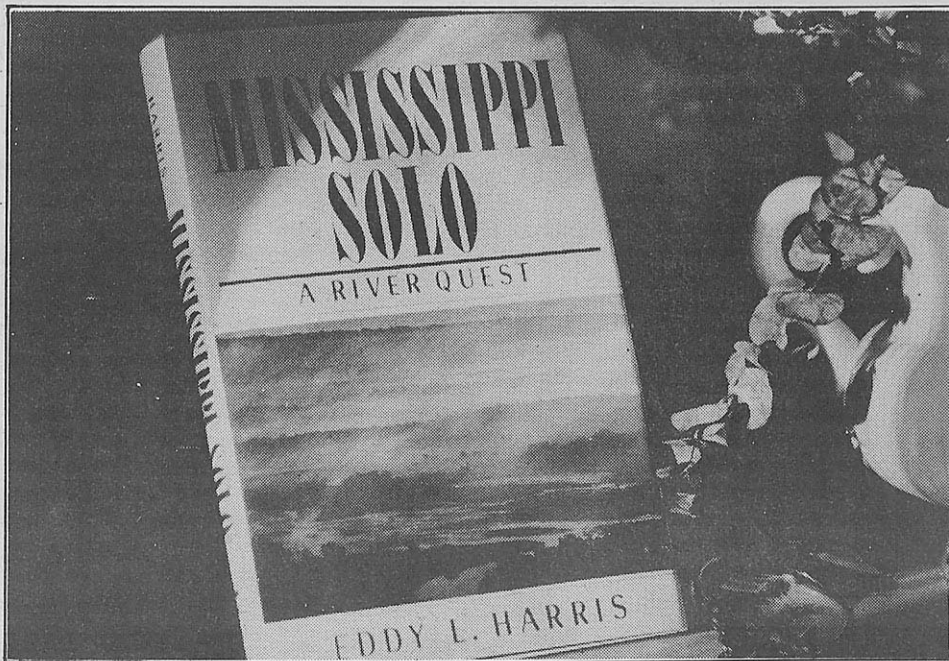
And that way takes on many twists and turns, sudden mood swings, and frustrations, as when Harris' brother attempts to join his sibling, only to not even make the day's trip.

Indeed, the second half of the book, roughly consisting of St. Louis southward, is a much tougher book to read. The author's feelings of loneliness, the lack of reliance of people, and the continued problems of the river become apparent.

However, by this time Eddy Harris' own innocence towards the Mississippi is gone, as far away as the bicycle shoes he started the adventure with. But even with hip boots, his story is outstanding.

## Help Mr. Chang

Hey, budding literati... Interested in reviewing books for your campus weekly? Check in with the friendly editors soon. This type of offer comes but once in a lifetime.



Eddy Harris' *Mississippi Solo*.

photo by Suzedie Clement

## Webster Sites Vary In The Observance Of MLK Day

by Fontella Scott  
Journal Managing Editor

The coming of the new year marked for Webster University a first attempt to observe the birthday of Martin Luther King Jr. at all U.S. campuses.

However, according to surveys conducted by the Journal, eight of those sites held at least some classes, disregarding letters sent by University Provost Joseph Kelly indicating that they should not.

The lapse said Kelly and Jim Olszewski, Acting Dean of the Graduate School, and at least one site director, was determined to be the result of miscommunication.

Upon notifying the sites of the observation it was unclear to most whether it would apply to offices only.

Stephen Howe, director of the Tustin/Long Beach location said, "There was a breakdown in communication with the institution and one instructor did go ahead with his class and some students did assume that classes would continue as usual."

Olszewski said that while recognizing some of the failure to comply with misunderstandings, "In the future they had better (observe it)."

Reportedly Kelly did write a letter to all of the campuses stating specifically and very clearly that all components of the university were to be out of order on this day, however it was sent at a date that may have interfered with directors having enough time to adequately circulate the information.

Olszewski also said that he heard some students on the campuses were

concerned enough about the day off to dial him long distance and discuss it.

"I had an individual let me know at a particular extended campus location that closing on the holiday which is one fourth of class time, caused some grumbling.

"I told him that number one, it's a national holiday, and number two, considering that Dr. King was one of the greatest Black leaders we've ever seen, that if they did not like it they should perhaps consider another institution."

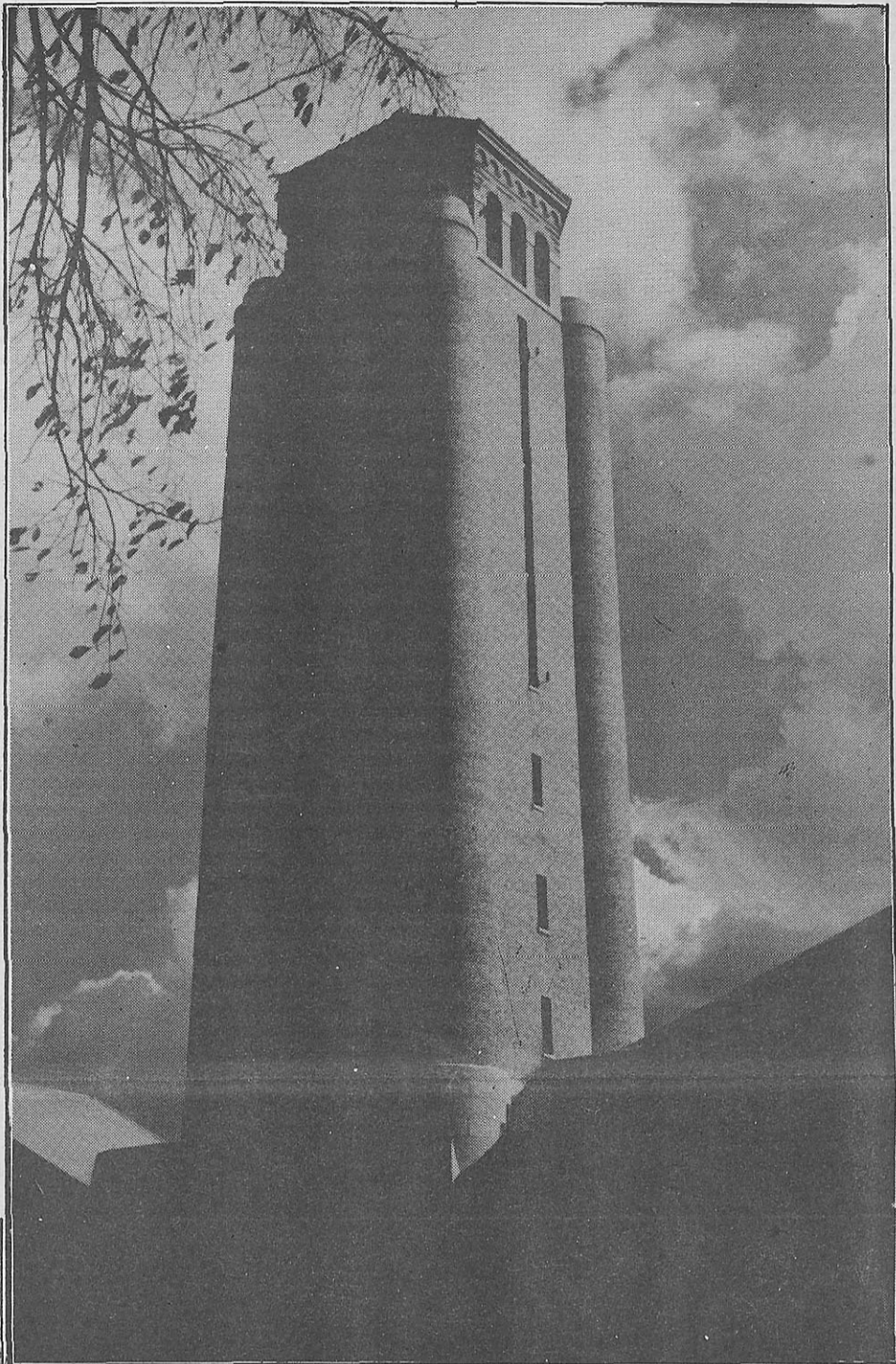
He added, "I said I would listen, but they will not get a sympathetic response from me." None of the student phonecalls were actually carried out however.

Of the bases The Journal reached, Altus Air Force Base, Camp Pendleton, Fort Bliss, Fort Sam Houston; Jeffersonville Graduate Center, Little Rock Air Force Base, Scott Air Force Base, and Tustin Long Beach all reported having classes, with Jeffersonville and Little Rock reporting that all classes were held.

This information was unattainable from the Beaufort Naval Hospital, Dover Air Force Base, England Air Force Base, and Colorado Springs area, with the rest reporting total cancellation.

According to a secretary at Camp Pendleton, one instructor continued class because the course was a Monday night and students would lose an entire week.

Both Kelly and Olszewski expressed their wish for a smoother run of things the following year. Olszewski said that in the future, a definite understanding would be reached.



Still a Webster site? Fort Sheridan. Site Photo

## Ft. Sheridan Tabbed To Close

by Thomas Crone  
Journal Editor

One of Webster University's smaller military base sites was recently targeted for shutdown by a bi-partisan commission trying to pare down excess military sites. The base, Ft. Sheridan, located outside of Chicago, was part of the move which included some 90 different programs around the nation. The proposal has yet

to be ratified as a package.

According to Acting Dean of the Graduate School, Joseph Olszewski, the site's closing would not pose a problem for most of the students attending classes there.

"We have a fairly small amount of students there, maybe a couple dozen," Olszewski said, "and a lot of them are taking classes at Chicago Center already."

"There's no problem with them finishing at the Grad Center, and there's only a 20 to 30 minute drive anyway," Olszewski added.

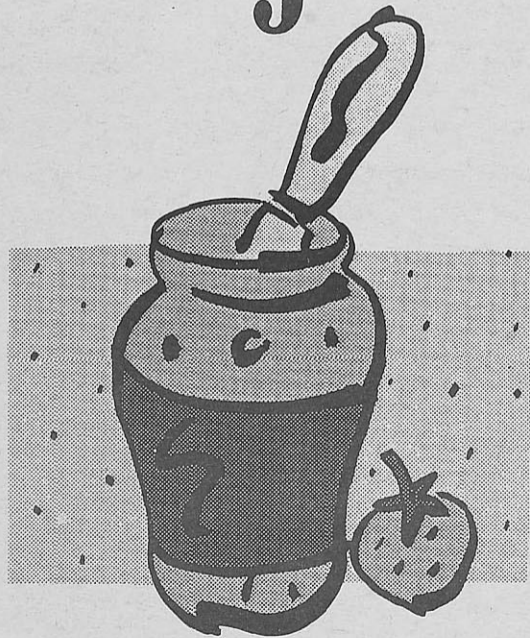
Currently there are three sites in the Chicago area including the Graduate Center, Ft. Sheridan, and the Great Lake Hospital Corps School. In records collected from graduate school applicant reports for Fall 1, 1988, 111 students combined in the three Chicago sites.

According to Olszewski, no jobs would be lost because of the move, as only one part-time employee currently serves at the site, and then for only one day per week.

Olszewski indicated that this would be the second such closing of a Webster extended campus because of military moves, the other occurring in Kansas City, "a fair while back."

The recent decision would not affect several other regional, and larger, Webster base sites including those in Little Rock, Arkansas, Ft. Leonard Wood, Missouri, and Illinois' Scott Air Force Base.

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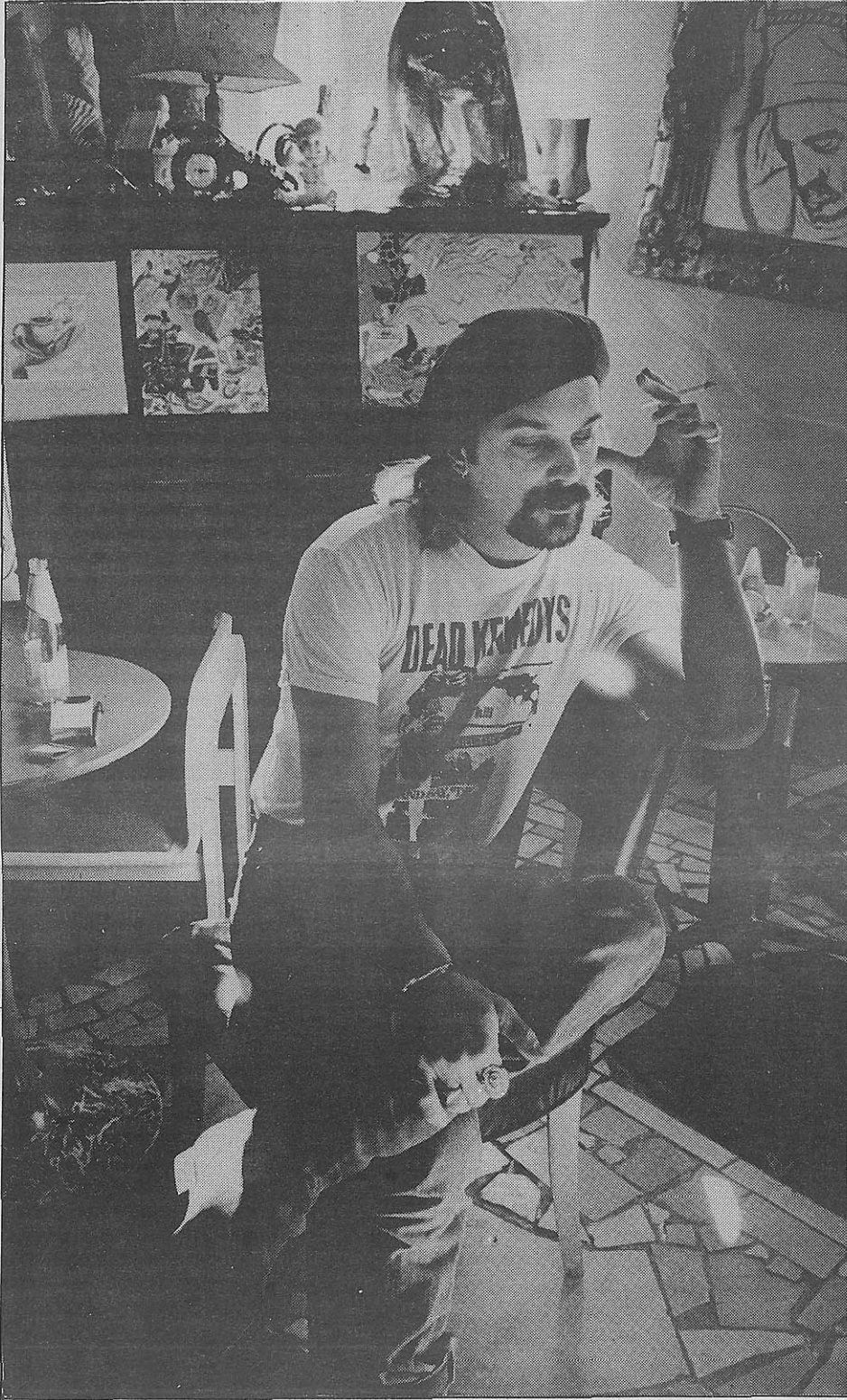
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Inside/Outside...

The Venice Cafe



by Thomas Crone  
Journal Editor

Maybe it's the giant puppet head peering over the rooftop bricks. Perhaps the Monchichi hanging out of a bird's nest catches your eye. Possibly it's a miniature Hulk Hogan glued to the top of the paisley-camouflaged truck outside.

But no matter what attracts the casual Soulard visitor to the scene, the sights (and at night, sounds) generated from the corner of Lemp and Pestalozzi come as some surprise to the uninitiated.

The building itself is nice enough, but the three-story brick corner house wouldn't attract more than a cursory glance if it were not from the aforementioned items and then some - a back yard filled with wreckage from local landmarks past; legs hanging out of a rusting bathtub; a cowboys and Indians and dinosaurs battle on the dash of the family car.

Indeed, The Venice Cafe makes comparisons virtually useless. There's nothing like it in St. Louis, and that's the charm.

It's Pee-Wee's Playhouse and the Beat Generation. It's aging hippies and skins. But above all it's the vision of Jeff Lockheed, an artist who has, with the help of a few friends, created a totally new environment in the middle of the old city's landscape.

"During the summertime a tour bus goes by between 3 and 4," Lockheed said. "Once I was laying out naked behind the fence when they came by and I had no place to go. I guess they all had some fun with that."

Little but fun can be had at the Venice,

where the sideyard's mix of Roman columns, terra cotta from the demolished Buder Building, and a jungle of trees during the summer exists. Enough to even attract the fancy of Channel 5's roving feature reporter John Pertzborn last fall.

But it's what's happening inside that has attracted an unusual mix of people not found at most new nightspots featuring the standard banal lightshows, d.j.s, etc.

"It's a pretty eclectic crowd," Lockheed surmised with understatement. "We get little old ladies, kids, punks, old hippies."

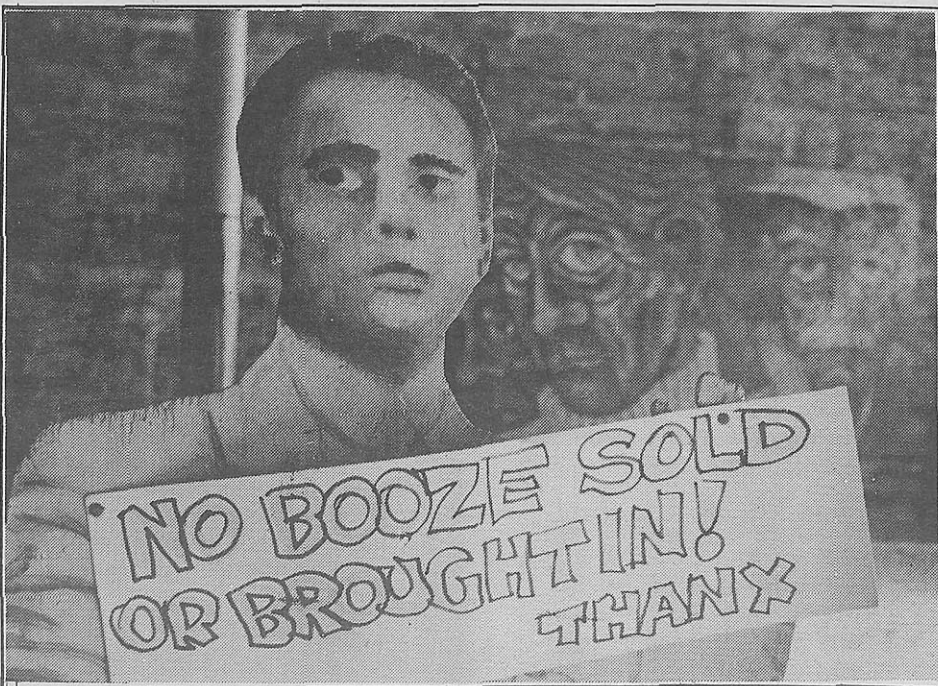
And while Pertzborn took a somewhat flippant view of the establishment, all it takes is one evening's visit to the Cafe to realize all the disparate parts make sense.

In the tiny band area, Jon Rosen leads a groups of friends through a set of numbers, sounding very impressive for a band with no name; Dred Bird, the carcass of the baseball Cardinals mascot Fred, rests comfortably poised in a corner, a refugee of reggae night at the ballpark; and the waitresses hush new, rude customers who come in talking while the doorman spins a story, one which segues from a college football touchdown run into spouse abuse.

The tea-sipping crowd applauds politely. The free-form story had taken a bizarre plot twist, and ended in time to allow first-time customers to view the gallery of work within.

Artists Pahl Cuba, Jon Cournoyer, Nancy Theodorow, Andre Courtoy, Lucy Harvey, Dave Schild, Terry Smith, and, of

Continued on page 15



Photos by Suzedie Clement

## Kinder, COCA Tackle Lack Of Foreign Films

by Thomas Crone  
Journal Editor

David Kinder, having already crafted a reputation as a top film series coordinator at Webster, has added another dimension to his own impressive resume, and to cinema in St. Louis.

The Center of Contemporary Arts

(COCA) is the newest challenge Kinder has undertaken. And while the makeup of Webster's Film Series has an American underground film/video feel, the University City location will take on a decidedly foreign bent.

The COCA series is run with the assistance of Webster-based Legacy

Productions, which undertakes many of the costs needed to keep up such a specialized series. This funding is particularly tricky during this part of the year, when grant monies are at a low.

"Legacy handles all the financial aspects," Kinder said. "And because the funding cycle begins on July 1, we've had to get some extraordinary, alternative sources."

Such problems may never come across the desk of a Wehrenberg executive, but the programming that can be offered more than makes up for the extra work.

"The focus, the reason, for the series is that St. Louis has a very big gap in foreign film exhibitions," Kinder stresses. "In 1987 21 foreign films opened commercially. Sixteen were at the Tivoli, along with the five others."

"That's not including English speaking films from Britain, or hybrids like *The Last Emperor*, but films with subtitles," Kinder added.

This type of programming is currently not even available at Webster, where Kinder has focussed on American alternatives, or at the the Art Museum Film Series.

That fact is not lost on Cliff Froehlich, film reviewer of *The Riverfront Times*, and a Webster adjunct.

"The commercial chains avoid them like the plague," Froehlich said. "They have to be willing to go out and find the audience."

And while the chains have not found

the aggressiveness to do so, even local art houses have decreased foreign works. While the Tivoli has turned to longer runs, the Hi-Pointe has, according to both Froehlich and Kinder, turned towards English-speaking cinema. And most sadly, The Varsity is now a retail drug store.

But Kinder, who formerly headed up the Museum series, found a great niche for foreign works when the COCA series began in August. Initially, four night per week were booked, while the series now boasts films only on Wednesday evenings. The opening splurge of films was meant as both an audience test, and as a chance to offer a potpourri of work.

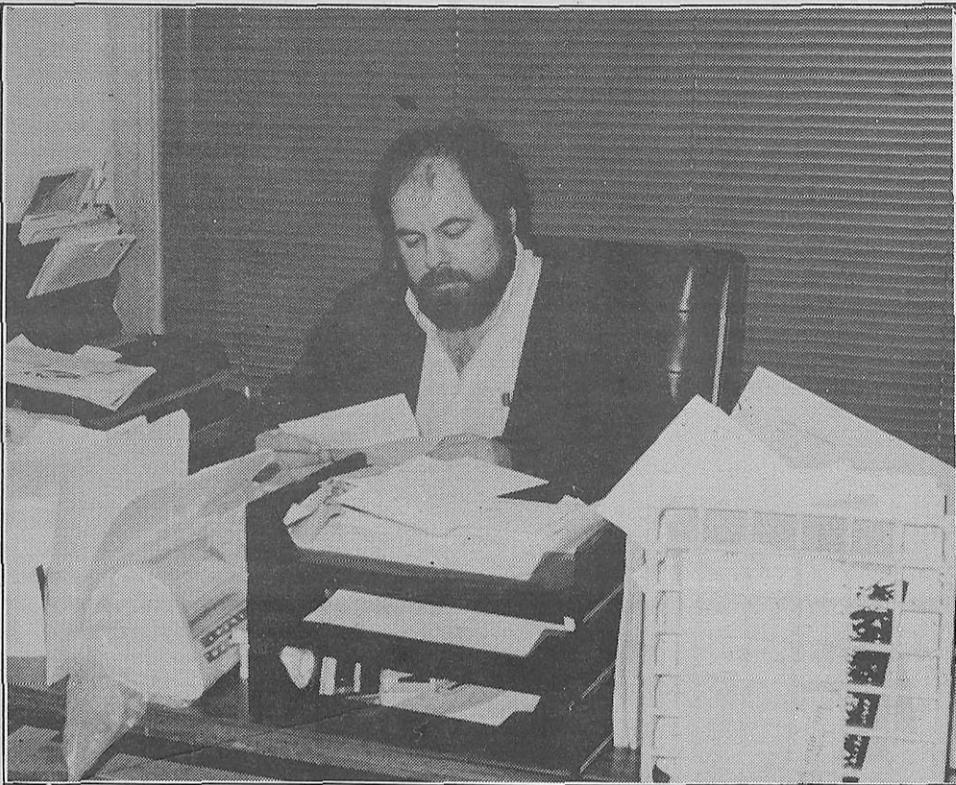
**"There has been a renaissance in Chinese cinema, and new openness in Red Chinese government."**

--Froehlich

However, the series has now become much more specialized, and the currently featured work is Chinese cinema, a body of films only recently rediscovered.

In the last year, *Girl From Hunan* and *Horse Thief* were shown at Webster, and *Red Sorghum* will soon debut at the Tivoli. The COCA run will include films

Continued on page 15



David Kinder, Webster Film Series Coordinator, now serves a similar function at COCA.

photo by Tanya Brotherton

## Boogie Down Productions Hampered By Promoters

by David Simon  
Contributing Writer

Rap music concerts in St. Louis have often been plagued with violence erupting among members of the audience. Concert promoters have been accused of setting the stage for violence by presenting remarkably unorganized shows.

At St. Nick's Gymnasium on December 26th, the rap group Boogie Down Productions fell victim to incompetent promoters. Fortunately this disappointment was not inflated by violence.

After two hours of delays and the announcement that the two other acts on the bill, The Real Roxanne and Sir-Mix-O-Lot, had yet to arrive in St. Louis, it seemed nothing could save this evening.

When Boogie Down Productions, also referred to as BDP, made their way to the stage, the crowd was tired and lacked enthusiasm. KRS-One, the group's MC, revived the weary crowd when he settled into a funk stomping groove, supplied by the infamous DJ Red Alert, with his unique style of rapping.

KRS-One's smooth and articulate style of rap has made him an easily recogniz-

able voice in rap music. KRS-One is so overtly articulate that his lyrics were easily audible in the large gymnasium.

Although KRS-One's style is so unique, it is his lyrics that have made him one of the most powerful voices in rap music. His lyrics are influenced by the teachings of black leaders Martin Luther King and Malcolm X. KRS-One refers to himself as a poet, a philosopher, and a teacher. The audience listened to KRS-One as if they were enthusiastic students, eager to learn.

KRS-One is able to captivate his audience since he applies his philosophies to situations that black youths often confront. One song BDP performed, "Stop the Violence"; KRS-One clearly points out the devastating effects of violence and what his audience must do to end the violence in rap music.

BDP is a good example of how music can be an effective medium for communication and education. In spite of the promoters creating a hostile and possibly violent scene KRS-One was able to calm the crowds unrest through his thought provoking song lyrics.

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MUSIC

**January 23**  
Solo recital by pianist Daniel Schene, 8:00 p.m. in the Winifred Moore Auditorium. Admission, \$1. Call 968-7032.

**February 5**  
The Webster Wind Quintet will give a concert of music by American composers. The concert begins at 4 p.m. in the Winifred Moore Auditorium. Admission is \$1.

**February 15**  
**The 1960's: The Times They Were A 'Changin'**, a 50-minute slide and music show can be seen in the Winifred Moore Auditorium at 7:30 p.m. Free.

FILMS

**January 20,21,22**  
**Art Blakey: The Jazz Messenger**  
The story of veteran jazz drummer Art Blakey. A celebration of his past and present commitment to music.. Music from Dizzy Gillespie, Wayne Shorter, and Wynton Marsalis. Winifred Moore Auditorium , 7:30 each night. Admission,\$3.

**A Brother With Perfect Timing**  
A self-portrait of South-African-born pianist Abdullah Ibrahim (Dollar Brand), echoed in music from his scepter Akaya.. A mixture of samba, spirituals, South African marabi rhythms and American jazz.. Winifred Moore Auditorium, 9:30 each night. Admission, \$3.

**January 28,29**  
The Bucks County Film Festival Winners. Chosen by a jury of filmmakers and programmers from around the country, the program this year will feature seven films in the categories of best documentary, narrative, art, experimental and animation. Winifred Moore Auditorium, 8p.m. Admission, \$5.



Load up the truck and move the family to the Venice Cafe this Friday to see Jon Rosen, et al. photo by Suzedie Clement

THEATRE

**January 20-February 5**  
**The Last Good Moment of Lily Baker** by Russell Davis, Repertory Theatre of St. Louis production, Studio Theatre, Loretto-Hilton Center, for more info call 968-4925.

**January 4- February 3**  
**Offshore Signals** by Roger Cornish, Repertory Theatre of St. Louis production, Mainstage, Loretto-Hilton Center, call 968-4925 for more info.

EXHIBIT

**February 5- March 10**  
The Webster University Media Studies Program presents an exhibition of large-scale Polaroid photographs by Patrick Nagatani and Andree Tracey in the Media Center Gallery located in the B/T complex. Free.

A weekly summation of the week at Webster University

We hear no evil,  
see no evil,  
and speak no evil,  
so send us your activities!

SPEAKER

**February 1**  
Bob Law, host of the national black-oriented radio show "Night Talk", will give a presentation of his speech "Keeping the Dream Alive-Past and Future" to kick off black history month at Webster. Winifred Moore Auditorium 7:30 p.m.

FAIR

**January 31**  
The first annual Wellness Fair will be held in the green room from 10:00 a.m. until 3:00p.m. Entrance into the fair is free.

THE TEST STRIP, ER ALAN

BY TODD JOHNSON



## Gorloks Combine On Six Defeats In Southern Tour

The second half of the Webster basketball season got off to a disappointing start last week, with both the men and women losing three games.

The men's first contest of the new semester came against Sanford Brown on January 10th. Previously this season, the Gorlok men defeated Sanford Brown by a narrow margin, and this time their opponents got even, turning the tables on Webster with an 83-79 win. High scorers for Webster were sophomores Dan Thoman with 20 points, and Eric Stack who tallied 19.

The Gorloks traveled to Mississippi to play in the Millsaps Classic round robin on Friday and Saturday, January 13th and 14th. Their first opponents were their hosts from Millsaps, who, despite a 45-45 tie at the end of the half, pulled ahead to beat the Webster men 96-73. Sophomore leading scorer Sam Farrar led the Gorloks this time, tallying a total 22 points.

Webster continued their slide the following day with an 89-57 loss to Division III powerhouse Oglethorpe University. Despite 23 points from Sam Farrar,

Oglethorpe's sharp shooting and full court press was enough to send the Gorloks reeling.

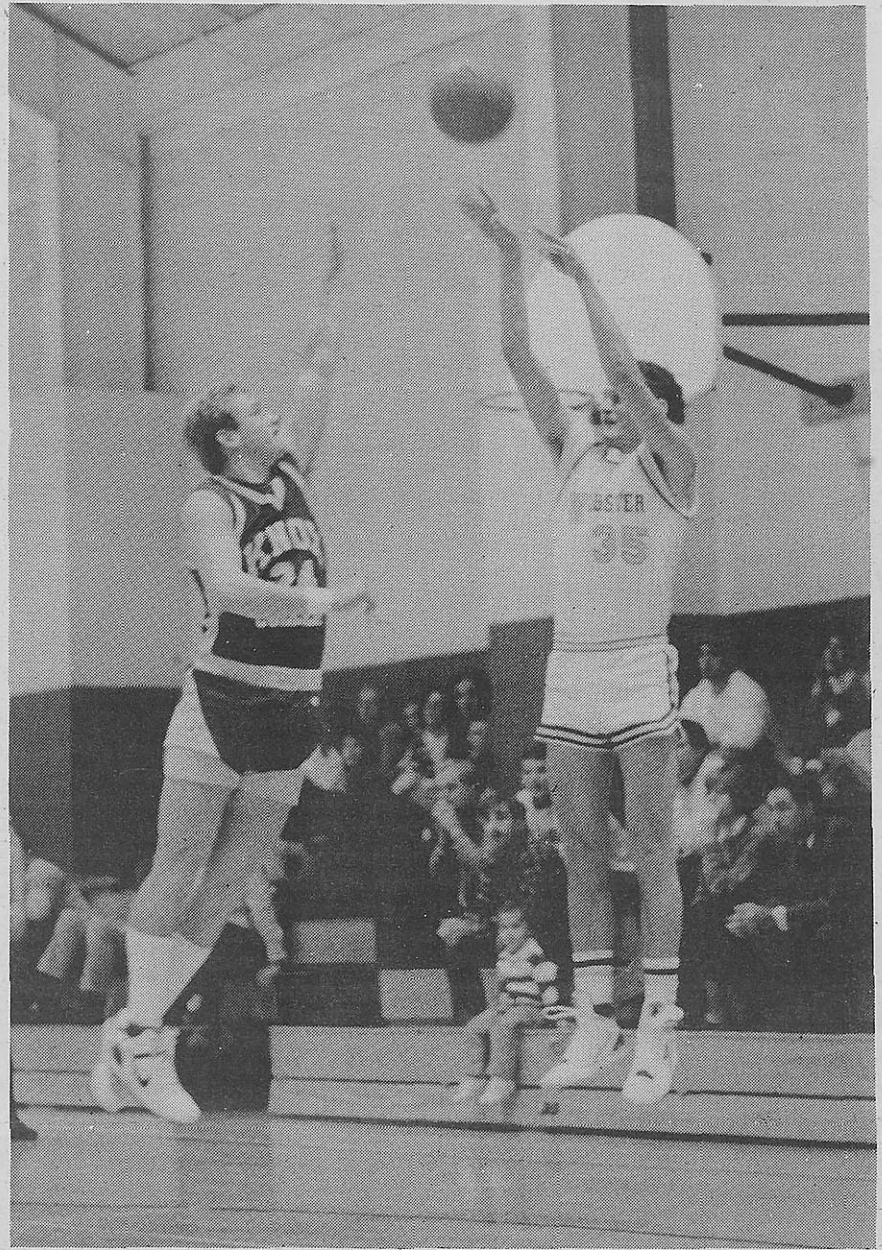
The Gorloks hope to get back on track this week with two home games, facing Greenville College on January 17th, and Blackburn College on the 19th.

The Webster women fared no better than the men, losing three of their own to start the Spring schedule.

The Gorlok's first loss came against Millsaps College at home on January 9th. The women scored a record high 40 points, but were defeated 75-40. Sophomore Lisa White continued her dominance on the court by tallying 19 points.

The women travelled to Mississippi along with the men to face Judson College and Millsaps College, and fell victims twice to the older and larger teams from the South. First, on the 13th to Judson, 75-36, and then to Millsaps the following day 72-17. Lisa White led the women in both games, scoring 22 and eight points respectively.

The women face Greenville College, away on Thursday, January 19th at 7:30.



Dan Thoman, seen here last semester against Knox College, will lead the Gorloks versus Blackburn College, this Friday. Photo: Scott Audette

## Webster's Women's Softball Club Is Seeking Members:

The team will play local colleges, and prospective members will find experience helpful, but not necessary...

Meeting this Friday, Jan. 20th, at 4p.m. in the Pink Room.

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## Venice Cafe from page 12

course, Lockheed all have their creations sharing wall space with an array of pop culture gone wild never before seen. And all of the "crucial art" is for sale.

As for the kitsch, the escapees from South Side garage sales, that part of the scenery within stays. There's an Archie comic featuring "Jughead's Soul Food"; here's Chewbacca menacing over a smaller, plumper Fred Flintstone.

Where the art came from is clear. Lockheed, an exceptional painter studied at Southeast Missouri State, but his creations are all his own. The studio tucked away in one corner of the building testifies to that, complete with a bicycle hanging from the ceiling.

Where the rest came from is anyone's guess.

The Venice Cafe is a carnival of sorts, a feisty coffeehouse in the shadows of the world's largest brewery, while not selling booze. It stands as a beacon to kids sans fake i.d.'s, a place to go and talk, and listen to music, and to watch people, or play chess.

And even the locals have come to accept, if not understand the joint.

Said Lockheed, "I don't know what the neighbors think. They probably think we're devil worshippers, or shit."

Oh, well. You can't please most of the people all the time. Even as a Pertzborn's Person.

## Kinder, COCA from page 13

from directors of these works, among others.

"There's been a renaissance in Chinese cinema, and a new openness in Red Chinese government toward these filmmakers," Froehlich stated, also citing the influence of Western films on these new directors.

Over the next few months, the series calendar will be *The Black Cannon Incident*, Jan. 25; *Dislocation*, Feb. 1; *The Old Well*, Feb. 8; *The Big Parade*, Feb. 15th; *In The Wild Mountains*, Feb. 22; *On The Hunting Ground*, March 1; and concluding the program will *One*

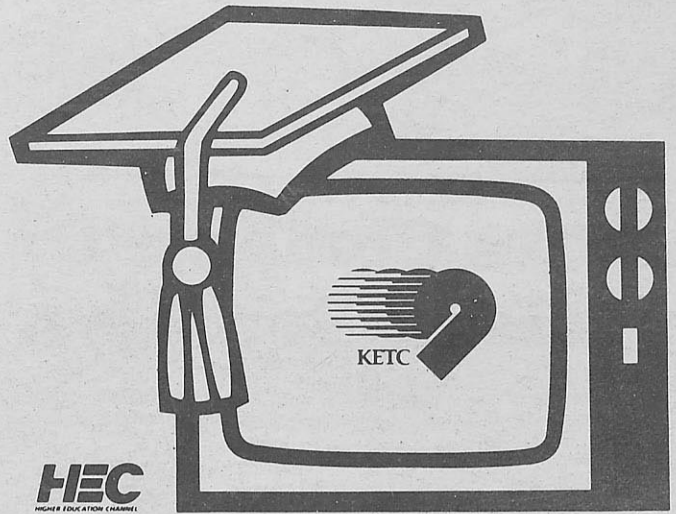
*And Eight*, on March 8.

The Center, located at 524 Trinity in the U. City Loop, will feature a series of Israeli film after the Chinese run, one that will be part of St. Louis County's China Cultural Week.

"It fills an important need in the community market for foreign films," Froehlich said. "That market hasn't shrunk, but the need hasn't been filled by exhibitors in recent years."

And as the university community knows, thanks to at least one individual's efforts unique film programming is not impossible in St. Louis.

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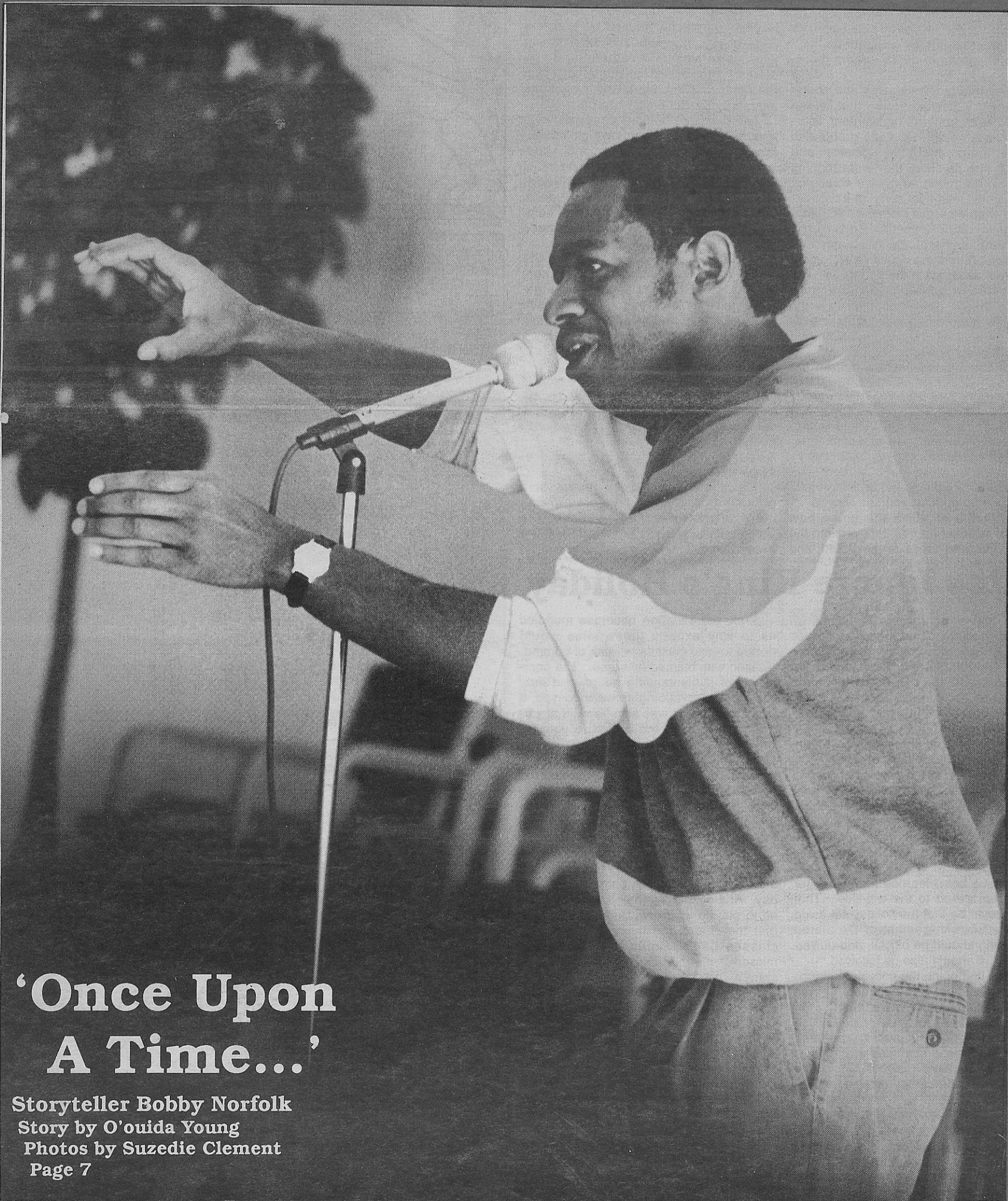
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Black History Month Set To Begin; Schedule, Topics, Page 7

# The Journal

Webster University's Student Newspaper  
January 26 - February 1 Volume 24 #2



**'Once Upon  
A Time...'**

Storyteller Bobby Norfolk  
Story by O'ouida Young  
Photos by Suzedie Clement  
Page 7

## The SDS: 20 Years Later

It's been almost 20 years since the death of the Students for a Democratic Society (SDS). And while many college students were born at, or even after, the disappearance of the organization, it's important to realize the impact that the group had upon the New Left, particularly in the late 1960's.

It's also important to realize that a similar organization needs to be in existence today. But first things first.

The SDS was born 1962, the result of student rebellion against the Eisenhower years, which were noted for many things, but not for student activism. And with the emergence of Northern liberalism in the form of John F. Kennedy, it was the appropriate time for the group for the radical youth of America to assert themselves.

It was this tension against the liberal elements of American society that set the radicals apart from the mainstream, liberal "Kennedy youth". But the group also rejected the pre-McCarthy socialists and communists. In short, they were forming their own revolution, and were constructing their own model for carrying it out.

And what emerged from the 1962 convention of SDS was the Port Huron Statement, authored by Al Harber and Tom Hayden, and the definitive statement of student demands in the early '60s. The draft outlined positions on topics as diverse as the newly discovered arms race, the burgeoning civil rights movement, as well as the yet undetermined role of "student power".

SDS could easily have fallen into the same problems that afflicted other student groups like the Student Non-Violence Coordinating Committee, the National Student Association and others that sprang up around the same time. However, the leadership of SDS always seemed to attract the elite of student radical thinkers, pragmatic yet uncompromising in their co-optation with the liberals.

And in the mid-60's the group saw some of its finest hours. It moved into the most oppressed areas of the South, and

worked in civil rights organizing and voter registration. Its alliance with the Black movement was strongest at this time, as well.

But by the late-60's the group had become too rhetorical for many, and much more militant, splintering into various factions before the actual break into different organizations. This swing towards hard-core anarchism caused the split into the three vastly different groups - the Worker-Student Alliance, the Revolutionary Youth Movement, and the notorious Weather Machine. None survived intact.

Granted, the end of the Weather Machine was accompanied by a violent flurry of deaths, including the bombing fatalities of several Weathermen themselves. The rest of the group, including the American Che, Mark Rudd, went into internal exile. But that's not SDS.

And the more pragmatic radicals were able to give models to today's student on how to change the organizational structure of the University while keeping intact the need to resist co-optation. Unfortunately, there are very few students out there today who seem to cast themselves in the position to adopt these methods let alone act upon them.

And the model need not be the Chicago Convention, or the Columbia Strike. Rather it could be the early organizing, and similarly, the obvious need to reject effecting change within the normal channels, the Democratic Party on a national scale, down to student government on a collegiate scale.

In some ways the ultimate lesson is that each school can have its own socially-involved coalitions, but unless they come together, and work on common goals, these groups will be dividing responsibilities, without the benefit of sharing the rewards.

It's high time that true progressive reformers realize the days are growing more urgent to expand beyond one University's walls. Whether anyone heeds that call... TC

## Sites Ignore King's Holiday

The issue of racism is back in American society. That inescapable fact is brought to light by many recent occurrences including a skinhead march in Atlanta, an off-duty policeman being harassed by his compatriots in L.A., and the now prevalent interest in national campus racism.

And the bottom line to even begin solving societal problems on a campus level? Considering the amount of people working on that question, it would be presumptuous for us to say one thing could do it, but certainly understanding that the problem exists is a start.

And it appears that at Webster University, some of the lessons that should have been learned last semester have been tossed to the wayside. That lesson would be that the holiday set aside for the acknowledgement of Dr. Martin Luther King should be official, and university-wide. It should also be followed.

On the first point, the collegiate stance is clear. A memo, dated January 4, from Provost Joseph P. Kelly states that:

*This memo will serve as official notice of the addition of a University-observed holiday for faculty, staff and students in memory of Dr. Martin Luther King. The University will be closed on January 16, 1989.*

Indeed, that statement seems simple enough for even Webster's site directors and instructors to follow. However, in a show of autonomy and independence not normally seen in such a regimented and academic situation, several of Webster's sites followed their own marching orders and decided that class that Monday was much more important.

Well, the situation becomes muddled as to why exactly these sites would decide to hold classes. A lack of communication was blamed by some. The complaints of students were heard, and their sudden democratic rights were obeyed, it was surmised. It was also heard that students were given the option to vote on whether class would be held.

Again, the theory that democracy would be followed in such a situation is hard to understand. Those types of activities aren't usually spotted around the campus, but perhaps the point is not how the sites came to this conclusion but why.

The holiday is now observed on a national level. The university cancelled classes, and work assignments for that day. And despite all that, the sites decided to play to their own tune. Could it be that they found the timing of cancelling classes bad? Could they just have missed the significance of the holiday for many?

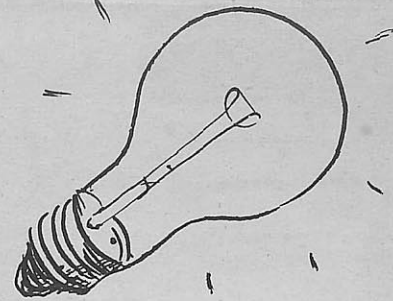
Well, it's possible we'll never really know, and there are certainly more important battles to be fought on the issue of improving the racial situation at the school.

And one bright spot is that the Administration at main campus did act properly, and have assured students that this will not occur again. That attitude is very promising.

But it still seems funny that all the sites that confirmed having classes were located on military bases. I always thought that group of people followed orders like the law. If only this sudden schedule creativity could be turned into something positive... TC



Q. HOW MANY SURREALISTS DOES IT TAKE TO SCREW IN A LIGHT-BULB?



A. FISH

## The Journal A Webster University Student Publication 470 E. Lockwood Webster Groves, Mo. 63119-3194

**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The Journal operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community.

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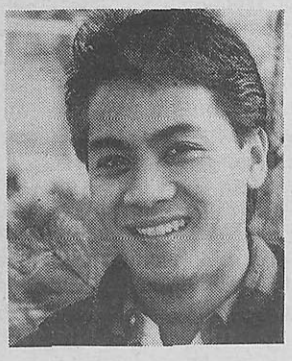
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**Reader's Ad**



by Rommel Medrano  
Columnist

G'day mates!! I'd like to begin by interjecting three words that will be excruciatingly painful to some while joyously harmonic to others, and they are: Frisco. Frisco. Frisco...Need I say more?!

This week, I'd like to try something new and write in a bits n' pieces type of format. But hey, before I forget, 10-Q so much for making my job easier by scoring me an abundance of topics to write about rather than myself having to play the PI from the school of hard knocks. The following items were offered to me pretty much on a silver platter:

**POLTERGEIST PROFS.-** It has recently come to my attention through the keen perception of various media students that a good deal of (not necessarily all) adjunct professors are ghosts, or at least, pardon the pun, appear to be. Sure they show up on time for their classes and teach with unrivaled precision and fervor. But as soon as class is dismissed, they pull the ole Harry Houdini on us and can't be contacted for advice or nothin' (my English prof. was never around to correct me on that.) Where do they go? Is there some club-house or something they go to and hide from the dreaded advice-seeking student? Are there too many students or not enough teachers around?

**Where do they go? Is there some clubhouse or something they go to and hide from the dreaded advice-seeking student?**

**SMOKIE-SMOKIE?-** Many people say that where there's smoke, there's fire. The smoke that I caught recently comes from a handful of students on fire about smoking in the university buildings, especially the Business-Technology building. It has been proposed and/or suggested that smoking be allowed in only one designated lounge in the BT complex...either east or west, but not in both. Do the smokers have anything they want to add or do you boys and girls simply want to hold your breath? (Sorry, I couldn't resist.)

**NEWS SENSATION-** How about those new distribution racks for our favorite weekly around!!!!? Pretty exciting stuff chief. Many an innocent bystander has already come up to me and inquired about the hulking navy-colored thingamabobs. They are to be located in the following areas per your info: west & east lounges of the BT building, entrance to the AB building, Pearson House foyer, in the cafeteria and library.

Well, I'm off to rearrange my sock drawer and harvest the fruits of my Superbowl Sunday gambling efforts. Have a nice day. N'uf said.

**Guest Opinion**

by Lori A. Schmidt

Too often people have the attitude of "My actions don't matter." It sits in the mind of the college freshman making an excuse not to vote, the discouraged volunteer giving up working with disabled adults and the car driver throwing a bubblegum wrapper out of his car window.

Such individuals fail to realize that every action, no matter how great or how small, has some effect on society. And if those actions are taken collectively by a large number of people, what may seem to be trivial behavior, can have a major effect on society.

An example of how individual actions can have a positive effect may be seen in the growing garbage disposal problem facing St. Louis.

Estimates indicate that the metropolitan area's garbage landfills have a current lifespan of 15 years. That is, of course, if the area continues to produce the 2.5 million tons of trash it does each year. What Will happen to all this garbage after those 15 years are up?

There exist a few feasible solutions

such as burning garbage into our already polluted air or finding landfills farther and farther away from the city - a costly endeavor. Both of these solutions involve no participation on the part of the individual, except a little more money out of his pocket.

But if people did get involved, they might ease the future crisis. People need to stop taking such an inactive role and start recycling garbage items.

Recycling requires so little work on the part of the individual that laziness must be the main reason it is not done more often in this community.

While the process may be simple, it does have great benefits for society. Recycling helps clean up the environment by eliminating some materials from the waste stream that otherwise would go to a landfill or other processing site. It also extends the life of natural resources.

Currently, 100 tons of trash per day are recycled in St. Louis. A good size sum of trash? Not really when you realize that over 1,807 tons of garbage are capable of being recycled each day.

The possible amount of recyclable material adds up to approximately 660,000 tons of trash each year or 9,900,000 tons of trash in a 15-year period.

If individuals took the time to separate their trash, the St. Louis area would have an additional four to five years to come up with a safe, workable solution to the looming disposal problem.

So it seems rather ridiculous that more people do not participate in the process of recycling their trash. Other than laziness, another reason must be that attitude so many people have. They believe that if they did go through the trouble of recycling garbage, it would make little difference to the community around them. So why go through the trouble.

Just imagine if every household set up two trash cans: One for recyclable items and one for nonrecyclable items. It would surely have a positive effect on the problem, as well as help extend the life of our precious natural resources.

All it takes is for people to stop being lazy and act on the realization that their individual actions do play a role in society.

**Letters:**

To the Journal:

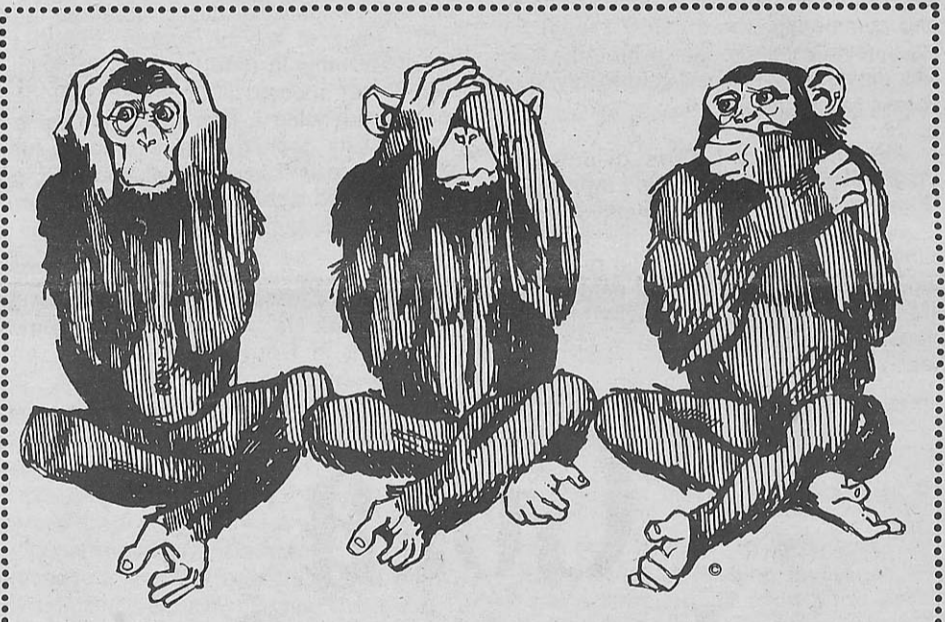
The article "Minority Curriculum Under Exam" demonstrates that Fontella Scott, Neil George and Anna B. Sakurai should do a little homework.

A quick reading of AAS department offerings over the past six years would show two specific classes: AAS 396 Ethnic and Minority Relations and AAS 102 Social Issues deal with minority status, ethnicity and national origins and social class. These classes are offered routinely each year.

A new class, AAS 200-02 Issues in Contemporary Society: North American Indians, was introduced this semester in response to the request for more classes directly addressing minorities in the U.S. (It has, by the way, a very small number of registered students.)

I don't know whether to be amused or disappointed by the general ignorance displayed about the entire field of anthropology, in which all classes are directly relevant to the study and understanding of all peoples without access to power - the study of minorities.

Seena B. Kohl



This topical cartoon comes from our collection of zany graphics. So if you enjoy them week after week, as we do, please don't write letters. O.K?!

**The Green Fuse**

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**For The Spring 1989 Issue -**

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**Send/ Deliver Submissions (in envelope) to: Margaret Brown, Lit/Lang Dept. Pearson House**

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Last Two Weeks For Submission

Last Two Weeks For Submission

## First Annual Wellness Fair Brings 'Preventive Medicine'

by Monica Walker  
Journal Staff Writer

"It's the smorgasboard of health," said Patrick Stack, director of counseling/life development. He was speaking of the upcoming first annual Wellness fair, which is sponsored by the Health Services department.

The Wellness Fair is scheduled for January 31, in Webster University's Green Room. The event will be devoted to good health. Testing will be offered and organizations will be present to provide literature.

The Wellness Fair will give both students and faculty a chance to gain education about their health. According to Susan Daily, RN for the Health Services Department, the key to the effectiveness of the fair is having it on the campus.

"It's much easier for a student or faculty member to be tested on campus rather than make a doctor's appointment. It's more convenient," Daily said.

Besides being convenient, both Stack and Daily see the Fair as a form of practicing "preventive medicine." Daily stresses that the purpose of the Wellness Fair

is to "raise people's awareness of healthy behavior."

Health services offered at the Fair will include screenings for cholesterol and glaucoma. Also, a Stress Management program will be offered as part of the counseling services.

Among the Fair will be MADD, (Mothers Against Drunk Drivers), Alcohol Treatment Program, and Planned Parenthood. Stack said the groups coincide well with the issues of alcohol and drug abuse and responsible sexual behavior that need to be addressed on college campuses.

Also discussed will be the the Six Dimensions of Wellness. Those dimensions are physical fitness/nutrition, spiritual values/ethics, emotional, intellectual, occupational/vocational, and community /environment. According to Stack, this concept allows people to take a closer look at each category of their lives.

Cholesterol screenings for faculty and staff will be \$5. The CSA has agreed to sponsor the cost of cholesterol screenings for the first 105 Webster students. Students must have a valid I.D. to register for screening.

## "Night Talk" Host Keeps the Dream Alive At Webster

Bob Law, host of "Night Talk," a national black-oriented call in radio show, will give a presentation to kick off Black History Month at Webster University Feb. 1. His speech, "Keeping the dream alive: Past and future," which is free and open to the public, will be held in the Winifred Moore Auditorium beginning at 7:30 p.m.

For more than 15 years, Law has distinguished himself as a communicator and community worker. He is noted for his innovative approach to broadcasting and providing the black community with access to the airwaves.

As community affairs director at WWRL-AM in New York City, Law created "Activated radio" with innovative public service ideas. More recently, he was named program director at the radio station, where he developed the progressive AM format, a mix of jazz, rhythm and blues and ballads, with news, talk and health features.

As host of "Night Talk," Law has built an audience of loyal listeners around the country. The program airs in St. Louis on KATZ-AM 1600, Monday through Friday from 11 p.m. to 4 a.m. Law frequently spurs his followers into action in numerous community-oriented issues, or to aid needy individuals. Known as the Night Talk Family, listeners have rallied together to lend support to a number of important causes. Funds were raised to serve the small town of Mound Bayou, the first black township in America, from financial ruin. Other successful fundraising efforts include financing a liver transplant for a Kansas City teenager, raising money for poor people in Tunica, Miss. and raising funds to send a critically ill infant to a specialized hospital in the Midwest.

Law has featured guests such as the Rev. Jesse Jackson, Stevie Wonder and Patti LaBelle. He has spoken with Winnie Mandela in South Africa and when

Jackson was bring Lt. Goodman home, he called Law from Syria to make the announcement first to the "Night Talk" audience.

The program's most lasting accomplishment, however, may be the formation of the "Respect yourself organization." The group includes most regular "Night Talk" listeners, but it also contains a network of formally organized "Respect yourself" chapters throughout the nation. These groups focus on increased social and political consciousness and subsequent action to address community challenges.

Law has written and hosted a number of award-winning documentaries and has been the guest on many television news programs and talk shows. He is a regular speaker at rallies designed to address issues facing black youths.

In addition to speaking at Webster University, Law will also conduct an afternoon seminar for the university's students. For additional information, call the Webster University Black Resource Office weekdays from 9 a.m. to 5 p.m. at 961-2660, ext. 7633.

## Award-winning Artist Sings' Dances at Edison Theatre

Performance artist Meredith Monk and her Vocal Ensemble will perform at Washington University's Edison Theatre Feb. 10 and 11 at 8 p.m. After each performance, Monk will entertain questions about her work from the audience.

The concert is presented by the Edison Theatre and Dance St. Louis. Tickets are \$16, with a 20 percent discount for children, students with I.D. and senior citizens. For tickets or information, call Dance St. Louis at 968-3770 or Edison Theatre at 889-6564.

Since the 1960s, Monk has created more than 60 works. Her films and operas use dream-like imagery to hint at, rather than spell out their meanings. Monk has said her art "reaches toward emotion that we have no words for, that we barely remember, an art that affirms the world of feeling in a time and society where feel-

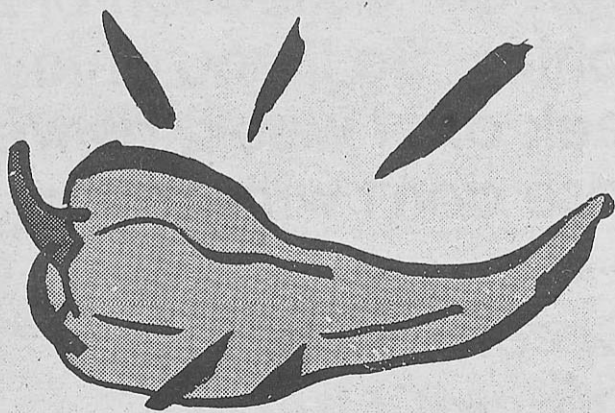
ings are being systematically eliminated." Most of Monk's vocal compositions are without words, using a vocabulary of syllables, clicks, breaths and whispers, as well as expressive sounds from non-Western cultures.

Monk's concert at the Edison Theatre is a sampling of her creative range and emotional depth. Monk will open the program with solo music from her newest album, "Do You Be."

Monk's filmmaking work will be seen in an excerpt from her 1975 Obie award-winning opera, "Quarry."

Monk has received numerous honors, including two Guggenheim Fellowships, a Brandeis Creative Arts Award, three Obies, a Bessie for Sustained Creative Achievement, the 1986 National Music Theater Award, and 15 ASCAP Awards for musical composition.

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## Another Opening...

### *The Last Good Moment Of Lily Baker* Reviewed by Chad Campbell

O.K. I'm back after a week's reprieve. As you all know after seeing my blank space and nice little note from our Editor, I was not allowed to review *Offshore Signals* because of a closed performance on the night of the paper's deadline. To all of you who were looking forward to seeing how that show was, I apologize. This week I reviewed the Rep's Studio show, so here goes...

Imagine the event of seeing your closest and dearest friends from college for the first time in fifteen years. How do you think you would feel? How do you think they would feel? Can you expect all to be the same as those carefree days of the past? Or do you think things will have changed? *The Last Good Moment of Lily Baker* by Russell Davis is a play that deals with these questions and the complex relationships that ensue. It is being performed by the Repertory Theatre of Saint Louis and is running now in the Studio Theatre.

**"Schmiel has an outstanding set that is not only realistic but maintains the intimacy of the studio theatre."**

The play revolves around Bob and Lily Baker's reunion with Sam and Molly Kass in the same inn where they honeymooned together fifteen years ago. This is to be the first time that they have seen each other in those fifteen years. Everyone believes that their relationships will remain unscathed through the years, but when they are brought together, many things are found to be terribly amiss. Bob is jealous of Sam's higher job in the company which leads to even higher tension between the two men. Molly and Sam are having marital problems, and Lily seems to be having hallucinatory visions of buffalo dancing in her head, so to speak.

I'll begin by saying that I did not enjoy this show's script. Playwright Russell Davis' writing style, to me, is one of some will like it and some will not. I was one of

the "will not's." I often found the dialogue to lead to its own world of nowhere. I found many of the monologues to be boring and uninteresting. As a member of the younger generation, the play had no special meaning to me, but I noticed members of the older generation in the audience commenting on how much they enjoyed the play. Of course, they're the ones who have had the chance to go through such a reunion.

Despite my own faults with the script, the acting and tech work was wonderful.

Joe Barrett portrays Bob Baker, Lily's ever-perplexing husband. Barrett does a fine job in creating a character whose moods swing from calmness to blasting anger to utter confusion. Barrett also achieves some rather hilarious and interesting facial expressions that live up any scene in which he is appearing.

Lisby Larson plays the title role of Lily Baker. Larson's characterization has a serene, peaceful quality emanating from Lily. Larson brings Lily strength to keep Bob and Sam from killing each other while, at the same time, she is seeing buffalo overrun the world.

Bruce Longworth, an assistant professor with the Conservatory of Theatre Arts here at Webster, plays Sam Kass a spoiled man with Cuban underwear. (Don't ask!) Longworth brings wonderful humor in his appearances onstage. Some of the most enjoyable scenes involve Longworth and his antics.

Molly Kass is played by Webster Conservatory of Theatre Arts graduate Beth Baur. Baur's characterization of Molly is very well done. I completely believed that she was a highly refined, cultured woman of the world. Even though she had a relatively small role (one scene), she played it for all she was worth.

Scenic Designer for *Lily Baker* is Bill Schmiel. Schmiel has an outstanding set that is not only very realistic but also maintains the intimacy of the Studio Theatre.

Continuing the realism of the set is Mark Wilson's lighting. He even went so far as to provide different cloud formations outside the inn's window's. Nice touch.

Holly Poe Durbin's costumes are agreeable to the palate and pleasant to look at.

Tying all of these elements together are the directorial talents of Tom Martin, a veteran director and stage manager for the Rep.



Lisby Larson and Beth Baur in Russell- Davis's *The Last Good Moment of Lily Baker*.

Having a wonderful cast and crew and a not so wonderful script constitutes a mediocre show in my eyes. If you are, oh, say 30 and above, go see the show because you will have an enjoyable evening. If you are a student of Bruce Longworth's, go see the show because you too will have an enjoyable evening. Everyone else, if you have nothing to do

one night, go see the show because then you will have something to do.

*The Last Good Moment of Lily Baker* is playing in the Studio Theatre which is on the lower level of the Loretto-Hilton Theatre complex. It runs through February 3. Call 968-4925 for more information.



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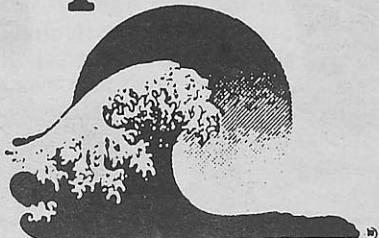
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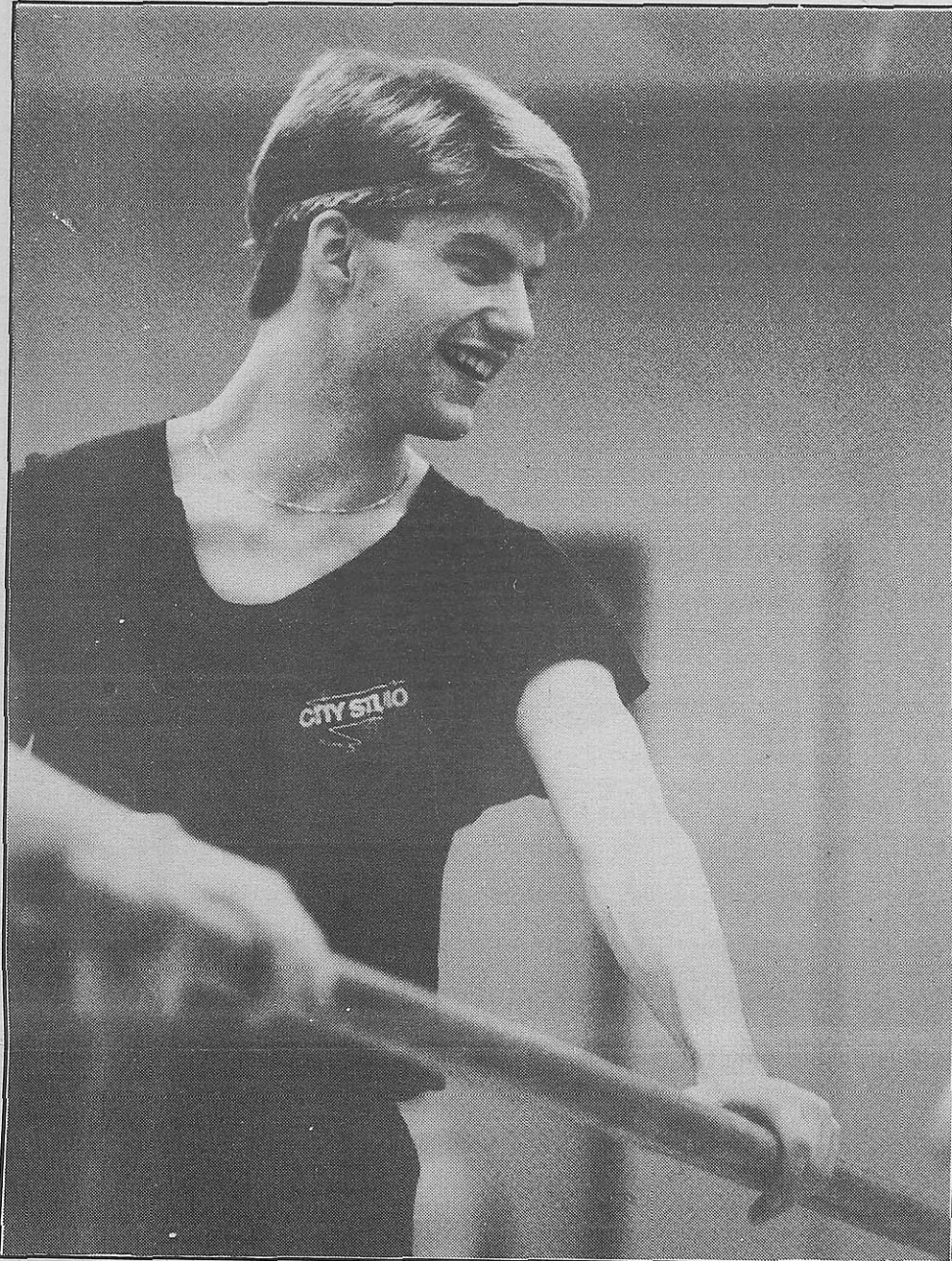
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## Two Of Webster's Dance Majors Reflect Upon Their Pasts



**John Payne does not let the large numbers of unemployed performers bother him.**

by **Lonnell Cole**  
Contributing Writer

Considering the different paths they were charting a few years ago, how surprising it is that Nicole Drayer and John Payne are both dance majors at Webster University.

Although both students had extensive training in performance, enrolling at Webster to study dance was not a prime objective of either.

"Most of my stage experience was in theatre," recalled Payne, a graduate of Oakville High in south St. Louis County. "there just wasn't much opportunity to dance in high school."

Alternatively, Drayer received plenty of dancing experience at O'Fallon High School, in O'Fallon, Illinois, and even before that at a private dance academy.

If Payne was primed for more seasoning, Drayer was simply burned out on dance.

"I wanted to get out of dance," noted Drayer. "It was my senior year in high school and I just felt like I wasn't socially active enough. I didn't plan on studying dance in college either."

However, before Drayer permanently hung up her dance shoes, she was rejuvenated at a summer dance workshop in Atlanta.

"I really admired the director (Marquis Alfred) and it really made me appreciate dance," she said.

While Drayer recaptured her fervor for dance at the workshop, Payne came to genuinely appreciate dance at Drury College in Springfield, Mo. For the first time in his life, dance even took precedence over theatre.

"I started out being an actor in the theatre, but when I started taking dance, I

discovered that it was the emphasis wanted," said Payne. "I give (Drury dance instructor) Joyce Roberts a lot of credit for getting me involved."

But because of Drury's limited slate of dance courses, Payne's involvement there had to be curtailed. After his freshman year, he transferred to Webster, a

school that afforded him dance as a major.

Drayer, on the other hand, is in her third full year in Webster's dance department, which is three more years than she had originally planned.

Indeed, Drayer and Payne give further credence to the axiom that few things go according to form. Although they are two of the top performers in Webster's dance department, they are hardly similar in make up or style.

Standing at a slender six feet one inch, Payne is regarded as the prototype dancer, be it ballet, jazz or tap. Drayer standing about five feet three inches, meanwhile has always had to over-achieve to compensate for her lack of height and pure athleticism, said her long-time teacher, Nanette Adams-Winter.

Roberts said Payne meshes his natural talent well with his intangible attributes.

"I found John to be very dedicated," said Roberts. "He worked very hard and he was extremely responsive. "I was especially pleased in the progress he made in ballet. He has a lot going for himself; he's tall, he has good extensions and he's full of desire. Anytime someone has the love for dancing that he has, to go along with his physical abilities, that's got to help."

Adams-Winter, who's been tutoring Drayer since Drayer was 10 years old, retains vivid memories of her pupil.

"Nicky (Nicole) was always very dramatic and very dedicated," recalled Winter, who operates a dance academy in Belleville in addition to being a dance teacher-choreographer at O'Fallon High.

"She had to work a lot harder than most dance students for her extensions and limberness," said Winter. "I would say because of her body size, she's more suited for jazz and tap dance, but she's talented in all forms. She just has a feel for dance."

Talent and dedication notwithstanding, Drayer said she frequently has to deal with other barriers that encumber her training. Shin splits and other assorted leg discomforts come with the territory, and most female dancers must be forever cognizant of weight fluctuations.

"I think all female dancers must be concerned with gaining weight," said Drayer. "Sometimes it's not the same for everyone. Some dancers lose too much weight. You can become obsessed with it

due to the amount of stress in training. That's why there is a high percentage of eating disorders in the dance field."

Weight has never been a concern of Payne's, but getting just recognition as a male dancer has. Small wonder that in high school, Payne was set to immerse his energies into his swimming pursuits, in hopes of trying out for the Olympics. He has also been playing the clarinet since he was eight, but the stage (theatre and now dance, was always a passion.

Payne's aspirations have never been embraced by his parents, however. They

**"It's very hard to make it. That aspect makes each individual dancer decide to have a back up system."**

are more concerned about the plethora of would-be performers vying for just a few of the plum jobs.

"My parents think of the statistics, the number of unemployed performers, but it never bothered me," he said. "People have it in their heads how difficult it is to get work. I don't expect to get every job I apply for."

But lest anyone doubt, Payne does expect to secure regular work, whether it's on Broadway, in Las Vegas or in another area.

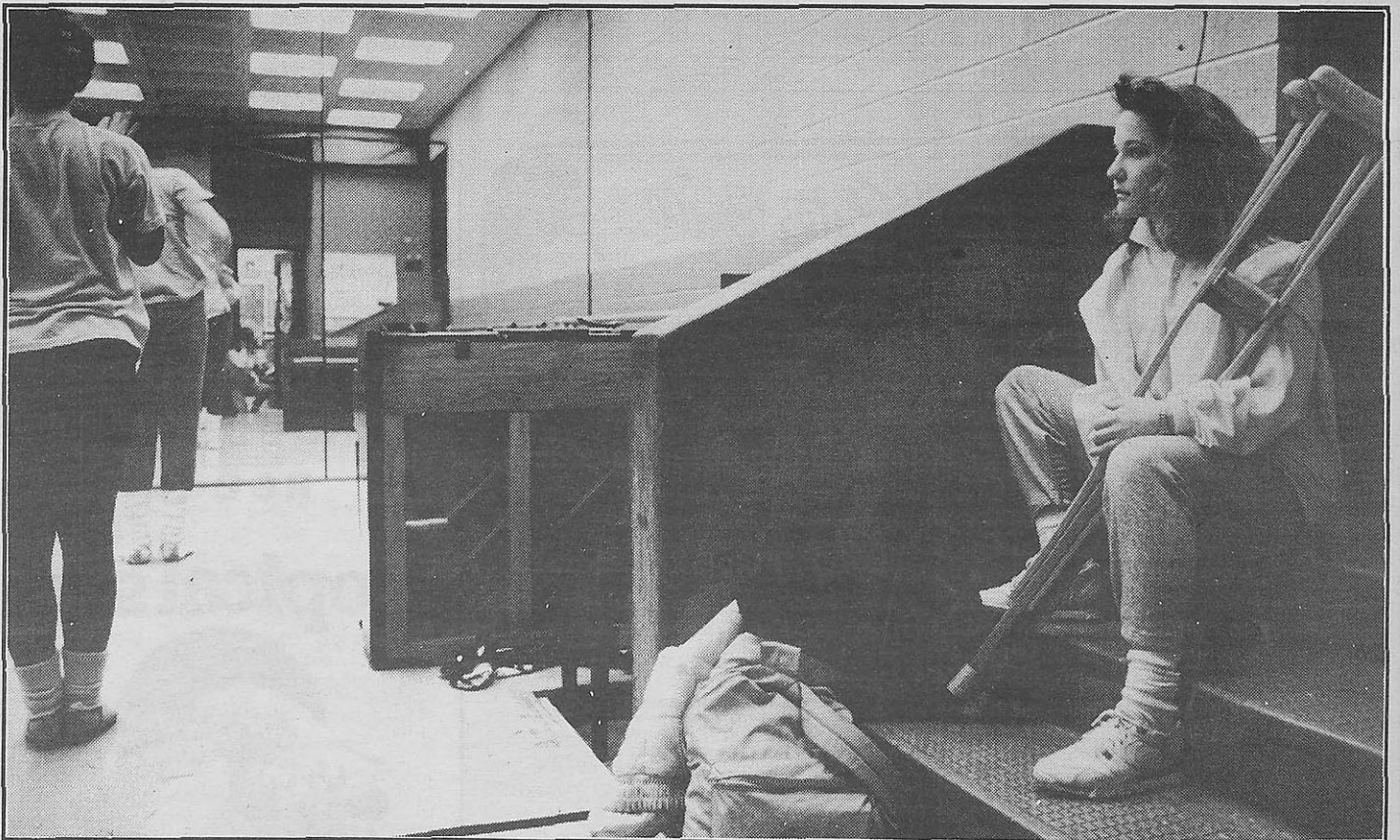
"There's always a demand for male dancers," he noted. "It's much easier for male dancers to get work than it is for females."

Drayer is also acutely aware that the supply of female dancers far exceeds the demand. To this end, she's prepared to become a dance instructor if she's unable to secure employment as a performer.

"It's very hard to make it," she said. "That aspect makes each individual dancer decide to have a back up system. I'd be just as happy teaching it."

For the time being, however, Drayer and Payne's chief focus is their involvement at Webster. They performed in the senior dance show before Christmas and they'll be chief participants in the annual spring concert.

In the meantime there's a regular slate  
**continued on page 11**



**Sideline with a recent injury, Nicole Drayer watches rehearsal.**

photo by Suzedie Clement

## Norfolk's Storytelling Charms, Invites Reminiscence

by O'ouida Young  
Journal Staff Writer

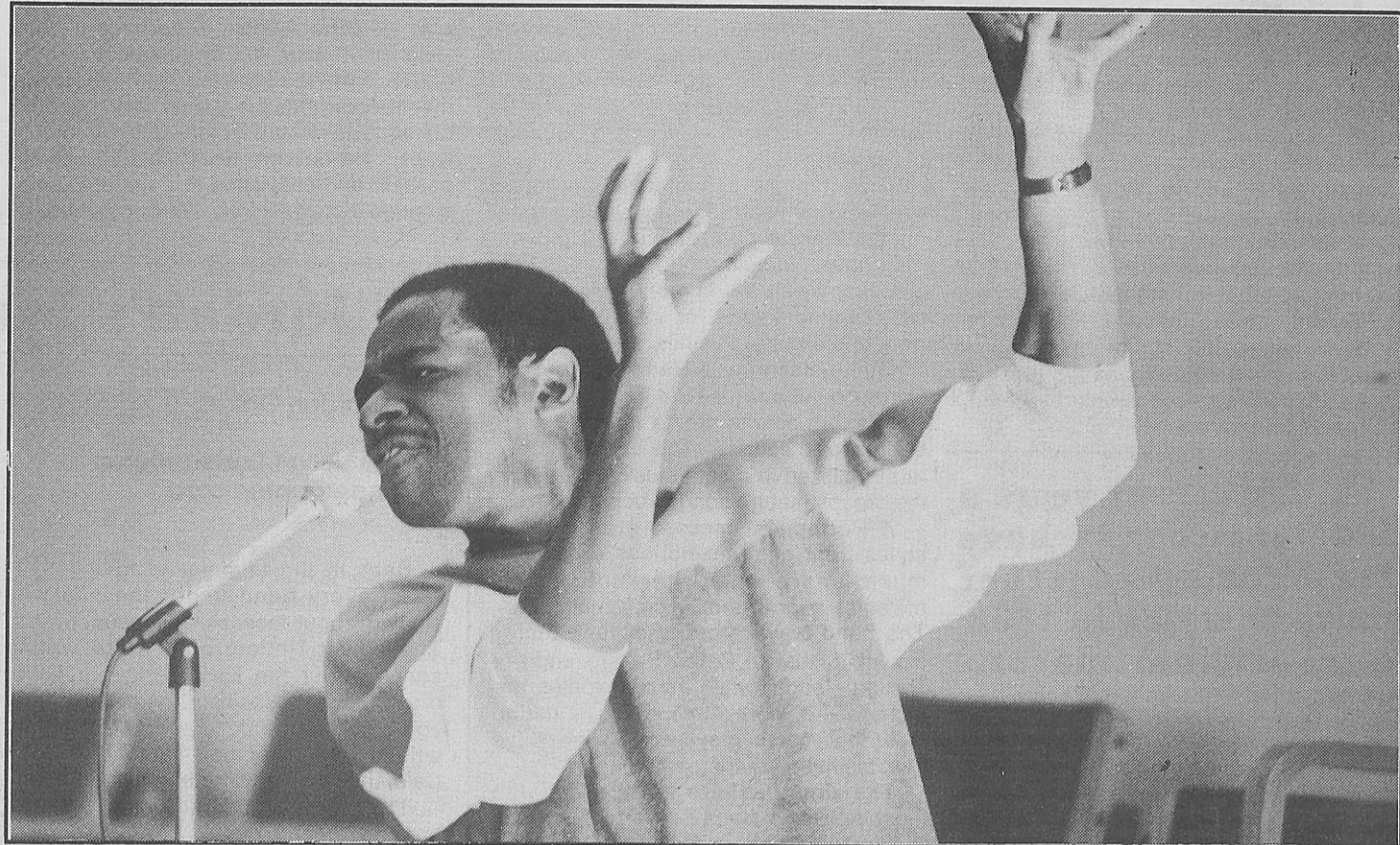
Many of us remember the wonderful ages of four and five. Our lives were filled with fingerpainting, building blocks and the frustration of learning to tie our shoes. Among the other trials and tribulations of those years, many of us enjoyed and anticipated the adventures of storytelling.

On Wednesday, January 8, effulgent storyteller Bobby Norfolk appeared live in the cafeteria of Webster University. Sponsored by the Black Resource Office in an effort to bring back the joys of storytelling and begin the Spring semester in a positive way. The students, faculty and administration of Webster University had the opportunity to reminisce about their preschool years and enjoy the intrigue and sophistication of the storyteller.

Norfolk, a young 30 year old native St. Louisan has been using his innate ability of storytelling to enlighten the lives of individuals for 13 years. He has also had the opportunity to dabble in acting and to perform opening acts of stand-up comedy for stars such as Roberta Flack, Peabo Bryson, and B.B. King.

His first performance on Webster University's campus was three years ago at the Loretto Hilton Theatre. Accompanied by the Black Repertory Theatre, Norfolk performed in Langston Hughes' *Jessie B. Simple* stories.

Norfolk rendered two stories at his Webster performance. The first was a famous African folktale that originated from Ghana called *Ananse* and a story for Richard Chase entitled *Wicked John and the Devil*. His interpretation of these two stories was most entertaining.



Story teller Bobby Norfolk appeared at Webster on January 8 in the cafeteria. The event was sponsored by the Black Resource Office.

photo by Suzedie Clement

Although as a seasoned artist confident in his performances, Norfolk found the cafeteria setting a little unusual. He mainly performs in school auditoriums or on stages.

"I'm used to an audience of 300 people or more," he said.

Norfolk said that his experience helps him a lot in his performances. He said he feels able to "take all the disciplines of acting and storytelling" to put on a good

performance.

Norfolk offers many stories including American fantasy tales, Ananse folktales, tales from the supernatural, poetry and so on. He also offers 30 minute workshops consisting of program research, storytelling techniques, communication skills and listening and concentration exercises. The workshops are established to teach and inform individuals about the art of storytelling.

According to Norfolk, storytelling "invokes the third eye. It involves the power of the spoken word," he said. Storytelling is the theater of the mind.

In addition to his live performances you can watch Bobby Norfolk on Channel 4 every Saturday at 9:30 a.m. as the host of *Gator Tales* or listen to him on KBDY radio as the host of *Storytelling: Renaissance In the Oral Tradition*.

### Webster Black History Month Festivities

**February 1**

**Bob Law-Special Guest Speaker**

**7:30 p.m.**

**February 15**

**The 60's Show**

**7:30 p.m.**

**Feb. 28**

**ABC Gala Celebration 7:45 a.m.-1:15 p.m.**

**All in the Winifred Moore Auditorium.**

#### The Gala Event

**Highlights:**

**8:00 Welcome-Peggy Carter, Mistress; Donnell Smith, Master of Ceremonies**

**8:15 ABC Play**

**9:40 Dan Hellinger, Professor of Political Science.**

**Aparthied-What is it?**

**10:05 John Bass, Missouri Senator, Blacks in Politics**

**12:15 African Dance Company of East St. Louis Illinois**

**12:45 Sumner High School Choir**

**1:00 ABC's 1988 Queens and Escorts**

**1:10 Donnell Smith's Farewell Address**

**And Much, Much More...**

### W.U. Students Travel To Atlanta, Observe M.L. King

by Fontella Scott  
Journal Managing Editor

Several members of the Black Resource Office took part in a weekend trip to Atlanta to commemorate the birthday of Dr. Martin Luther King.

The trip was sponsored by the Martin Luther King Jr., St. Louis Missouri Support Group. Webster students participating in the trip were Tim Anthony, Tony Anthony, Donnell Smith, Clay Ware, Loretta Chism, Angela Franks, and Faye Harris.

The journey began with a 2 a.m. visit to the Lorraine Motel, the place where King was assassinated.

According to one visitor, this beginning was the most important aspect of the trip.

"Maybe it was the surroundings, it was raining and dreary outside, but there was something about standing there knowing that someone like Dr. King was assassinated not 100 feet from you," said Ware.

According to Ware, the group was greeted at this eery site by a single protester opposing plans to turn the establishment, which has existed thus far as an apartment building, into a commemorative museum.

The woman protester is one of the last tenants who has resisted moving. Ware explained some of the woman's complaints as being plans to charge four dollars for admittance to the future museum, a price she considered too high for the poor. The woman also objected to museum coordinators plan to set up Ku Klux Klan paraphernalia and to install a light ray tracing the trajectory of the bullet that killed King.

"I was surprised that this issue was not nationally known," said Ware. The conflict, he said seemed relevant to the point that the issue of civil rights is still struggling.

Following that stop the tour continued to Philadelphia, Mississippi where the group attended a church service for King.

A service was held for the three slain civil rights workers whose lives are depicted in the motion picture *Mississippi Burning*.

They then arrived in Atlanta at 5 p.m. for a gala celebration at the Peachtree Hotel.

The event included gospel singers, comedians, dancers, food and drink.

In another area of the hotel, a dinner was held in Kings honor in which Coretta Scott King, the late reverend's wife, and Dexter King, his son, were featured speakers.

Ware and Tim Anthony were given tickets to the dinner and were able to hear the speakers.

"I was impressed by how Dexter King sounded so much like his father," Ware said.

The last event was held at Moorehouse College. The tour group witnessed the play "Martin". Said one viewer, "The guy who played him sounded so much like him, if you closed your eyes you would swear King was alive."

The commemorative ceremonies held to honor King was an effort to keep the dream, if not the man himself, with us.

Ware said he was impressed by the fact that there was an integrated crowd that gathered to do just that.

"It was impressive," said Ware. "I was very pleased."

## New Wave / Funk Groups Are Heating Up St. Louis Clubs

by Dave Simon  
Music Editor

Music in the 1980's has instituted a popular trend of musical fusion. Artists have been combining various styles of music from the past and present, and showcasing it in a well-received manner. Some of the more successful artists at this have been Sting, Prince and Paul Simon.

These artists have introduced their audiences to styles of music that they may not be all that familiar with. Echoes of be-bop, Soweito jive, and New Orleans funk are just a few styles embodied in popular music. These may be musical styles that are unrecognizable by name, but are familiar by sound.

**"In recent years a few local bands have been fusing together musical styles in their own original material."**

In recent years a few local bands have been fusing together musical styles in their original material. At first club owners and audiences were leery of this approach to music, but lately there has been a greater interest in these bands, which primarily play original material, and have their sound rooted in various styles of funk.

The **Urge** are the newcomers to the music scene. This interracial group injects their audiences with a heavy dose of bone-crunching funk. Their music contains the power of punk rock, while maintaining a mean and nasty funk foundation.

The group's lead singer, Steve Ewing, adds flavor with some impressive soul singing. He builds his melodies around various vocal styles, including James Brown and Sly Stone.

**Sinister Danes** is also an interracial group with a variety of musical styles rooted in dance music. These rude boy funkaholics are able to convincingly fuse ska, rock, reggae and funk. Many of their

songs contain different combinations of this formula.

Peter Bold instills his distinctive vocal style in all of their songs, creating a solid focal point while the rest of the band establishes a variety of pumped-up grooves. George Clinton would be proud of these guys.

**A Perfect Fit** appeared on the music scene a few years ago and have experienced a great deal of musical growth. Their music is built around uptempo funk grooves, which are appropriately simplistic, creating space for inventive guitar work and engaging vocals.

Guitarists Angelo Ranzini and John Consiglio not only use the guitar to supply chords, but also to create an assortment of electronic sounds. This use of the guitars is utilized to create musical tension in the groups mature song structures.

**A Perfect Fit** incorporates melodic styles from different periods of popular music and shapes them into lavish melodies augmented by proficient vocals. The band plays a brand of funk that is similar to that of Oingo Boingo and the Talking Heads, while their melodies are more late 1970's. If **A Perfect Fit** had to label their music, psychedelic new wave funk might be an appropriate name.

The **Unconscious** are probably the most innovative band to ever come out of St. Louis. Their music is derived from numerous styles of dance music from different time periods, and is presented in a contemporary fashion.

They incorporate such styles as soul, rock, reggae, and various forms of funk. Many groups create energy in their music through speed or loudness. The **Unconscious** create energy through tight musical arrangements and booty-shaking grooves. The groups' newest addition of a horn section has added to their high energy live show.

The **Unconscious** takes its audience on a musical journey to different parts of the world and different time periods. What is so unique about this band is that they take these various styles and guide them in new directions. They rarely play a style of music without adding new touches to it. The band will often subtly hint at other musical styles while playing

in another mode.

The groups lead singer, the suburban soul kid Mike Apirion, is not only a dazzling entertainer, but an imaginative lyricist. For those who can restrain themselves from the dance floor will find an equal pleasure listening to Apirion's lyrics. He delivers his vocals with such passion and conviction that the audience often gets drawn into Apirion's parables.

Combined, these four bands have instilled some life into the once stagnant St. Louis music scene. Through their creative methods of combining musical styles, music audiences are being delighted with fresh sounds.

These groups are now packing the clubs with enthusiastic audiences and shaking the city with invigorating music.

## Jordan's Music Column

by Jordan Oakes

### "The Velvet Underground: Underappreciated"

Back in the summer of love (1967) when every band under the sun was singing about incense and peppermints, The Velvet Underground were writing songs about the New York street life: drugs, sado-masochism, death, depravation - you name it. Featuring the dual writing talents of Lou Reed and John Cale, their was no shortage of lurid tales.

Their first album, the one with the banana on the cover, boasts some of their best, most characteristic music. "Heroin", with its pulsating momentum, gradually increasing feedback and uncommonly blunt lyrics, remains a classic song full of undeniable power. "Sunday Morning", in contrast, has a delicate arrangement, a pretty melody, and a wonderful tenor vocal by Reed.

Throughout it all, and to its credit, the record has great novelty appeal - at the same time you soak up its power, you are at quite a distance from any kind of subjective stance on its subject matter. This makes the record enjoyable, not depressing. It's as if, like Reed, you're too numb to give a damn.

*White Light/White Heat* turns up the volume, both psychologically and aurally, taking the first albums weirder, louder concepts to their illogical extremes.

"The Gift" is a short story set to a wicked, constant guitar line. It concerns a man who mails himself to a girl he's in love with, thinking it a wonderful idea. Things only turn sour when she saws through the giant parcel, slicing open the man's head. Typical Velvets entertainment.

Their self-titled third album is something of a retreat. Gone are the feedback-drenched forays into insanity. Instead, it's a collection of sweetly-sung, folk rock with stark, homely arrangements befitting of their new approach. Lyrically, the songs are happier, as if the group had made it through a hurricane intact, ready to appreciate the simpler things in life.

*Loaded* sounds like a cowboy album as recorded by New Yorkers. The record has everything: pop, country, good ol' rock'n'roll, everything but the intensity of the first three albums.

Oddly, even though it's in many ways a progression from the third one, it's a lot less direct, favoring instead a potpourri approach conceptually closer to their early stuff. Which is strange considering *Loaded* sounds mainstream enough to play for your uncle.

Since the demise of the Velvets, Lou Reed has gone on to record the excellent *Transformer* and *Berlin* albums, and a lot of wretched, forgettable slang-rock. But the music of the Velvet Underground, both honest, and campy, loud and soft, lives on, generating more interest every year.

## History Found: Homecoming Explores Forgotten Past And Heritage

Reviewed by Fontella Scott

It started as simple curiosity. A question in the mind of one of thousands who because of sinewing family paths could not quite place a beginning, a home.

From it sprang a place long forgotten and a book that for at least 2000 "found" family members never will be.

Dorothy Spruill Redford's *Somerset Homecoming* remarkably joins the present and past with researched details of slaves and descendants that journeys from emancipation in the rural South to the scattered relatives that resulted.

It's an issue that has been addressed by many black authors, however few have accomplished it with the authority of Redford.

Inspired by the airing of Alex Haley's *Roots* in 1975, and her inability to answer questions about family history, Redford decided to find "home" somewhere within her people's native land.

In the search she became caught in a web of names, Collins, Littlejohn, Bennet, Honeyblue, that all led back to the scene of her own ancestry, Somerset plantation.

Instead of continuing in her backward trek through time, Redford's passions took a new twist. She decided to find what became of the slaves families that resided on Summerset.

They were numbered at 100 in the

beginning, and the entire lot, most of them men brought from African shores by the *Camden*, spent a lifetime clearing a swamp to make way for canals on Somerset.

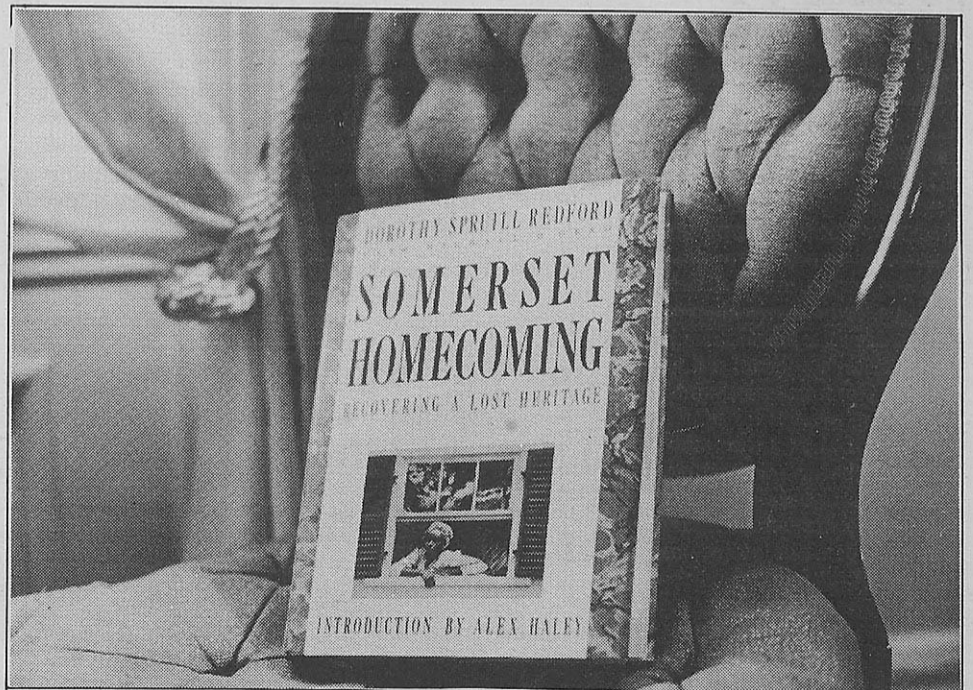
In the first extensive study of its kind, Redford determines the former day decorum of the slave trade, finding how a slave received his last name, discovering the types of quarters he inhabited, and most importantly, what became of the children who were born free.

The importance of this piece from merely an historical perspective is tremendous. Redford has managed to build solid evidence of plantation life that through sorrow and shame had been quietly forgotten.

The reasons for forgetting are still all too clear. A more potentially depressing topic is hard to find, however, the conclusion of a family reunion of all of the original 23 families of Somerset (August 83) provides this book with a feeling of warmth.

Some 2,000 family members were traced from the original 100, among them a state senator. The newly formed family history determined long time neighbors to be second cousins, and created family networks of a magnitude that was shocking even for Redford.

The truth is what makes this book



Dorothy Spruill Redford's *Somerset Homecoming* joins descendants of slaves with their ancestors.

photo by Suzedie Clement

sing. Beyond the cover there is no conjectured past, no prose that attempts to recapture the words of those long dead.

There is simple language, honest talk, and the truth of one woman's paper trail that enabled her to deal with history.

Through tons of paperwork, travel, and research, and nary an anthropology degree, Redford completes her family

tree which is proudly displayed on the inside cover, and brings the descendants of those first slave couples to a joyous meeting.

The importance this work has for so many Americans can be summed up in the words of one woman who attended the reunion as she exclaimed, "We are found!"

## Big Sleep Books Awakens To Mystery Lovers' Delights

by Jon Lhommedieu  
Journal Staff Writer

*What did it matter where you lay once you were dead? In a dirty sump or in a marble tower on top of a high hill. You were dead, you were sleeping the big sleep, you were not bothered by things like that. Oil and water the same as wind and air to you. You just slept the big sleep, not caring about the nastiness of how you died or where you fell.*

Raymond Chandler wrote these words in the late 1930's. Today the phrase "the big sleep" is used as the title of a unique bookstore in St. Louis's Central West End.

Big Sleep Books is a special interest bookstore specializing in mystery and espionage. Its proprietors, Pete Simpson and Chris King, opened the store last March driven by an interest themselves in the genre, and the free time that both found themselves with due to disability from their previous vocations. This is the first time either of them have been in business. Simpson was an English professor at Southern Illinois University at Edwardsville, he also worked as an alderman and did some writing. King was a guitar player and folk singer.

Simpson states that when they named the store they were "looking for a title that would be recognized by mystery lovers and intriguing to others."

Besides an intriguing name, the store also displays large black and white portraits of some celebrated characters from the movies of mystery and espionage. Visible from the street are the figures of



Characters of Sherlock Holmes and Dr. Watson look out from Big Sleep Books on to North Avenue in the city's Central West End.

Humphrey Bogart and Lauren Bacall from the movie called "The Big Sleep", Nigel Bruce and Basil Rathbone as Dr. Watson and Sherlock Holmes respectively, and

Alan Ladd in the 1942 film "This Gun For Hire".

Mystery novels are sort of an addiction, stated Simpson. A proprietor of a similar bookstore in Chicago told Simpson and King before they started that their biggest revenue would be from people who would come in every month or two and spend \$100 to \$200 in one shot. They have found this to be true in the nine months that they have been in business.

When he went through a period of severe depression some years ago, Simpson stated that the reading of mystery novels was the only thing that had any continuity for him. During that time, said Simpson, he would read about fifteen books per week.

He feels that literature in general lets people open up in a way that other mediums such as television can't. Also, Smith feels that these types of books in particular give a terrific social criticism.

"In McBane, for instance, you get a sense of teamwork with the characters," Simpson said this is in contrast to the typical television detective working solo.

"We try to carry as many books by each author as possible," says Simpson. "It is a good feeling when someone who collects the works of a certain author comes into the store and finds the book that is missing from the collection."

"I feel that after nine months we have a respectable collection," he said. "Now I don't get embarrassed when a real connoisseur comes in."

In fact he and his partner shouldn't be embarrassed because Big Sleep was rated as the best special interest bookstore in St. Louis by the January edition

of *St. Louis Magazine*, and they have been invited on KMOX radio to answer questions from callers.

Because the store is a limited category or special interest, they don't have the sales that a large chain bookstore would have.

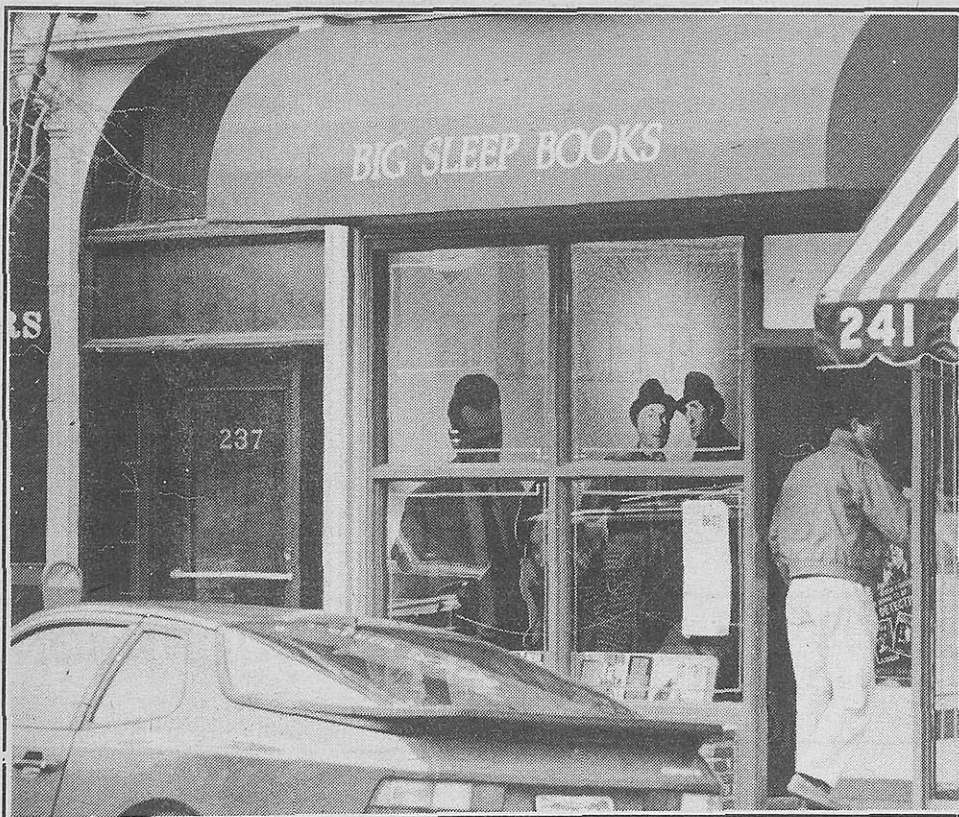
"Maybe 60 percent of the store is inert display," said Simpson. "This is the trend of the book business. At the big chains a book will be taken off the shelves if it doesn't sell within a few weeks. We will keep a book indefinitely if we believe in it."

Both Simpson and King have extensive background in reading mysteries, which helps them in their effort to be as knowledgeable as possible so as to be able to recommend books to their customers.

In another effort to help the customers, the owners of Big Sleep also publish a newsletter that comes out five times per year. The newsletter recommends various new publications in the field, or critiques them. In addition it alerts subscribers to upcoming events such as personal appearances by authors for book autographing.

"It's a cross between a personal letter and a marketing device," said Simpson. They have managed to compile a mailing list of about 1,500 in the nine months since they have been in business. Subscribers are from all over the country and even one in Paris.

They are pleased with the response they have received, and they feel that the people are pleased with what they are trying to do. Simpson himself looks at the project as giving him a second chance on life.



Big Sleep Books is a special interest bookstore focusing on mystery and adventure novels which has been in business for one year.

photo by Suzedie Clement

## Slatkin To Remain With Saint Louis Symphony

Leonard Slatkin, music director and conductor of the St. Louis Symphony, has extended his contract through the 1992/93 season. Slatkin's previous contract was scheduled to end in 1990/91.

"This season we are in the midst of a year-long celebration of the tenth season of Leonard Slatkin's leadership," said Lee Liberman, chairman of the Board of the Saint Louis Symphony Society. "Next season the St. Louis Symphony Orchestra will celebrate its 110th anniversary."

At the announcement Slatkin said, "I am pleased to be able to continue the very special relationship that the orchestra and I have," he said. "I hope that these next few years can be as productive for all of us."

As part of its current season, the Saint Louis Symphony will travel to Chicago and Philadelphia, and will return to New York for its annual two concerts at Carnegie Hall.



MUSIC

**February 5**

The Webster Wind Quintet will give a concert of music by American composers. The concert begins at 4 p.m. in the Winifred Moore Auditorium. Admission is \$1.

FILMS

**January 28, 29**

The Bucks County Film Festival presents 89 Winners. Chosen by a jury of filmmakers and programmers from around the country, the program this year will feature seven films in the categories of best documentary, narrative, art, experimental and animation. Winifred Moore Auditorium, 8p.m. Admission, \$5.

**February 3**

In celebration of Black History Month, the Webster University Film series presents "Celebration of Black Cinema," a travelling exhibition of the New England Foundation for the Arts with support from the National Endowment for the Arts.

*Moments Without Proper Names*, directed by Gordon Parks. An autobiographical film concerning photographer and filmmaker Gordon Parks, he brings to the screen a brilliant visualization of his life, travels and people he has known. The series will be introduced by Pearl Brower, co-curator of "Celebration of Black Cinema."

Feb. 4, *Burning an Illusion*, directed by Menelik Shabazz. a young, British born Black woman comes of age and begins to question her attitudes toward life. Realizing her status within a racist society, she strives to gain a greater awareness of herself and her identity and position in contemporary Britain.

Feb. 5, *We Are the Elephant*,

directed by Glenn Ujebe Masokoane, England. Produced by the Ceddo Film/Video Workshop. Through a dramatization of Steve Biko's testimony at the Pretoria Supreme Court in 1974 and evocative interviews with prominent youth activists, the film brings forth the political messages and aspirations of the liberation struggle inside South Africa.

*Handsworth Songs*, directed by John Akomfrah, England. The Black Audio Film Collective's debut film is an extraordinary montage of images and sounds

which explore civil disorder in Handsworth and South London as presented through the media.

FAIR

**January 31**

The first annual Wellness Fair will be held in the green room from 10:00 a.m. until 3:00p.m. Entrance into the fair is free.

EXHIBIT

**February 5- March 10**

The Webster University Media

Studies Program presents an exhibition of large-scale Polaroid photographs by Patrick Nagatani and Andree Tracey in the Media Center Gallery located in the B/T complex. Free.

SPEAKER

**February 1**

Bob Law, host of the national black-oriented radio show "Night Talk", will give a presentation of his speech "Keeping the Dream Alive-Past and Future" to kick off black history month at Webster. Winifred Moore Auditorium 7:30 p.m.



A scene from *Lily Baker at the Rep.* Rep Photo

THE TEST STRIP

BY TODD JOHNSON

|                                      |   |   |  |
|--------------------------------------|---|---|--|
|                                      |   |   |  |
| <p>D'89<br/><b>SALVADOR DALI</b></p> | <p>(SAY DA-LEE<br/>STRESS ON<br/>LEE - OKAY?<br/>NOT "DOLLY")</p> | <p>A MID-20TH-CENTURY<br/>BAD-BOY OF ART - THE<br/>FATHER OF SURREALISM -<br/>A MAN OF UNIQUE VISION.</p> | <p>IN HIGH SCHOOL, I WAS INSPIRED BY HIS<br/>WORK. HIS PAINTINGS ILLUSTRATED THE<br/>WORLD OF FANTASIES AND DREAMS - THE<br/>INNER UNIVERSE EXPLORED. HE WILL NOT<br/>BE SOON FORGOTTEN. DALI: 1904 - 1989</p> |

## Thoman, Farrar Pave Way To B-ball's 89 Win

by Scott Audette  
Contributing Writer

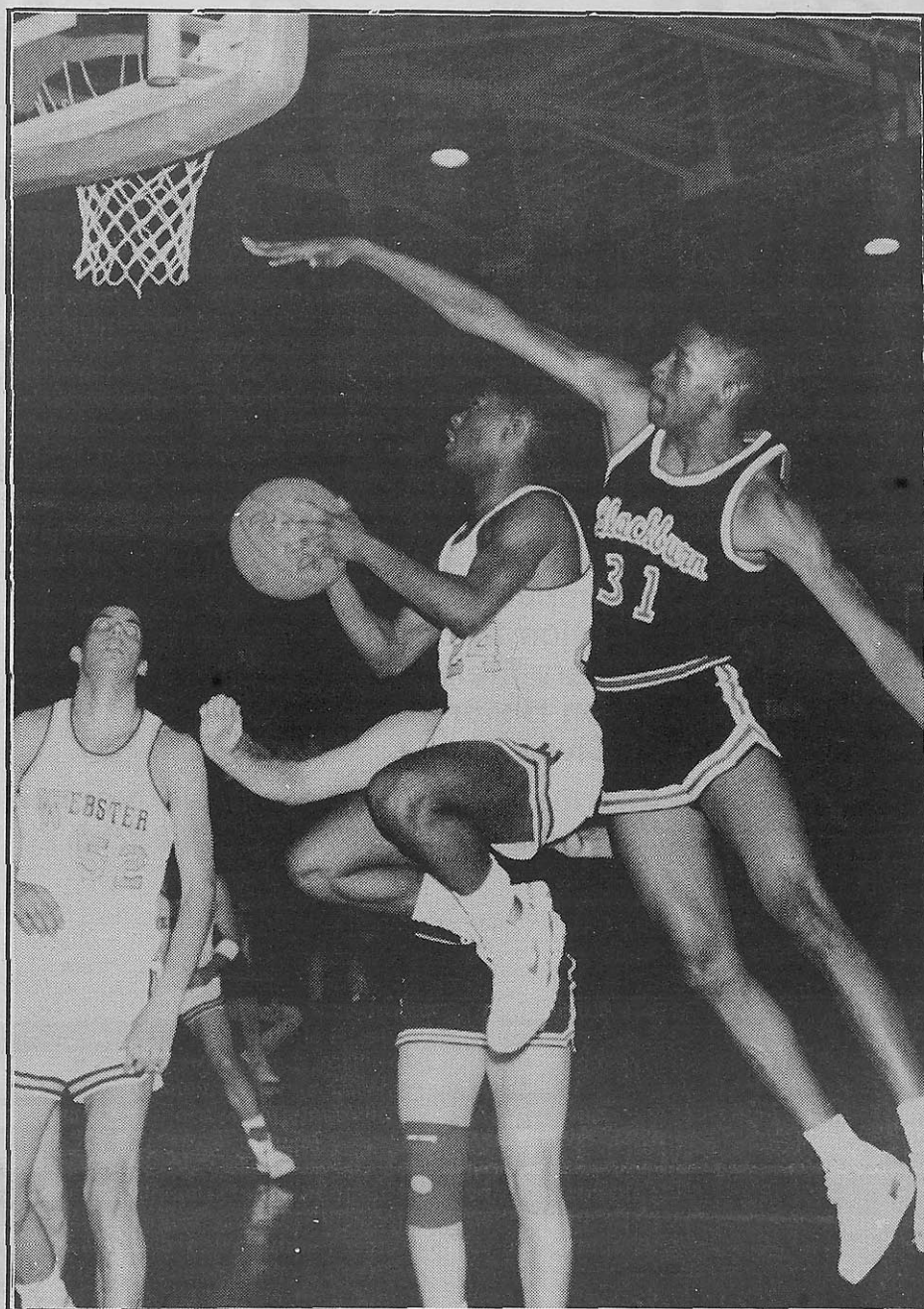
Webster's Men's basketball dropped its first game of the week on Tuesday, January 17 to Greenville College, 72-67. Webster fought hard to keep the game alive and with Greenville College leading in the back with less than three minutes on the clock. The Greenville defense, however, had other plans and counter-attacked Webster's assault and pulled ahead to win. High scorers were sophomore Dan Thoman who scored 21 points and junior Ed Richardson scoring 16 points.

Webster played its next game on the following Thursday, January 19. This time, however, Webster would walk away successful in their endeavors. The Gorloks beat the Blackburn College Beavers, 86-60, snapping the Gorloks seven game losing streak. Webster came into this game confident that they could overcome their opponents. Webster came on strong in the first half and went into half-

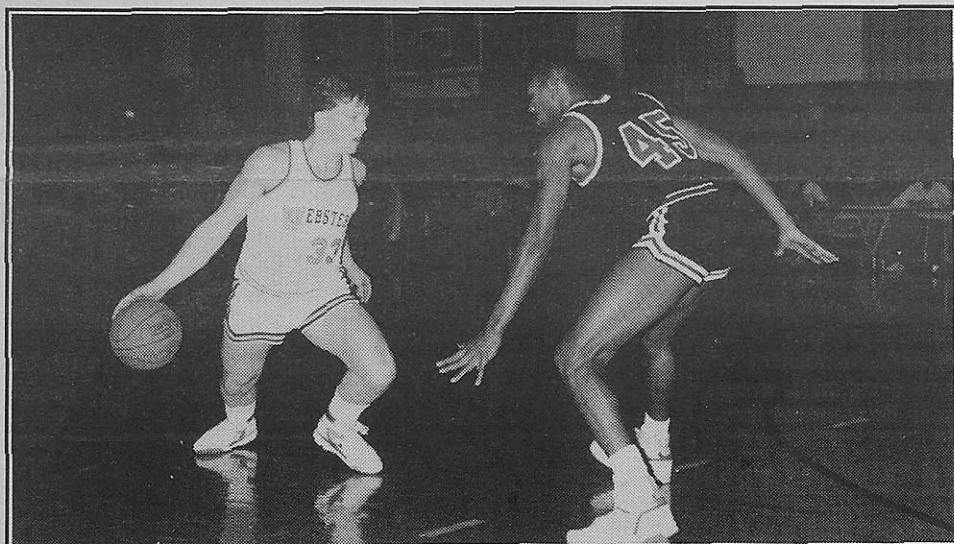
time trailing Blackburn by 2 points. With the crowd behind them, the Gorloks jumped out ahead controlling the second half of the game. Webster exploded with 41 points while holding Blackburn to only 29 points. When the smoke settled, Webster emerged triumphant. High scorers were Dan Thoman with 21 points, including two three-pointers and Sam Farrar with 19 points.

The Webster Women's basketball team has been having a rough time of it lately dropping a series of games. The Gorloks played on January 19, losing to Greenville College 114 - 19. The Webster women put up a good fight but were out-matched by the big guns that Greenville packed. The Women Gorloks were lead by high scorers Mickie Kuhlman, 7 points, and Lisa White, 6 points.

The Webster Men will be playing again on Thursday, January 26 at home against St. Louis Christian College. The Webster Women will be playing again on January 30 against Maryville College.



The Gorloks take their first '89 win against Blackburn, led by sophomores Dan Thoman and Sam Farrar. Photo by Scott Audette



Mid-Winter

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## CSA Elections

Positions for the next acting body of the Council On Student Affairs will be held on February 7. All candidates wishing to publish their statements in the Journal should send them via campus mail by high noon, January 30.

## Dancers from page 6.

of dance classes to concentrate on. Both were attracted to Webster not only because of its national reputation in dance, but also because students have more latitude in selecting their courses. Along the same lines, Drayer is quick to refute the notion that dancers don't have to be intelligent.

"We take academic sources and you do have to be intelligent to master the routines," she said. "There's a great deal of memorization."

Still from Payne's perspective, dance students don't garner their fair share of appreciation. Likewise, he's disturbed

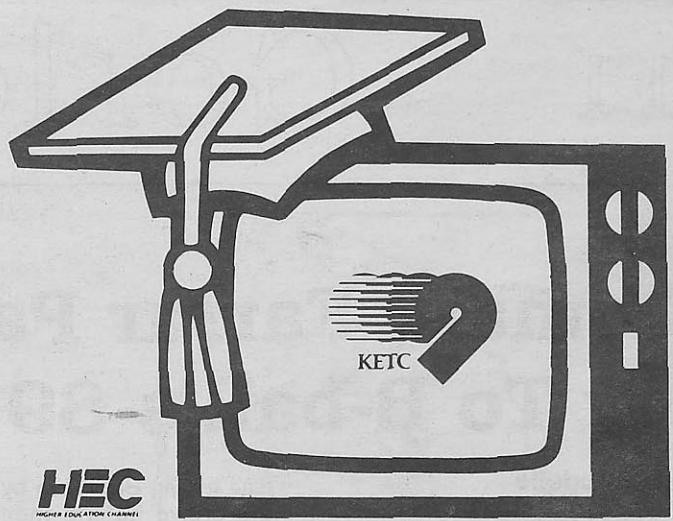
that football star Herschel Walker can bring notoriety to a professional ballet troupe by participating with it a few weeks, while regular members court recognition for years. Payne said merit, not celebrity status, should be the standard to recognize dance talents.

Despite the drawbacks, Payne has no desire to relinquish his dance aspirations. It's the only diversion he knows now.

"I don't have any other vices, but it's through choice," he said. "The other night, my friends and I went out and the only thing we talked about was dance.

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| <b>FRE:101</b> | Elementary French I              | <b>PSY:203</b> | Child Psychology  |
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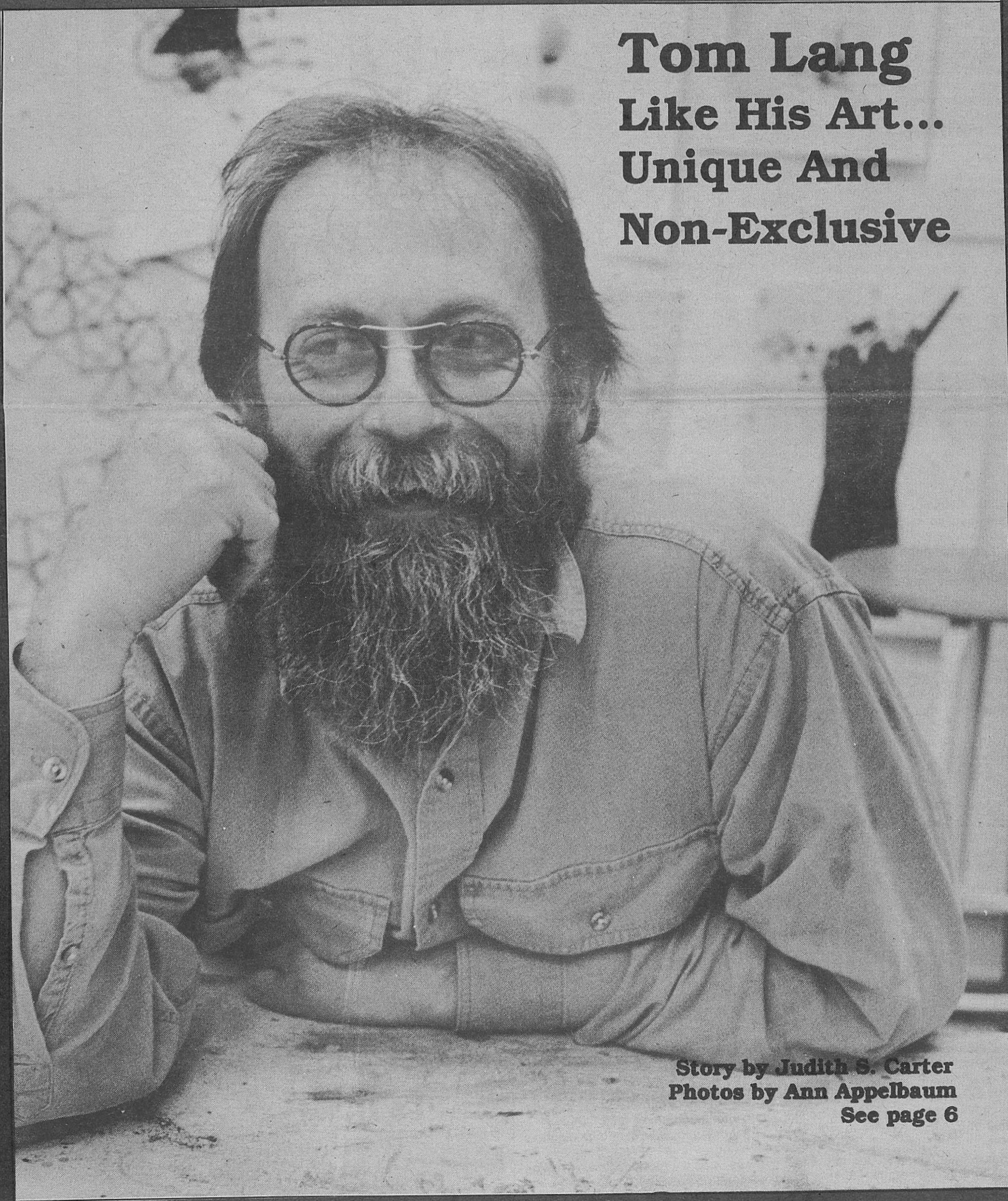
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Why That Class Was Dropped - The Official Story On Page 4

# The Journal

Webster University's Student Newspaper  
February 2 - February 8 Volume 24 #3



**Tom Lang**  
**Like His Art...**  
**Unique And**  
**Non-Exclusive**

Story by Judith S. Carter  
Photos by Ann Appelbaum  
See page 6

## W.U. Student Power In 1989

Perhaps it will become a hallmark of the editorial page, but once again it's time to pit the students of 1989 against our brethren of 20 years ago. In many ways such a comparison is not a pretty picture. In other ways, it's safe to say that not all collegians in 1969 were ready to revert to the commune, but certainly the amount of activists has decreased markedly since.

And that's sad, because even here at Webster there are several happenings a year which demonstrate that students do not band together to change the system. The danger of lumping these together is that one may seem more important than others to certain students, but that's the risk one runs. And all should be addressed.

A prime example of this would be the sophomore cuts in the Conservatory. Each year several members of the second year acting class are expelled from the program. And, of course, in such a subjective situation how can one argue one's case?

Indeed, the situation demands attention because so many questions arise about the fairness of the actual program. After all, actors are admitted into the sequence only after being accepted by audition. Then after two years of hard work they are faced with a cut scene which may, or may not, be representative of the work they've done all two years.

But it's not even reasonable to end the argument there. Students in this branch of the Conservatory also are required to work in crews in addition to regular class hours, rehearsals, etc. One can certainly question whether this type of system is allowable within the framework of the undergraduate college, or whether the Conservatory decides that it has its students best interest at heart by demanding this kind of time.

Granted, the field is an exacting one. And it is not argued here that tough schedules should not be assigned. But what is unreasonable is for a student to spend two year's worth of tuition, room, board, and expenses to be told that his/her "services" are no longer found up to par. This scenario, at the very least, should be played out at the end of the freshman year, allowing students the opportunity to get on with their education, with a reasonable amount of time given to change majors, and often, schools.

However, the Conservatory's tale does not end there. One more opportunity can arise that many non-theatre stu-

dents are unaware of. That is, if a student would by chance get a part in a Repertory Theatre production, they do that in addition to all the aforementioned, sans, perhaps, crew assignments. Of course, the Rep and the Conservatory will speak all day of the differences in their composition, but in this particular case, those distinguishing characteristics become blurred.

Granted, acting majors are not the only ones who could feel exploited for the hours they put in (*do they?*). Media department students traditionally complain about non-paying internships, in which the student finds him/herself paying for the opportunity to work for free, often for very profitable media outfits.

Obviously, the argument here is that the opportunity for post-graduation jobs increases sizably with each internship. And the damn thing is, you can't really argue the point. Yet the moral of the situation remains that students aren't paid, and should be.

Perhaps all these are trivial complaints, making the collegian of today sound like a jerk for denying the overall good of their situation. Well, that may be true but students still do not organize for any real purposes.

Why *should* theatre majors put up with the stress associated with sophomore cuts? Why *should* freshmen be required to join the meal plan if they're from out of town? Why *do* students complain, but then idly watch their years here slip by without making any significant improvement to the problems?

The 20-year-old student of today has seen 16 of his/her years spent under Republican administrations, including eight under Ronald Reagan. Even the basic tenets of change within the system have not been experienced firsthand, except one brief, rather ineffectual interlude of Democratic rule.

This point is brought up because many have seen the '60's as a reaction to the staid years of Eisenhower, where the American Dream was stressed with little concern for the greater, larger world.

Such a scenario would suggest that students today are ready for a similar change in tack. But signs? Not too many on the horizon.

And that's not surprising because students, those collected in W. U. included, do not have even the slightest knowledge when they are being used, and do nothing about it when that realization hits. TC



## City Aids Parking Morass

The story is almost laughable. It's certainly old. And all agree that the issue is indeed a problem. But every semester parking becomes a thorn in the side of the Webster community.

This situation is immediately evident on weeknights when students begin the perilous task of parking in every conceivable corner of our little world: fire lanes, private driveways, even the small portion of lawn near the Sverdrup lot on Edgar.

Any number of reasons have been cited for the problem, and the school could certainly have made efforts somewhere along the line to secure additional room for cars. Students could also learn to get physical and walk the extra block.

However, the city fathers (and mothers) of this Garden of Eden known as Webster Groves can certainly take a bow for closing off Garden Avenue to would-be parkers.

As Police Chief Gene Young told the *Journal*, in our December 8 issue, "University students are the type of students who park on the street rather than

buy a permit." Curious reasoning, to be sure.

Perhaps it should be noted here that a parking permit does not necessarily guarantee a place at any particular time. And strangely enough, it seems that public streets have often been used for this suddenly sinful activity.

The parking on that street has often been used by patrons of the Repertory Theatre, and also by busses used to transports groups to the Theatre during matinee and special performances. At last look, most of these individuals seemed past the traditional school age, and didn't appear to be students at the school. Maybe they should buy passes. Or maybe, they just shouldn't spend their money in this town. Bottom line, the school can hardly be faulted for this little move on Skippy Groves' part.

By the way, complaints from neighbors were cited as a reason for the move. By the way, too, a city councilman lives on that street. We make no suggestion that these disparate facts have any connection. TC

**The Journal**  
**A Webster University**  
**Student Publication**  
**470 E. Lockwood**  
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**63119-3194**

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## Reader's Ad



by Rommel Medrano  
Columnist

Charades. Throwing balloons off a roof. Bobbing for apples. Crushing a 10lb. ham with a 20 ton press. Panty raids. Hangin' out at malls. Road trips. Surfing naked. No, no, no we're not playing the home version of The \$20,000 Pyramid. Instead, I'm gonna ask you what each of these very different things have in common. Give up? Well, depending less on your level of sanity and more simply on your "openmindedness" as well as your outlook on this putzy do-dad we call life, these things would all be considered fun...some with a capital F.

Not condoning nor denouncing the following topic but merely providing a buffered version of the students' (readers') opinion, I was nudged into writing about the Administration's freezing of funds as well as fun with regards to the last school social (dance). As rumors have it, the university Administration (pending an investigation) has frozen the revenue collected by the Young Republicans Club, Cheerleaders, and Alpha Kappa Psi at the recent dance which all three organizations co-sponsored. "Why?" one may ask. Did they have too much fun?...depends on your point of view.

I'm guessing: there's a definite clash not only in points of view, but also in rules and their consequent disregard. Apparently, the alcoholic beverages were flowing steadily and were consumed hand over fist by just about everyone present...they're PARTYING!!!---you know the word---sounds like "having a good time." Needless to say, the passing on of alcoholic beverages from those having I.D. bracelets (over 21 years old) to friends who've not quite attained that blissful age is inevitable, at least on this planet. Is it all part of having fun? Can it be dismissed as mere college hijinx? After all, there hasn't been any recent incidents or drunken riots leading up to an impromptu evening at the almost too cozy gray-bar hotel.

I'm sure that no one maliciously pre-medi-tates the murdering of his/her own braincells by *planning* to drink excessively... then again, responsible drinking is a whole 'nother ball o' wax.

Back to the original thought: some students feel that by withholding the funds accrued by the efforts of the involved triad of organizations, the administration is, in turn, raining on the proverbial parade of the Webby U'er's social life. Brady Umfleet, YRC member and highly outspoken individual on the subject, had this to say, "Please tell the administration that we are charged real school prices (\$5,000+ a year) so we should be allowed to have a real college atmosphere! The administration will be the death of the social life of this school...it's the witch-hunt of Webster." It's time for this kid to boog, so have fun this weekend...and all that may entail. N'uf said.

## What Was Heaven For Some Is Hell For Others

by Jon Lhommedieu  
Journal Staff Writer

The Heaven and Hell Party, which was held two Saturdays ago in the cafeteria, was probably a lot of fun for many of the people who went. But now the party's over.

The three organizations which sponsored the event have since had some of their assets frozen by Dean of Students Mark Govoni until he can clear up some of the problems concerning allegations made by the Assistant to Activities Director, Patty Arnold.

Arnold, who was at the event to observe and make sure that everything was carried out properly, reported to Govoni that there were several problems with the way in which the alcohol was distributed.

"Saturday was an example of a lack of control...or no control...not even an attempt at control," said Arnold.

According to Arnold, it was apparently easy for someone under the age of 21 to get a beer at the dance, though I.D.'s were checked at the door and those who were over 21 years of age were given a plastic bracelet.

"At one time the bar was left unattended," said Arnold.

"As I understand it from Patty, there were problems with the control of alcohol and with the cleanup afterwards," said Govoni.

However, according to Jim Giles, president of Alpha Kappa Psi which was one of the sponsors of the party, those responsible for the event did all they could to control the distribution.

"I don't think there is much you can do when older people who are of age to drink are passing glasses to underage drinkers," said Giles.

In regard to the bar being left unattended, Giles says that there was always someone tending to the kegs until they were empty. He says that the only time



Patty Arnold filling for Peg McCarthy, who's suffering from a broken ankle, has concerns about a recent party.  
photo by Ann Appelbaum

things were left unattended was after the two kegs were dry, and there was half of a bottle of wine left out.

Govoni also stated that there have been problems in the past. But also in the past there were few regulations and no enforcement, he said.

"Over the past two years we've attempted to improve the situation with the regulation of alcohol," said Govoni.

The money that was collected at the door during the party has been frozen until the matter can be cleared up.

John Ferrara was working the kegs the night of the party and stated that the alcohol was controlled as best as it could be.

"Everyone that got a beer had a bracelet," he said. "Each person got only one beer at a time."

Students are responsible for the distribution of alcohol, and are held liable for

any incidents that may occur at these functions. However, in an extreme case of personal injury, the school could be held liable, Govoni said.

"Whatever charges there were I think got blown out of proportion," said Giles. He attributes this to the absence of Peg McCarthy.

The funds of the organizations are still being held pending any cleanup charges.

Giles seems to think that compared to parties given in the past at Webster, their's rates pretty high on being organized and controlled.

"The important part of it was that the dance was rated by Govoni in the top 20% of Webster dances," said Ferrara.

The assets of the groups remain frozen pending any possible cleanup charges from the event.

## Letters:

To the Editors and Student Body,

The Young Republican Club (YRC) held elections for Spring 1989 officers during the meeting on Friday, January 27.

Current officers are as follows: President, John R. Ferrara; Vice President, Matt Brockmann; Secretary, Rommel Medrano; Treasurer, Eric Conley; Historian, Brian Fergusson.

Members of YRC would like to thank Lester Stuckmeyer for his services as President last semester.

As always, any student interested in joining the YRC is welcome to attend our weekly meetings on Friday at 1:00 p.m.

Cordially Yours,  
John R. Ferrara  
President, YRC

To the Editor:

One correction of fact regarding your recent editorial about Martin Luther King's birthday needs to be made. It was stated in the editorial that, "in a show of autonomy and independence not normally seen in such a regimented and academic situation, several of Webster's sites followed their own marching orders and decided that class that Monday was much more important."

A simple check of the facts would have

revealed that sites sometimes do hold classes on holidays, if the instructor and students are in agreement, and classroom space can be procured. The fact that this past practice also occurred on Martin Luther King's birthday should not necessarily be interpreted as having sinister or racist implications.

The editorial also states in closing that, "it seems funny that all the sites that con-

firmed having class were located on military bases." Were all the non-military sites contacted? The final editorial comment seems a bit self-serving since it has nothing really to do with Martin Luther King's birthday.

Sincerely,  
Joseph F. Olszewski  
Acting Dean of the  
Graduate School

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## Class Cancellations Found To Be In Order, Faculty Say

by Dawn Grodsky  
Journal Staff Writer

One of the benefits of attending a school the size of Webster is that students are not faced with the mammoth class sizes so common at larger schools. Yet, this low student population can also become unfavorable when it is deemed necessary for a class to be canceled due to lack of enrollment numbers.

According to Lucy Ruth Rawe, the university's registrar, as of Jan. 27, 1989, the registrar's office had been notified of sixteen officially canceled classes for the spring semester (see related chart).

"There are probably other classes with no one enrolled, but these are the ones officially canceled. When courses are canceled, no reason is given to the registrar's office," noted Rawe.

Rawe explained how the registrar's office is notified of a class cancellation. "The department heads simply write a letter stating the cancellation, if even that," she said. The reason for cancellation can vary, be it not enough students or that there is no available instructor, she added.

She gave a scenario of there being three people in a class and an advisor telling the students there are not enough enrolled for the class to run, and asking them to drop the class.

"We have no record of any of that going on between you and your advisors," she said. "Some classes are never canceled, there is just no one enrolled."

Jim Staley, associate dean of liberal arts, explained that a very general number of students required for a class is 10.

"Some classes set their own limits. For example, if a computer class has only eight available computers, then the limit, of course, would be eight. But as a general number the university tries to adhere to, that is 10.

"If a course has less than 10, then the chairperson will look at the course and, in many cases, the course will continue. Many courses go with less (than 10 students) with demonstrated academic need," Dailey said.

The process of deciding which classes are a 'demonstrated academic need' is left up to department chairpersons and instructors of the classes in question.

Staley said that, due to a closely monitored registration method, called enrollment management, class cancellations are few.

"Chairpersons do the initial scheduling. They try to include required courses, general education courses and support courses. They schedule based on student enrollments and faculty," he said.

Staley explained this is done with long range planning and advanced notice. For example, he said the department chairpersons are now working on the summer schedule, and in February, will begin work on next fall's courses.

"After the courses are scheduled, we do our best to promelgate them," Staley said. This is when enrollment management begins. Courses are monitored and lists are published during enrollment, showing which classes are closed, which classes have few openings and which ones are under-enrolled. These lists are available to all advisors and are used to try and boost the under-enrolled classes.

Instructors also try to increase enrollment of their own courses by hanging signs throughout the school describing certain classes.

Staley said department chairpersons examine the under-enrolled courses and make the decision on whether to cancel or continue them sometime after registration but before the ad/drop period. "We don't cancel after ad/drop week because then the student wouldn't be able to make scheduling changes," he said.

Staley said chairpersons cancel courses in conciliation with administrators. Courses can be canceled for various reasons but accommodations are sought for students. If a course is cancelled, the instructor and students should be notified and the department should work with students in finding an alternative, he added.

When asked if a canceled course could be reinstated if more students tried to enroll, Staley said that situation was unlikely. "With all the courses available, it is highly doubtful many students would choose that one course.

"This semester there are over 700 total courses scheduled (including various sections of the same course) and we will probably cancel less than 20. The university has very good success because of very careful planning and monitoring," Staley concluded.

Random department chairpersons were questioned on their cancellation policies. The following are their responses.

Steve Schenkel, chairperson of the music department, said, "The university has a pretty solid policy on that [cancelling classes]. I would follow that policy. Since it hasn't come up recently, I haven't looked into it. If it were a close call, I'd call the dean's office."

Schenkel said he canceled one class this term, MUS 410, Microtonal Music, which had zero enrollment. "No one cared. It was not very controversial," he

continued on page 7



Jim Staley, associate dean of liberal arts, feels W.U.'s class cancellation system is workable.  
photo by Leon Algee

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## Schenkel's Experiences Not Limited To Classroom

by Mollie Harper  
Journal Staff Writer

Elected as chairman of the music department this summer, Steve Schenkel has established impressive credentials as a jazz musician.

Schenkel, who teaches digital synthesizer programming at Webster this semester, has served as director of jazz studies since 1980 and has taught improvisation, history, and theory in jazz.

As an established guitarist, Schenkel is also skilled in midi (musical digital interface) functioning and sequencing, which allows the musician to have a digital recording of several different instruments on one track. Thus, there is no generation loss and allows the musician to be a "one-man band."

The synthesizer portion of the course focuses of the class are on techniques used to create and modify synthesizer sounds.

In 1981, he published "Tools of Jazz," a college level textbook, which was written for his doctoral dissertation at Washington University.

Besides his duties at Webster, Schenkel has performed at the Fabulous Fox, The Muny Opera, and with the St. Louis Symphony Orchestra.

His talents may also be heard in commercials for United Van Lines and on the score of a movie about University City.

To add to his credits, Schenkel has played for such noted talents as Rita Moreno, Della Reese, Jerry Lewis and Bob Hope.

This type of "show playing" allows Schenkel to work with other musicians.

According to Schenkel, the life of a musician is not as glamorous as many believe.

"When I mention to people that I've just played for someone such as Broadway actress Rita Moreno," says Schenkel, "they often become disillusioned. Most of the time, you don't get a chance to meet the stars."

Among the stars Schenkel has had the opportunity to play for, he cites Della Reese as being personable and appreciative of the musicians work.

With a preference for the "older jazz" as he describes it, Schenkel says

he is proud of the programs offered at Webster in commercial music.

Webster University first offered its courses in commercial music two years ago and at that time was one of 16 universities in America that offered a course in commercial music.

"We have many students with a wide range of interests, this allows them to show their talents," says Schenkel.

The course in commercial music offers an alternative to traditional styles of music.

**To add to his credits, Schenkel has played for such talents as Rita Moreno, Della Reese, Jerry Lewis and Bob Hope.**

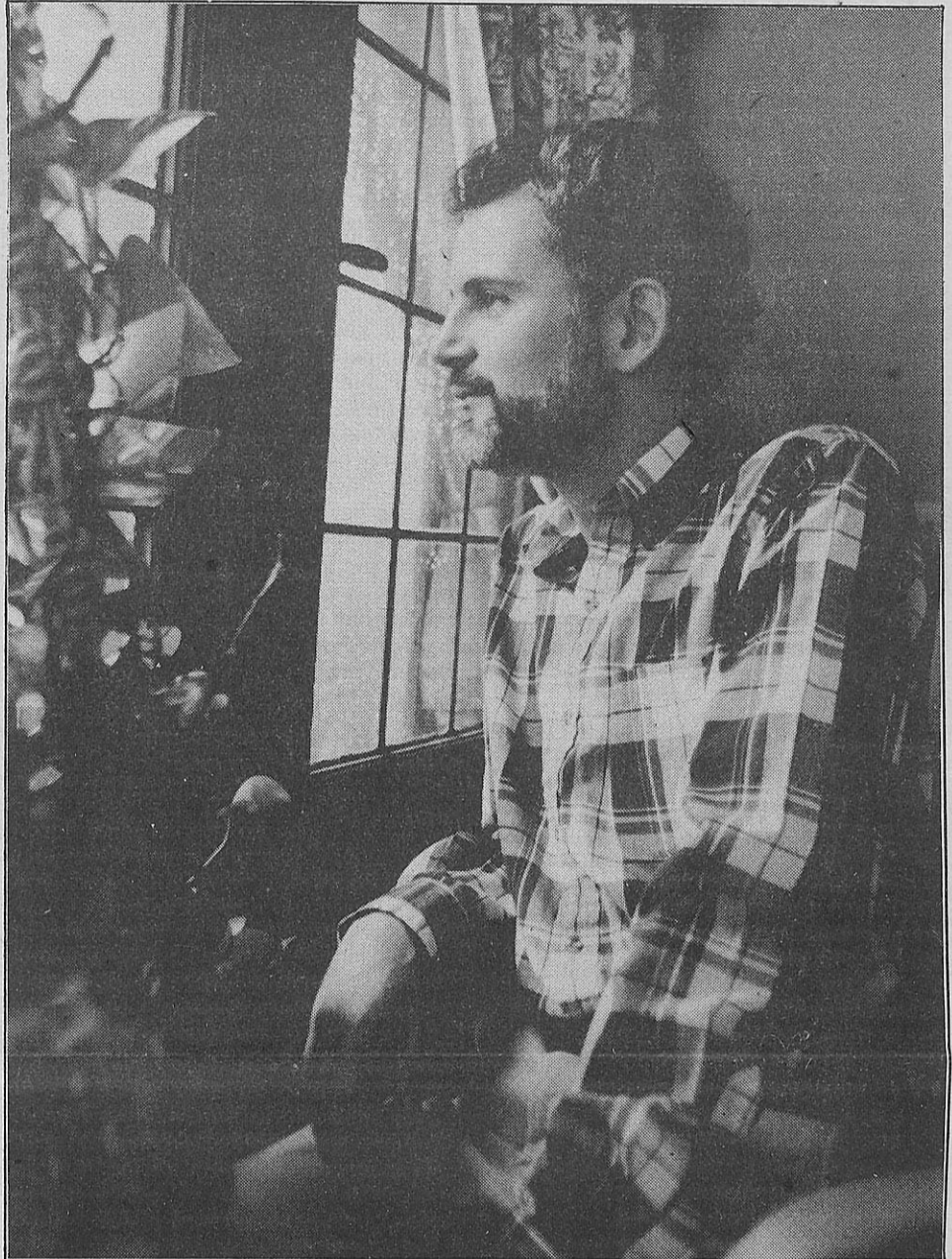
"While not at a state of the arts level, we are proud to be among the few universities to offer students this opportunity," he continues. "We're on the front end of what we hope to be a very important trend."

In commercial music, sequencing skills are convenient, according to Schenkel. As well as saving time, it adds the accuracy needed in making commercials.

While Schenkel feels commercial music is an alternative for students, he also says that it would be to their advantage to become familiar with different styles of music and be able to play them, to become a well-rounded musician.

Schenkel spoke of the drawbacks to life as a traveling musician.

"I have no desire to spend my time in airports and hotels," he says. "I really like the stability of my life. I feel important at Webster. I feel like I'm doing something that means something to somebody."



Steve Schenkel, head of Webster's music department.

## Faculty Recruit Volunteers For Foodline Operation

by Fontella Scott  
Journal Managing Editor

In an effort to assist St. Louis needy, Webster University has recently joined the ranks of a community aid program that provides meals to hundreds of individuals.

The city-wide effort, according to Marita Woodruff, professor of the theatre and dance departments and co-founder of the Webster efforts, provides dinners for approximately 100 people a night at the St. Peter and Paul Church located on Eighth and Russell.

The efforts began when Woodruff and Anna Barbara Sakurai, faculty chair, decided to make a personal contribution to the group.

"Anna Barbara and I got into serving food there once a month on Monday nights," said Woodruff. Other members of the program were responsible for providing the food and cooking meals.

Shortly after their arrival, the project ran short on Monday night food providers, and according to Woodruff, "that immediately set the wheels in motion for a plan to involve the entire Webster community."

"I wanted to do something and we started helping in the fall," said Woodruff. "Then when this slot came up, I thought it would be a good deal to include

Webster."

Once the two got the initial idea, they immediately contacted university organizations and individuals that might be interested in helping. They sent letters through students services asking for participation with food collection, cooking, and serving.

That first and thus far last effort was in December of last year. Webster faculty, students, and staff participated.

"It really worked out wonderful," said Woodruff.

However Woodruff said that the interruption of winter break may have interfered with many student organization's ability to respond.

Plans are now underway to spearhead the next Webster effort which will take place on January 20.

"We're asking that departments and individuals get together to buy food. If they are collecting they have to bring enough for 10 people," she said.

The menu items include stew serving 10 people, two heads of lettuce for salad, two fresh vegetables, two dozen rolls and two dozen cookies.

The servers then combine the stews of the different organizations and use the lettuce to form a tossed salad.

continued on page 5

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## Lang Finds Longevity As Webster's Resident 'Relic'

by Judith S. Carter  
Journal Staff Writer

In the art department, there is a relic which seems to appear again and again. Yet, "The Relic" of the art department, Tom Lang, is neither useless nor collecting dust. In actuality, many contend that this man is very interesting to talk to.

This might be hard to believe if one were to encounter this soft spoken red head on the street, but after meeting and talking with him, one almost cannot help but become overwhelmed with his philosophies, talents, and tales.

Lang is a man of many definitions. To the art department, he is a vital asset. To his friends, he is a philosopher. But to the world, he is a contributing artist. This versatility can mainly be attributed to his ability to heavily commit himself. He feels,

**"In second grade I taught a friend to draw baseball players...I've gone on to other things..."**

--Lang

that if he keeps himself challenged then he will strive to do more, in his art work and his life.

Lang, an instructor in the Webster University Art Department, has been a member of the faculty since 1970. Even though he is currently with the Art Department, he came to Webster as the director of the media department.

"Back then it (the media department) was similar to the art department because the two separate departments had yet to be established," said Lang when asked about his entry status.

Lang currently instructs two classes at Webster, Printmaking III and Papermaking. Even though he instructs a class about his art, paper making, he has

tried to minimize his professional exhibits and extra work so his "work can evolve more to its means."

Originally from Ohio, Lang graduated from Ohio State University with an M.F.A. in both Printmaking and Art History, and Philosophy. Many believe college is the place for people to find their forte, but for Lang, he said he knew he wanted to teach at an early age.

"In second grade I taught a friend to draw baseball players sliding into home plate. I've gone on to other things, but I think he's still drawing the same baseball player," he said.

Lang has indeed gone on to other things. Aside from teaching at Webster he has held exhibits in many galleries, such as the Elliot Smith Art Gallery, where some of his works are currently on display.

He has also traveled abroad and collaborated with other artists, his most recent journey being to London. There he consulted with a sculptor and a painter in order to produce new works with paper.

Paper making might not be what most consider to be part of the definition of art. Yet Lang, who does not appear to be a man to follow general traditions, considers himself an artist, but different than the

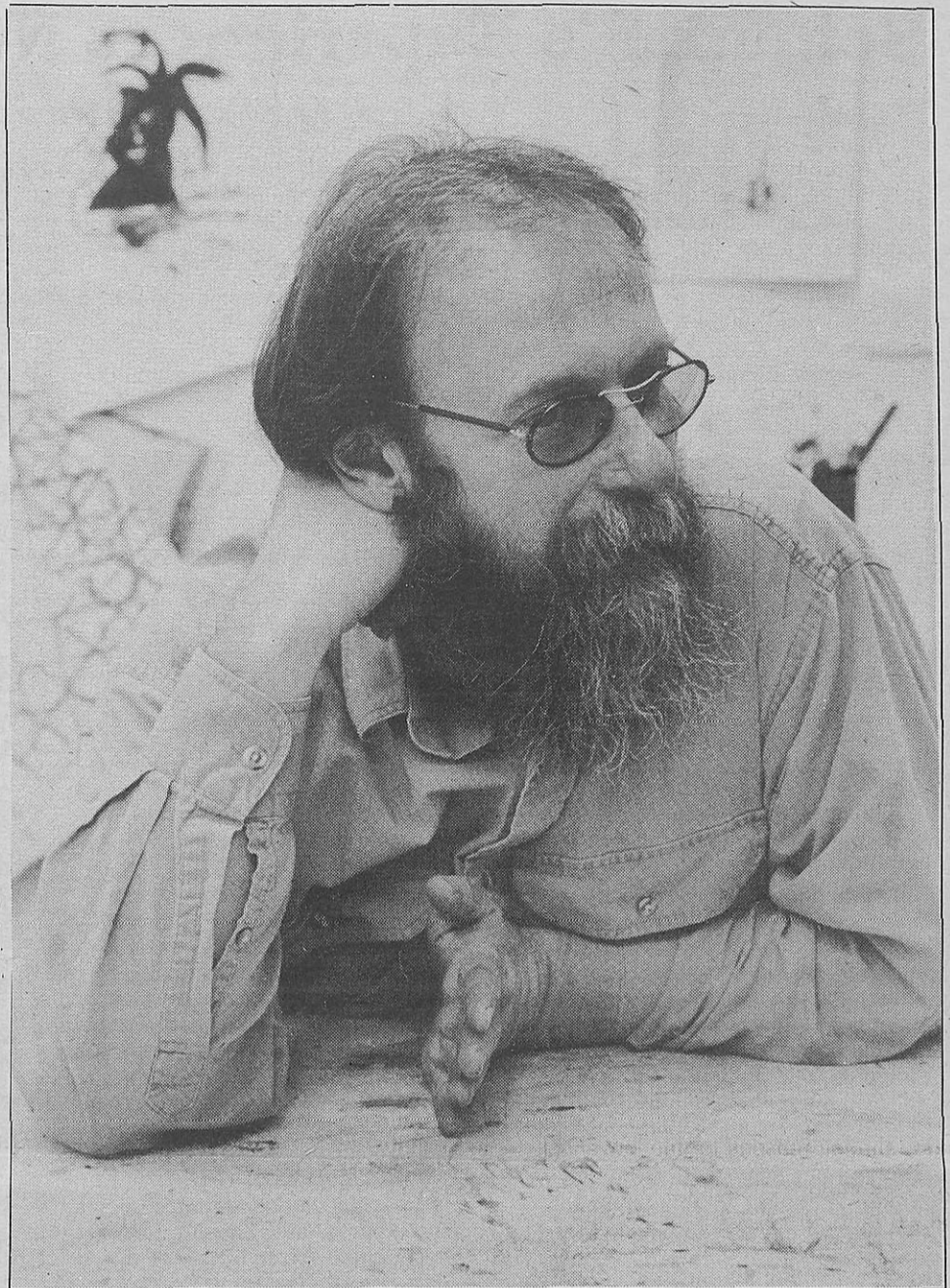
stereotypical artist. Because his art work is like his personality -unique- he feels papermaking and he are non-exclusive.

"Paper can be sculptural ... that's what appealing, it's non-dimensional," he said.

Even though papermaking is a unique art, Lang is not the only person taking a distinct interest in it.

Currently, Lang is hosting artist John Jerrard, who is also a papermaker. Jerrard, born in America but now residing in Germany, is at Webster making a handmade limited edition book on the flow of the river. Since papermaking is such an expensive art, Jerrard's project is being funded by the Goethe Institute.

As far as Lang's future is concerned, he could not give a definite answer about what he'll be doing.



Tom Lang, art professor discussing the beginning of his teaching career in 2nd grade.  
photo by Ann Appelbaum

He did say, however, that his long tenure here has provided him with a knowledge of what's good for the department and the school.

According to all indications, it would seem he's planning on celebrating his twentieth year in the profession with Webster University.

## Area Business District Faces Realignment

by Fontella Scott  
Journal Managing Editor

Bulldozers and workmen have spent countless hours preparing the Old Orchard business district for a shuffle.

That shuffle has caused several Webster staples to change locations as well as brought three new ones to the area.

The Old Orchard district begins where Big Bend and Lockwood meet and extends to Big Bend and Dale near West Graphics.

The most notable change to come from the business reorganization is the addition of the Orchard House complex. The structure is a split level located at 33 N. Old Orchard behind the Sterling Pen Company.

The building, which is being constructed by Taylor-Morley-Simon, is sectioned into a five, four and three level facility that will, according to Larry Howell, executive vice-president of retirement houses and services for Taylor-Morley-Simon, is estimated to cost \$30 million upon completion.

continued on page 7



Old Orchard is facing realignment, including the construction of a retirement community.

photo by Ann Appelbaum

## Classes Dropped from page 4

said.

Michael Salevouris, the history/political science department head, said he cancelled one class this semester that had three students enrolled.

"We make every effort to run a course. The problem is with adjunct instructors. They don't get paid much and that is immense work for very little money. Full-time faculty are paid to be full-time faculty. The ultimate decision is made by the adjunct. The teacher decides if he can do it and different teachers make different decisions," Salevouris said.

Anna Barbara Sakurai, the chairperson of math/computer studies, said she canceled CST 231, which is a computer graphics course and a class at the downtown campus. She said her decision depends on such factors as "if it is a required course that students need; the instructors ability to teach it for so few students, which has to do with what they get paid; and who the student are and their requirements."

Sakurai added that many courses do continue with just two or three students in them, and if they are cancelled, sometimes an independent study can be worked out.

Reta Madsen, literature/language chairperson, canceled LLN 210, Literature and Human Values: Comm., which had three students enrolled this spring. Madsen also based her decision on factors such as how many students were enrolled, the load of the instructor, and how the class fit into the determination of what students are exposed to.

Madsen added that with this particular class, she felt reasons for the low enroll-

ment were that it was a new class and the hour of scheduling, which was from 1-2:30 p.m. Tuesdays and Thursdays. She said it was the instructors decision to cancel.

Gabrielle Mary Hoare, head of the art department, cancelled ART 242, Painting II, which had an enrollment of two with two pending. "It is a tough thing to decide. Officially, there were two students enrolled. Two more were ready to enroll but didn't actually, so everybody decided to take something else," Hoare said.

Whatever the frequency or underlying reasons, the cancellation of a class can make life difficult for the student.

La'Kesia Madison had a class canceled last term. She had signed up for REL 230, Old Testament, and ended up taking ART 338, History of Oriental Art.

"I was upset because it changed my whole schedule around," Madison said. Madison had gone to class and found no one there. She went to her advisor and was then notified of its cancellation. She said she did receive help in choosing a new class.

Fontella Scott experienced a class cancellation this term, the course being JRN 490, Broadcast Journalism Writing.

"I was the only student enrolled before winter break. Art [Silverblatt, media department head] told me he was trying to line up another student. After break, I found out it was cancelled. At that point, it came down to finding a class that wasn't closed," Scott said.

She is now taking Acting For Non-Majors and said her other choice was Psychology.

## Old Orchard from page 6

The retirement home will also include 25,000 square feet of retail space. Howard said that 6000 square feet of the area will be designated for restaurant and food services for residents.

Some of the space has already been leased to David's, a restaurant formerly located on Big Bend.

Deaconness Hospital is also leasing two-4,000 square feet for a clinic, home health agency, and a possible pharmacy.

It is difficult to estimate the cost of changes in the entire Old Orchard area, as Patricia Bausch of the Webster Groves Area Chamber of Commerce explained, the stores have made most of the changes individually and have not examined the overall costs.

**"It's close to home and I worked at Tuxedo Pet Shop when I was ten years old"**

**--Shola**

Two businesses in the area have shifted while two locals have gone out of business. According to Bausch, two specialty bookstores closed their doors.

Galactic Gumshoe, specializing in science-fiction books and Webster News a newspaper and magazine shop, both ran into problems that Bausch attributed to specialization.

"Specialty bookstores are a really risky type of business because they are in competition with larger chains."

"I think they were hurt because the walking traffic just wasn't there," she said.

In addition to the two closings, American Cleaners, McLean-Wright Photography, Katie's Kitchen, Imo's Pizza, and the Webster Grill And Cafe have all changed locations.

None of the owners of the businesses were willing to leave the Old Orchard area. The resulting circumstance is a location switch that moved some businesses only doors from their original locations.

Louise Wright and Andy McLean of McLean Wright Photography said that they sold their old location to American Cleaners which caused them to move from 8034 Big Bend to 8154 Big Bend.

The Webster Grill also changed locations. John Geers, Grill owner, said, "I basically had somewhat outgrown the space I was in and still needed the music facility. I was able to achieve both goals by moving in this building."

Additions to the business area will include Tropical Sno, a frozen yogurt store, Webster Pet and Aquarium, and Sheffield Antiques. The stores are slated to open by February 1.

Jim Shola, owner of Webster Pet and Aquarium, said that he chose Old Orchard because of his familiarity with the area.

"It's close to home and I worked at Tuxedo Pet Shop when I was ten years old. Back then, I thought there should be a pet store here," he said.

Bob Holtz, owner of Sheffield Antiques, said he chose the location because it's "not overpriced."

He also felt that the nearby retirement home would provide good business for the store.

Bausch said that the new organization and additional stores will hopefully bring more walking traffic and general business.

She said that plans may be in the works for a study that would document traffic patterns in the area. The study may provide the businesses and the Chamber of Commerce with insights on any major changes in trends.

\*Some information for this story was provided by Journal Staff Writer Nancy Hupert.

## Officially Canceled Courses: Main Campus: Spring Term

- |  |  |
|--|--|
| 1.) ART 225-02<br><b>Design III</b>                          | <b>Sports Reporting</b>                                |
| 2.) CST 111-20<br><b>Business Software</b>                   | 10.) JRN 409-01<br><b>Broadcast Journalism Writing</b> |
| 3.) CST 231-01<br><b>Graphics</b>                            | 11.) LLN 210-01<br><b>Literature and Human Values</b>  |
| 4.) CST 412-20<br><b>Database Applications</b>               | 12.) MGT 101-06<br><b>Financial Accounting</b>         |
| 5.) EDU 120-01<br><b>Personal and Vocational Development</b> | 13.) MGT 451-02<br><b>Advanced Advertising</b>         |
| 6.) EDU 330-01<br><b>Topics in Education</b>                 | 14.) NUR 322-01<br><b>Health Promotion III</b>         |
| 7.) ESL 340-01<br><b>Test Preparation For Intl. Students</b> | 15.) POL 260-01<br><b>Politics of Public Policy</b>    |
| 8.) JRN 193-01<br><b>Sports Broadcasting</b>                 | 16.) POL 460-02<br><b>Political Science Seminar</b>    |
| 9.) JRN 405-01   |  |

Dave O'Brien found his MED 422, Advanced International Communications, course cancelled when he appeared for the first class. O'Brien opted to take the class, along with its two other students, as an independent study.

"I'd never taken an independent study before," O'Brien said. "At first I was leery of it and wanted to drop it and just find a new class, but now, after we've met a few times, I don't mind it."

Mary Patricia Dorsey tried to register for the same MED 422 class on the Thursday before the spring term began

and was advised not to sign up for it because it was going to be cancelled. Dorsey said she knew of at least one other person who wanted to take the course. She said she received help in choosing another class and the her advisor was "very nice about it."

Lonnel Cole had a Media Writing course cancelled last spring. "Considering that I was not notified of the cancellation until I got there that day, it was extremely hard to scurry around at the last minute trying to pick up just any class. I had to fend for myself," Cole said.



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## Off Center



**Nitzer Ebb**  
**Belief**  
Reviewed By  
**Jackie Lindhurst**

Within the rising shape of alternative music, Nitzer Ebb has emerged as one of the true forerunners. Their first album, *That Total Age* set clear standards for the young industrial scene; it was loud, it was fast, it was openly violent. They painted their nightmarish picture with pounding drums, shouted and snarled vocals, and an ominously digital backdrop.

Their second album, *Belief*, then picks up right where they left off. While *That Total Age* seemingly set the stage, *Belief* fills in the missing philosophies. Nitzer Ebb's bareboned imagery outlines their apocalyptic age values-or rather, lack of them: violence, sex, money, drugs, you name it. All of your major vices are catalogued and thoroughly appreciated here.

The result is both an intriguing and chilling peek into the brutal edge of industrial dance music.

Yes, for once, it is just a bit more than over-produced punk rock. *Belief's* common chord of apocalyptic age vice is rooted in a hardline of ambivalence. *Belief*, then is really the absence of any belief, the absence of any feeling, even hatred. "Your empty words/ Your empty soul/ You, with your heart/ You, with your mind/ No, never again," they snarl in the opening track, "Hearts and Minds". Even the final track, appropriately titled "Without Belief" drives the point home with a recurring chant of, "No feeling? No Good!".

Now add to this the outer dimension of survival and the death of dreams; and the picture gets even clearer and more grisly. "Hold on to life," they chant throughout "Blood Money," and the excitable "Control "I'm here" spells it out even more distinctly: "I'll kill the dream/ Grinding in your head/ Grinding in your chest/ I've got control". Even the foreboding "T.W.A." is plagued by a snarling "Surrender to faith/ Surrender to pain." Heavy stuff.

But, still, *Belief* does run the risk of getting repetitive. With repeated play, all of the songs really do begin to sound alike. But at the same time, you begin to realize that it's just a bit more than shouting and drum-pounding, and the stark vision of Nitzer Ebb becomes clearer. While I wouldn't necessarily wish this vision on anyone, the fact remains that it is well-executed, and it certainly is interesting. Then again, anything's interesting that deals with mutilated bodies.

## Next Picture Show



**Torch Song Trilogy**  
Reviewed by  
**Michael Curran**

Along with the new wave of equal rights and enforcement of civil justice comes a film that adds more human quality to the image of the homosexual and entertains with the same calibre as any feature film - maybe even a little more.

Harvey Fierstein has undoubtedly created a masterpiece. His play of the same name is the basis for this endearing film. His writing of the screenplay can only be accentuated by his acting in the film. He's a comedian in every sense - able to laugh at himself, and to allow others to laugh, at times, hysterically.

He's the male version of Lucille Ball with all the comical gestures and sweeping eye movements that made *I Love Lucy* such a hit. His voice contributes to the hilarity. It's sort of like Froggie's from *The Little Rascals* and seems peculiarly funny when coming from the mouth of a drag queen.

Yes, Fierstein plays Arnold Beckoff, a Jewish torch singer in a bar where female impersonators are the feature attraction. He meets Ed Reese (Brian Kerwin) and falls in love. Ed, however, is bisexual and opts for the straight life.

Crushed, Arnold approaches other relationships with apprehension as a young model named Allan (Matthew Broderick) pursues him. Soon, Arnold and Allan are live-ins and go to visit his fiancée, Laurel, at their country home

where Ed and Allan get to know each other a little better.

After the short affair, everyone calms down and Arnold wants to adopt a child. His mother, played by Anne Bancroft, has other opinions and expresses his need for love and respect. A fairly universal theme with different characters.

The story is terrific, though. It's funnier than anything that's come out in a long time as well as touching and sad at times. It goes beyond "It made me laugh, it made me cry..." because of its endearing look at gay people as real, feeling individuals.

Broderick (*Ferris Bueller's Day Off*, *Biloxi Blues*) played the adopted son in the Broadway version of *Torch Song Trilogy*, and now takes the role of the young lover. He's rather believable and takes to his part well. Kerwin is likewise good as the confused bisexual man and shows the certain difficulties that someone in his position would have.

Anne Bancroft (*The Graduate*, *Agnes of God*) almost steals the show with her imitation of the Jewish Mother. All of the typical jokes (and a few more) are utilized in a way that cancels the offense and heightens the humor.

Arnold's "ma" is the voice of the straight world here, expressing concern, doubt, misunderstanding and ignorance towards her gay son. Their confrontations are always touched with laughter, but are poignant and sometimes emotionally disturbing, as well.

Gay characters and plots are nothing completely original, but this film succeeds in not offending either side of the sexual fence and in shedding some light on a subject that is not well received in certain circles. The humor may cushion the discomfort that some might feel in viewing a film depicting the life of homosexual men.

*Torch Song Trilogy* is entertaining and well done regardless of any categorization and its subtle educating quality is purposeful and well-taken in a time where homosexuality is taking on negative connotations that are degrading and unjustified.

## Next Week In The Journal:

**-WAR TOYS**

**Fascist Toys, Pacifist Teens?**

**-ABORTION:**

**Protestors On The March.**

**-WOLF SANCTUARY**

**Preserving Our Wildlife.**

## Food from page 5

Money donations are also acceptable. Those organizations interested in providing food should contact either Woodruff or Sakuri.

Food should be brought to the university cafeteria by 2 p.m. on Jan. 20.

Serving time begins at 4:15 p.m. and serving and clean up end at 6:30 p.m. Generally six to eight people are needed to serve. Maps will be provided for all

participants.

"We realize that students may not have the money to buy food, but we're asking for two and one half hours of your time for serving," Woodruff said.

"We're trying to bring a number of people and organizations together and make it a total community effort," she said.

"Hopefully, this one will be even better the next one."

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## Laughing Again: Corporate Humour Reformed



Corporate Humour are (from left) Peter Lang, Mark Cook, Mary Adams, and Casey Carmody.

by Thomas Crone  
Journal Editor

It was Halloween of 1987, and Corporate Humour was playing its' third gig in the last 24 hours. In front of a big Webster crowd, the four young men raced through a set right out of the pages of early '80's new wave, with just enough originals to make you believe this was a very promising young band.

The group, at the time made up of guitarist/vocalist Mark Cook, bassist Casey Carmody, drummer Peter Lang, and guitarist Chris Kennedy, seemed to be heading in the just right direction. The band had already secured a song on the British mod compilation *Unicorn One Beyond Tomorrow*, and their headlining status around the state was secured before three of the members had turned 20. And the best days were ahead.

Or at least so it seemed. A year later Kennedy was in school in Atlanta, and the album the band had been pumping for so long was still unfinished, and, of course, unpressed. But in the winter of 1988, Mary Adams stepped in, and the new Corporate Humour stepped out, back into prominence in the St. Louis progressive scene.

"They're still going to do their same act, and I'll just groove into it," said Adams, who joined the group after a long stint with local faves, Big Fun.

It would seem that such a career move was risky, considering that her previous bandmates had become Mississippi Nights unofficial house band, but the move to the Humour was made for a variety of reasons, including artistic differ-

continued on page 12

## Hear St. Louis Wheels For Area's Music Fortunes

by Dave Simon  
Music Editor

Cities such as Boston, Minneapolis and Austin are nationally known for their progressive music scenes. The media seem to take interest in a city that breeds a significant number of bands who achieve national success.

Some of these cities, such as New Orleans and Minneapolis, achieve recognition by local bands creating a central style of music that the rest of the country later picks up on.

Unfortunately, St. Louis has yet to stir up national interest in its music scene. Is it because there are not enough original music bands, or is it because of conservative club owners and conservative audiences?

Risa Feit, manager of Cicero's Basement Bar and spokesperson for Hear St. Louis, agrees that these elements can be attributed to the struggling music scene in St. Louis, but she notes some optimistic changes.

"Audiences seem to be more open-minded toward original music," said Feit. "More clubs are showing an interest in hiring original bands and radio stations, such as WMRV and KDHX, now have shows devoted to playing local music."

Co-founded last year by the previous manager of Cicero's, Karen McVicker, and the editor of *Jet Lag Magazine*, John the Mailman, Hear St. Louis is a not for profit organization that is designed to increase the awareness of St. Louis music both locally and nationally. One way Hear St. Louis plans to increase local awareness is by presenting concerts showcasing area talent.

Hear St. Louis is already active on the national scene, and has been a representative at the New Music Seminar in New York. Getting ready for the Seminar helped spawn the birth of Hear St. Louis.

"In July of '87, the organizations founder, Karen and John the Mailman,

attended the seminar in New York. After the seminar they decided they wanted to go back in '88, but this time they would run a booth, as other cities do, representing the music of St. Louis," said Feit.

Hear St. Louis was soon formed, and with the money received from sponsors, a tape entitled *Now Hear This* was put together featuring the original songs of local bands. The tape was then distributed at the seminar to numerous people in the music industry.

Putting together the *Now Hear This* tape and running a booth at the New Music Seminar were the first goals of Hear St. Louis. The organization, composed of volunteers, is beginning to make plans for the future.

"We would like to showcase other styles of music other than rock," Feit said. "We have discussed showcasing local folk and bluegrass artists as well."

Hear St. Louis is still in its early stages and is just starting to receive local atten-

tion and support. The group hopes to continue its growth, to spread the musical sounds of St. Louis across the country.

Hear St. Louis will be sponsoring two shows at Mississippi Nights including March 1 with Sinister Dain, Murder City Players and the Unconscious, and March 2, featuring Johnny Quest, the Stranded Lads, the Studebakers and Big Fun. All ages will be admitted to both shows.

For further information call the Hear St. Louis hotline at 771-8771.



Risa Feit and Shaun Jacobs of Cicero's Basement Bar. Fet is spokesperson for Hear St. Louis.

photo by Ann Appelbaum

**DANCE**

**February 10**

Dance St. Louis and Edison Theatre present performance artist Meredith Monk and her Vocal Ensemble in "Book of days: A music concert with film," at Washington University's Edison Theatre, 8 p.m., through Feb. 11.

Tickets are \$16, with a 20 percent discount for children, students with I.D. and senior citizens. For more information, call Dance St. Louis at 968-3770 or Edison Theatre at 889-6564.

**EXHIBIT**

**February 5**

Webster University Media Studies Program presents an exhibition of large-scale Polaroid photographs by Patrick Nagatani and Andree Tracey through March 10. The primary theme of the exhibit is nuclear issues.

Photos will be displayed in the Media Center Gallery, located in the B/T complex. Hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday, 8:30 a.m. to 5 p.m. Friday, 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

**FILMS**

**February 11**

"Black Goddess," a film portraying the spiritual journey of an African through an intoxicating evocation of myth and history, will be shown in the Winifred Moore Auditorium at 8 p.m. Admission is \$3.

**February 10, 11**

The Webster University Film series and Legacy Productions will hold a screening and workshop on "Super 8 in the video age," Friday and Saturday in the Winifred Moore Auditorium. Contact Beth Kolodziej, 968-6958.

**February 24**

"John Huston and the Dubliners," directed by Lilyan Stevenich, and "The Dead," directed by Huston, will be shown through Feb. 26, 8 p.m. in Winifred Moore Auditorium. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

**February 12**

"Jemima and Johnny," a film depicting the adventures of two boys against a disturbing background of simmering racial strife, will be shown in the Winifred Moore Auditorium at 8 p.m. Admission is \$3.

"Road to Accra," offers a glimpse of the status of Ghanian women when a young woman rebels against her arranged marriage to an older man. The film will be shown at 8 p.m. in the Winifred Moore Auditorium. Admission is \$3.

**February 15**

"The 1960s: The Times They Were A'Changin'," a music and multi-image slide program, will be presented by Young Audiences Inc. in the Winifred Moore Auditorium at 7:30 p.m.

Admission is free. For more information, call 961-2660, ext. 7633.

**February 17**

"Quilts in Women's Lives," a film showing the work and biographies of women whose lives have been impacted by quilting will be shown 1:30 to 3:30 p.m., in the Lammert Building. Admission is free.

Glenna Hulsey, a prize-winning quilter, will display sample quilts and explain the historical significance of fabrics and techniques.

For more information, call 968-7171.

"Crime and Punishment," directed by Pierre Chenal, will be shown at the Winifred Moore Auditorium, 8 p.m., through Feb. 19. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

**MUSIC**

**February 5**

The Webster Wind Quintet will give a concert of music by American composers at 4 p.m. in the Winifred Moore Auditorium. Admission is \$1.

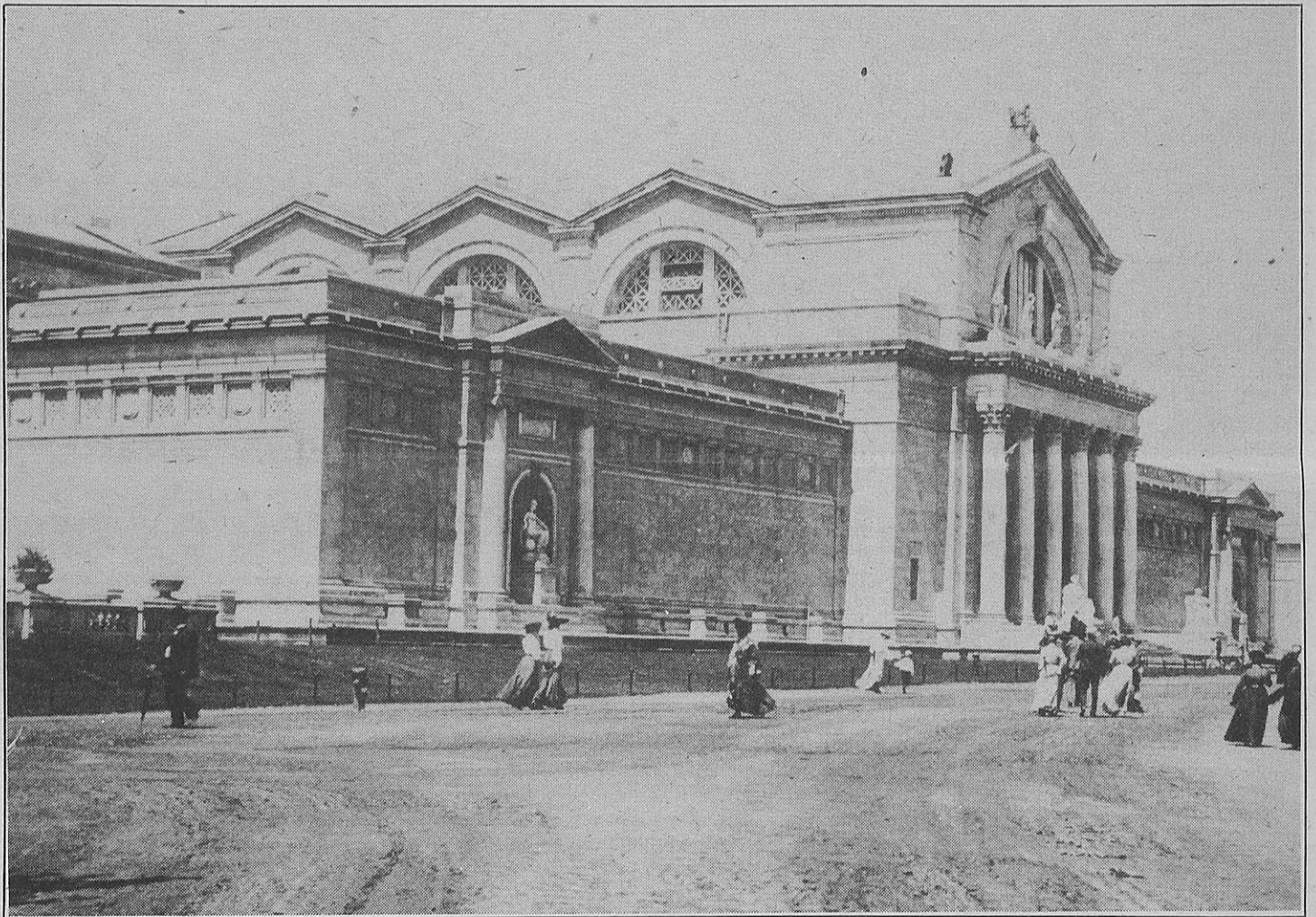
**THEATRE**

**February 8**

George Bernard Shaw's "Saint Joan," the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.

For more information, call 968-4925.




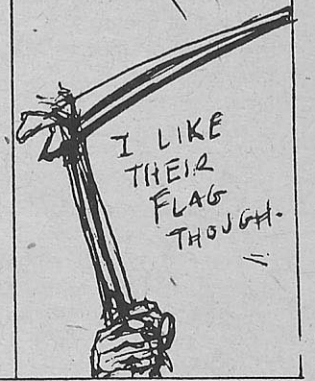


The Saint Louis Art Museum, circa 1900.

File photo

## THE TEST STRIP

BY TODD JOHNSON

|   |  |   |  |  |
|---|--|---|--|--|
| <p>HERE HE IS FANS!<br/>BACK BY POPULAR<br/>DEMAND!<br/><b>DEATH</b><br/>DISCUSSES<br/>CURRENT<br/>EVENTS<br/>T.J. '89 G+11</p> | <p>WHAT ABOUT THE BITTER<br/>COLD IN ALASKA?<br/>IT'S SUPPOSED<br/>TO BE COLD<br/>UP THERE -<br/>SHEESH! NEXT<br/>QUESTION<br/>PLEASE...<br/>I CAN<br/>LEAVE<br/>YOU<br/>KNOW...</p>  | <p>THE BUSH INAUGURAL - WHAT<br/>DID YOU THINK?<br/>IT WAS MUCH BETTER<br/>THAN "CATS" - I COULD<br/>WATCH IT AGAIN AND<br/>AGAIN...<br/>NEXT<br/>QUESTION<br/>PLEASE.</p>  | <p>OLLIE NORTH IS ON<br/>TRIAL... ANY SPECULATIONS?<br/>TREAT WILLIAMS<br/>WILL PLAY HIM<br/>IN THE MOVIE...</p>  | <p>THE RASH OF<br/>EARTHQUAKES IN<br/>THE U.S.S.R?<br/>NO<br/>COMMENT.<br/>I LIKE<br/>THEIR<br/>FLAG<br/>THOUGH.</p>  |
|---|--|---|--|--|

## Depleted Roster Tough On Gorlok's Basketball Squad

by Patrick Elsner and Stephanie Morton Sports Writers

The men's basketball team lost to Principia College 92-80 Monday night and continued their lackluster season-long performance. In their last twelve games, the Gorloks have only posted victories in two games.

Due to a depleted roster, the Gorloks seem to lose steam in the second half. "We lack depth on the roster to carry us," said Eric Stack, Gorlok guard. "Its really tough for the same six or seven guys to play two halves."

What has happened to the Gorlok squad? Paul Berra is away on an internship; Jamie Murray is ineligible for play and Raja Kanasari returned to Lebanon.

Pat Kinder, guard, led the Gorloks with 29 points against Principia. Sam Farrar, guard, shot 25 points including three 3-pointers.

Although Webster lost to Principia, they defeated St. Louis Christian College

70-65. Senior Pat Kinder, scored 18 points, along with sophomore Sam Farrar, who scored 15 points. Special note to Ed Richardson, who rebounded 17 times, making for a stronger Gorlok defense.

### GORLOK PROFILE

Eric Stack lettered in just about every sport his high school offered. After turning down a full athletic scholarship in football to Central Methodist College, Stack settled upon Webster University.

A graduate of Sullivan High School in Sullivan, Missouri, Stack was the team's quarterback in football and played left field for the baseball team, which finished fourth in the state.

The 5'9" guard has had a respectable season so far shooting 45% from the field and averaging about 12 points a game. "I was doing well on offense but I hit a slump," Stack said.

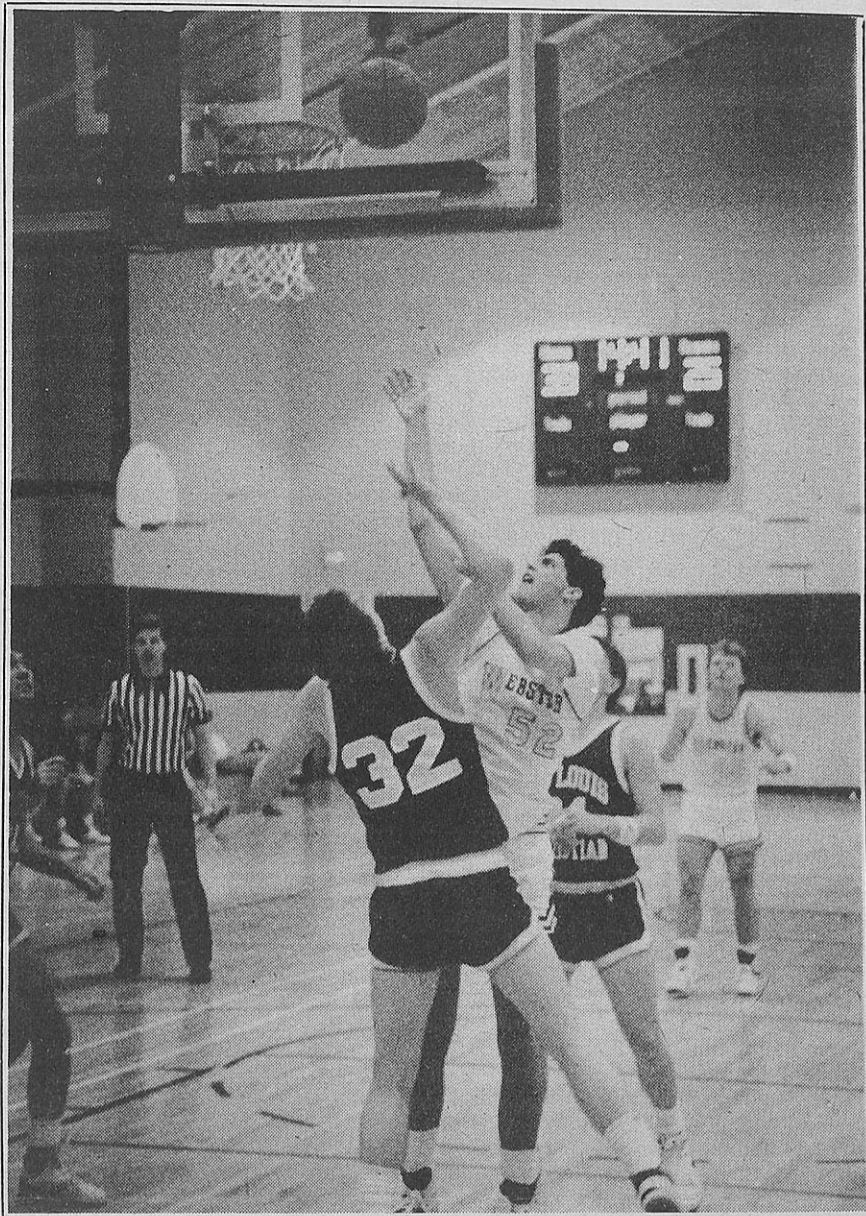
Stack, who is a second year Gorlok, has nothing to worry about. If Webster ever institutes a football team, maybe he could try for quarterback.

## GORLOK BASKETBALL ACTION

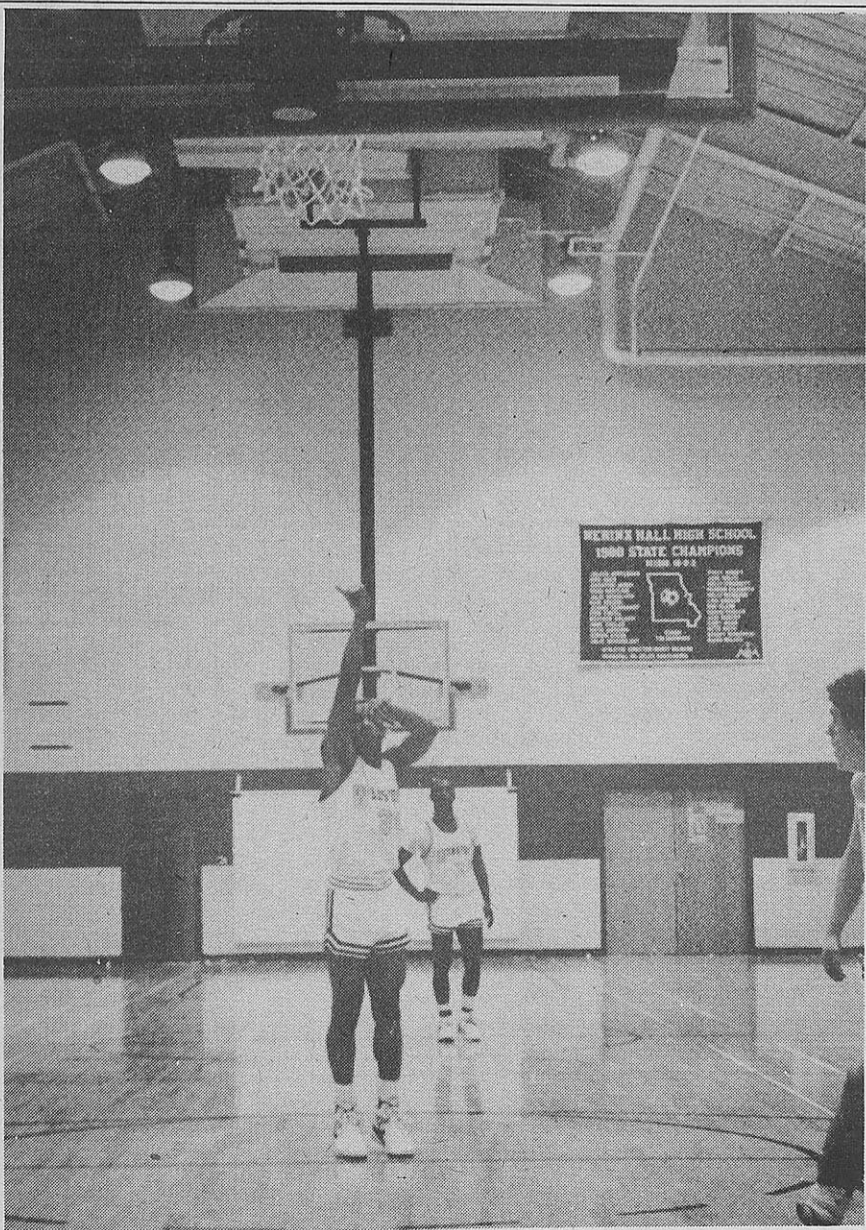
Tuesday January 24-80-72, Maryville won.

Thursday January 26-70-65, Webster over St. Louis Christian College.

Monday January 30-92-80, Principia won.

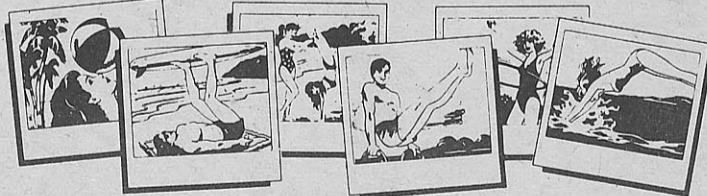


Paul Berra battles a Saint Louis Christian College guard for the basket. photo by Scott Audette



Tim Anthony, 34, shoots and scores his first basket of the year. photo by Scott Audette

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## Corporate Humour from page 9

ences with singer/leader Ken Krueger.

"Besides they're really nice boys, and they treat me like one of the guys," she mused.

'Really nice boys' is not the usual term used to describe Corporate. In fact, the groups end of show, on-stage antics cost them the occasional gig, with their neo-Who routine of throwing Rickenbackers about the stage.

It was that early Corporate Humour that made club owners take notice. The group forged it's original sound from the British mod bands like The Who, and later groups such as The Jam and The Police. Carmody, the only original member left, played bass only because his sister owned one, and that youthful spirit pervaded the material and the stage show, which often meant pounding guitars into one another to the delight of a V.F.W. hall full of skins.

But with age comes a certain amount of maturity, and the band's stage presence has definitely taken an upturn, particularly with Adams sharing the centerstage with Cook. Whereas the band's weakest link was once its' lack of backing vocals, the two have found a nice range in blending their voices.

Similarly, the instrumentation has improved markedly, as was evident even the first night Adams played out with the boys, a cold, foggy Monday night in January in front of a good-sized Kennedy's crowd.

And while many of those assembled may have come to see the new-look Humour, the old members were quite impressive as well.

Drummer Lang, a junior at Webster, lacks nothing behind the kit, and is still sharing responsibility with some backing vocals. But his strong play keeps the band's new batch of old material fresh enough for danceability, always a strong point with older incarnation of the band.

Most impressive was Carmody whose bass playing ranks him near the top of

young bassists in the area. On retro songs such as "White Rabbit" and "For Your Love", it was evident that his sound was what was keeping the band together, and his instrument's presence was farther out front than ever, particularly with the lack of a second guitar.

This fact should be noted as hampering Cook, who when launching into a solo found nothing but the driving end of the rhythm section for support. It wasn't that his guitar sound hadn't fattened, there just wasn't anything harmonic to play off of, a trademark of early Corporate material, like the single "America" with it's raging double guitar intro, and the standout "No Parking Zone".

That early Corporate playlist has also seen a sizable overhaul since the days of hall parties and basement shows, when the mod-oriented originals were played with recklessness, and with little regard for the conventional wisdom saying covers pay the bills. Also thrown to that mix was an ample dose of Cure, R.E.M., Squeeze and others necessary for securing steady work.

"We've taken the mod sound and moved on, and instead of a specific genre, we've gone to a more '60's sound, more psychedelic," Cook said, agreeing with Carmody's description of the band's new sound of "groovy shit, like Jefferson Airplane".

Seeing the band play music as old as the members is nothing new, but with all the members abandoning the strict mod dress ethic for a more casual beat look. And yet, as important as image has always been to the band, the music is now becoming just that focused as well.

"We've got the same raw energy, but it's a bit more refined," Cook said, "and instead of playing with wild abandon, sort of punkish, it all appears a bit more professional."

But even Cook missed the some of the craziness of the embryonic Humour. For the old "Fr. Funke", and "Gloria": R.I.P.

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# 11 SOUTH OLD ORCHARD  
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Black History Month Starts With Law Seminar, Speech; p.4

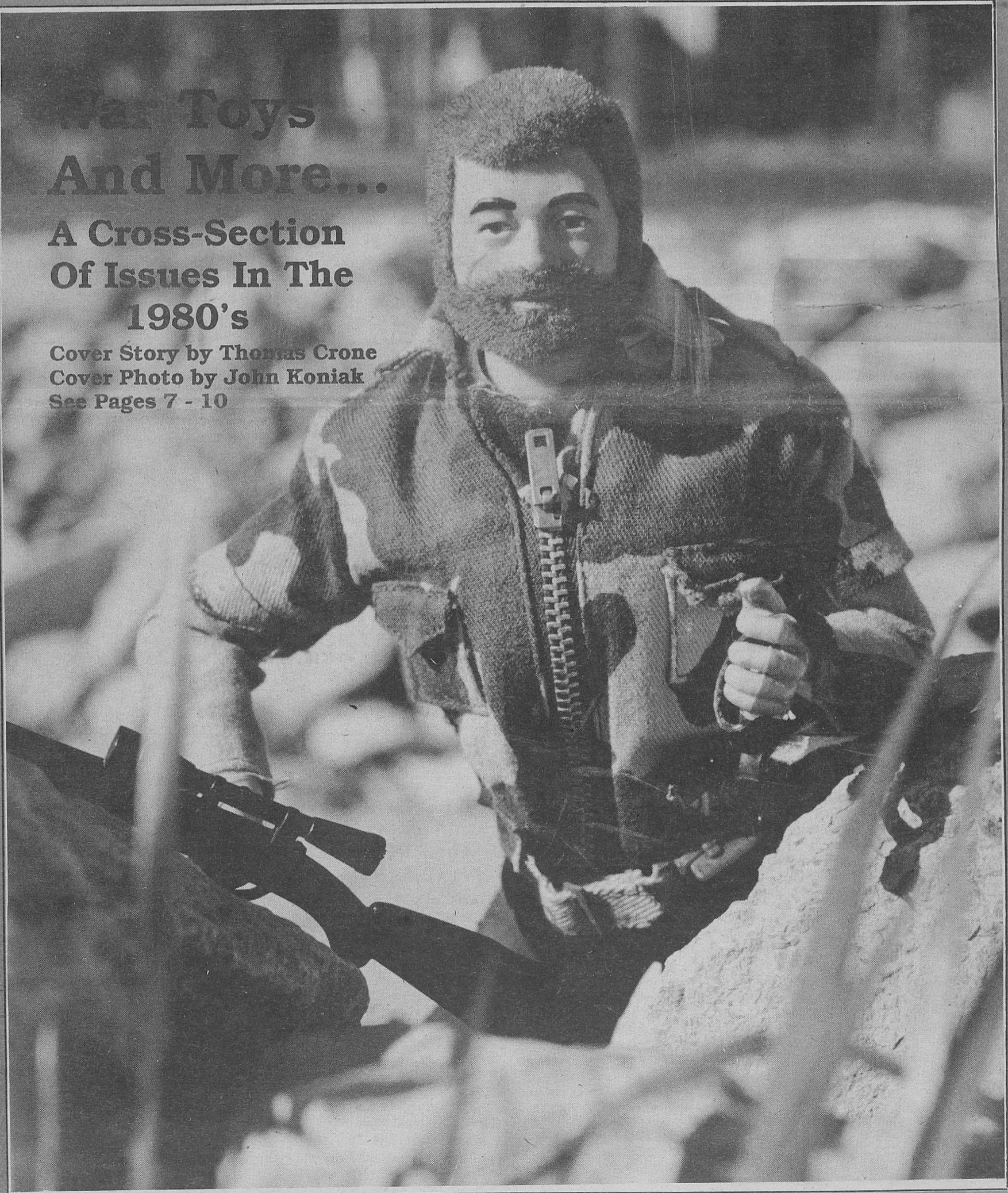
# The Journal

Webster University's Student Newspaper  
February 9 - February 16 Volume 24 #4

War Toys  
And More...

A Cross-Section  
Of Issues In The  
1980's

Cover Story by Thomas Crone  
Cover Photo by John Koniak  
See Pages 7 - 10



## Bob Law's Message Debated

The debate over 'African-American' vs. 'Black American' is not one that white, college boys are often asked to get involved in. Indeed, this particular one may have very strong opinions about that, but will pass on that point now to focus on an issue Bob Law repeatedly stressed last week.

Whenever convenient, Law used race as an issue for division and, in some cases, antagonistic purposes. An example of this would be the blanket statements he threw out explaining the dominance of Oriental businessmen in black communities. He added to this with an isolated example of one woman who became a millionaire after opening up a coffee shop in such a black neighborhood.

The tone of debate was set. Yet, when an audience member criticized Chinese restaurant owners, Law was quick to remove himself from the very environment which he created, namely one that viewed race as the single most important ingredient for determining self-worth, community identity, etc.

It's rather odd to hear such a hard-core, elitist, capitalist attack the American system time and time again, only to encourage those in attendance to run for public office, and/or return to Africa. A connection?

At no time did Law come across as having a particularly hard time rationalizing these two very different approaches to solving world problems. His rhetoric was crystal-clear, but those in attendance found Law's message to be quite a tonic.

Law has the clippings, and he used them to perfection. Yet, rather than endorsing radical solutions today, harkening back to his own youth, he's embraced the ideals of the oppressor, and with very little difficulty. TC

Whenever a topic is potentially volatile the "good politician" will turn away.

However every now an then you may be able to find someone brave enough to risk opposition to say what's on their mind.

Bob Law, a recent guest lecturer at Webster in celebration of Black/African History Month, is an outspoken, down-right opinionated man not willing or attempting to hide his views, even if they are things no one else wants to touch.

Here's an example. Among numerous other controversial topics, the influx of Chinese restaurants in predominantly black areas was discussed.

To provide context, Law attempted to make a point about the black community's lack of financial power, even within predominantly black areas.

He questioned how a people with obvious spending power, (one example he used frequently was that Black Americans spend \$5 million a year on soda) were yet not able to maintain ownership even in their own backyard.

This whole issue may be fairly unheard of among some, I am willing to bet most, of mainstream America, but it is humming within the Black communities.

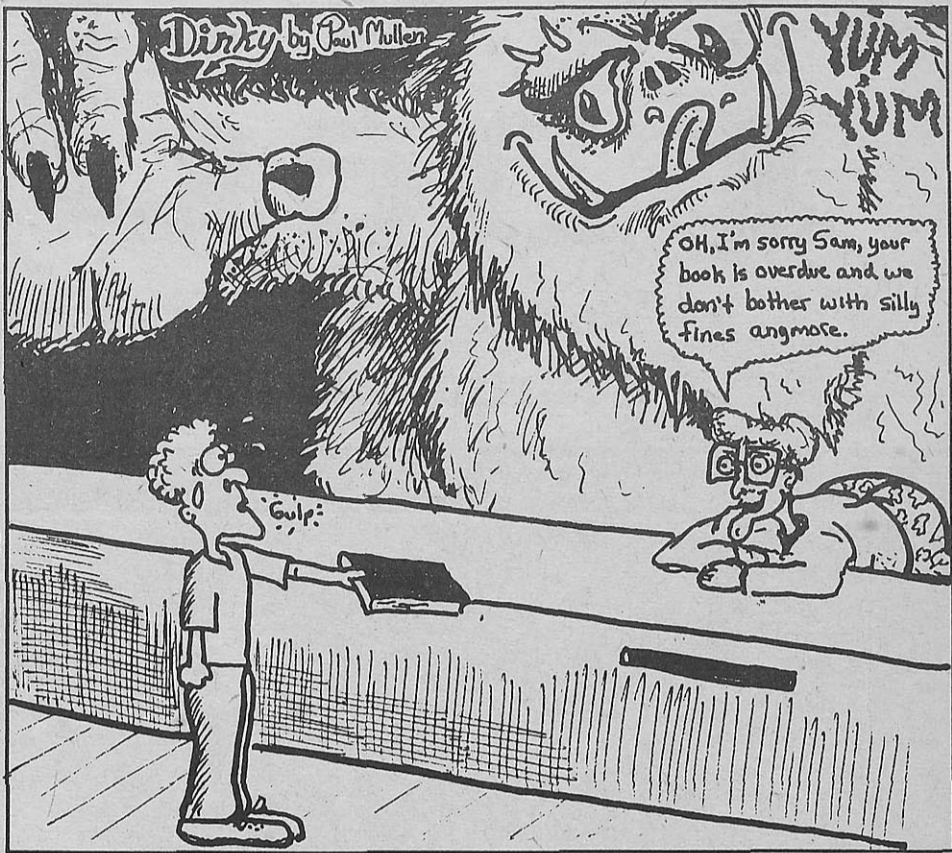
There is a growing sense of hostility that is evident in racial slurs on both sides of the fence. It's exactly the kind of issue smart politicians would leave alone.

However not discussing it gives the community at large no insight at all.

True the very mention of the topic may anger some blacks who misunderstood the point, or refuse to see it at all.

But we must remember that if the tensions are there, situations will erupt with or without discussion.

The question then remaining? Who's going to bring it up? FS



## Skeletons In Sports Closet

The Scrub was mad.

So mad that he was going to let the world know how important sports were to the educational life of Webster University, which, believe it or not, was actually debated in the early days. People were still unaware, or in some instances, uncaring about the embryonic program in 1985-86, and now The Scrub was preparing to take matters in his own hands.

You see, The Scrub fancied himself a bit of an athlete having fashioned together a season of soccer action, a couple of weeks of basketball, and starting time with the new baseball club team.

Like the kid wrote in a stinging letter to the editor, "As stated on this very page a week ago, Webster University has a non-traditional tradition. However, one tradition is distinctly being developed; that of non-support for W.U. sports teams."

The response came to fruition as the result of an editorial written the week before which proclaimed Webster free of many of the supposed necessities of collegiate life - yearbooks, cheerleaders (then), jocks who couldn't read. At least all the jocks at the school could read, and still apparently can.

And since that day, the cheerleaders have arrived, the yearbook has been discussed, and all the other amenities of life at a "real" university are coming into being, including the Student Union/Activities Complex/Gymnasium/Big Box With Seats/New Center Of The University.

Yes, a such a building should definitely serve as center of a learning institution. And the old standby, the classroom? Off to the periphery, we guess, but in close sight of the backboards.

Nonetheless, it would seem that The Scrub would be happy to see this trend unwinding. But to come totally clean, The

Scrub is now editor of this oft-aligned 'zine. It just seemed time to confess to past sins before rankled CSA members dig up the *Journal* morgues in search of indictable material.

Oddly, the trend of fan support which The Scrub desperately wanted still hasn't arrived. Blame it on substandard won/loss records. Blame it on apathetic fans. Blame it on Rio. But indeed, blame cant be placed on the *Journal* as well.

Yes, self-critique makes the heart grow wise. And truly, the *Journal* is attempting to upgrade the coverage of sports in our weekly pages, because after all, who else is going give the Gorloks any ink?

Being a Division III program is not the easiest thing to do. The desire to compete might be there but the reliance on walk-ons with little experience, or borderline high school players, plus the occasional gem, makes for a rough road to go.

Therefore, let it be said that the *Journal* does realize sports is a part of the university, (why would anyone doubt that we know that?) and that we wish to do our part.

On another level, it can be said that sports already receives enough aid. After all, what extra-curricular activity merits its own weekly page, albeit not always exclusively filled? Well, the philosophical debate on how much importance sports should play in society will have to wait for another day.

For now, we'll just let The Scrub add that, "While sports shouldn't be stressed to a greater extent than academics, sports can be of value to a college. A competitive sports program can certainly not hurt by attracting a variety of students of old W.U."

The Scrub was an idiot, but had a few legitimate points. At times. Maybe. TC

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**The Journal**  
 470 E. Lockwood  
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 63119-3194

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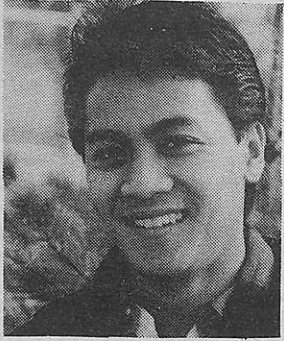
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## Reader's Ad



by Rommel Medrano  
Columnist

Remember way back about a million years ago when you were in grade school or even in high school for that matter? Yeah? Oh those fond memories: swapping lunches with your then bestest buddy in the whole wide world (properly pronounced as "hole-why-whirl"); and what about all those times you'd break your crayons into itty bitty pieces only to watch them melt on the room heater near the window facing the playground; or what about ever so carefully carving your crush's name onto your desktop when the dumb ole teacher wasn't looking? Y'up, those were the days.

Well the days of frolicking and frivolous antics aren't too long gone according to one student who asked me to push my pen after looking into this a tad more.

The Leif J. Sverdrup Business and Technology Complex. Y'know, that new thing across Big Bend. It's big. It's beautiful and just over a year old. It's not part of Webster Grade School...or is it? Nope, my I.D. card here says that I attend Webster University. Now if I'm in college and I'm surrounded in class by other college students, why are there etchings on the desk tops and gum on desk bottoms? I'm sure that the drawings are deserving of an A or at least a high B in art class and I'm glad to know that 'Biff Likes Muffy', but this type of soft-core vandalism has gotta take a hike.

The Webby High rug rats have curbed their uncanny ability to leave trash lying around and they don't seem to mosey into the classrooms too terribly much, so I guess the only place to point the finger of shame is in the mirror, amigos.

Aside from the Bubble Yum stalactites and choice doodlings, we add to the list: broken legs on lounge coffee tables and chunks of wall missing in the hallways. The latter two incidents more often than not occur as accidents. Even so, we've gotta use better judgment and report them either to maintenance or pass the buck along to an instructor.

I, for one, am not afraid to admit that I tend to put my feet up on the tables located in the lounge areas, which probably contributed somewhat to its premature dilapidation. That comfort of home shouldn't really follow me to school.

Next time anyone sees me with my dogs propped up on the coffee tables, don't hesitate to rail on me and call me a hippocrite twicfold.

Well, one consolation from all this, if you will, is that the bathroom stalls were somehow mercifully spared by the creative talents of this institutions aspiring men's room Michelangelos. N'uf said.

NOTE: The damage isn't limited to the BT complex. Frankly, it's more noticeable there since it is so new.)

NOTE II: To the folks who are, to put it mildly, less than fanatic about my particular writing style, I notice that you read this column from the top to get to where we are now...the end.

## Letters:

Dear Tom,

We have just finished the most recent issue of the *Journal*. We noticed on the editorial page that it was once again time to include in the paper an ill-researched, poorly written editorial intended to provoke a large response so the *Journal* staffers will not have to worry over the strain of attempting to put together quality stories longer than 15 inches in length.

As you knew we would, we have taken the bait and decided to discuss some of the points you attempted to make in your editorial. We know we must make strong points because as your editorial clearly demonstrates you are an expert on The Conservatory, student activism, the Eisenhower Era and the late 1960s.

Since sophomore cuts in Conservatory led your list of examples, we feel that it is only fair to follow suit. You addressed the "fairness of the actual program" particularly sophomore cuts. For the record, an acting student is capable of being cut from the program at anytime during his/her Conservatory career. In other words, the second-year cuts are only one of eight review periods. They are merely the ones that get the most attention.

Also, acting students are not the only members of Conservatory who are subject to cuts. At the end of each semester, all students in the design/tech and stage management programs are subject to a portfolio review. If a student in one of these programs is found to be having serious problems or it is decided that the program and the student are clearly not meant for each other, then it is quite likely that the student will be asked to leave the program.

It is also worth noting that when a student is cut from one department in conservatory, he/she is often encouraged to try another department in Conservatory. And you must remember, nobody is forcing anyone to attend or stay in Conservatory. When a student is accepted into the program, he/she is well aware of the cut system.

You make the assumption that the career of an acting student depends on the quality of the cut scene that they perform toward the end of their second year. Nothing could be further from the truth. When an acting student is evaluated after their second year, their cut scene is only one small part of the evaluation process. Faculty members also look at the student's comment sheets from crew work, the performance of the student in: E.T.s, shows, directing scenes and in classes. The faculty members look at how the student has grown over the previous two years; they look at how the student works with his/her fellow students. To assume that the quality of a student's performance in his/her cut scene is the basis for the decision of whether or not to keep a student is just plain silly.

In reference to acting students, you state, "Students in this branch of Conservatory also are required to work crew in addition to regular class hours, rehearsals, etc." You then question whether or not this system is allowable. Could not the same be said of requiring students in "Advanced Reporting" to write for the *Webster-Kirkwood Times*.

Working crews is an important part of Conservatory. First, it would be unreasonable to expect students in the design/tech department to be responsible for doing it on their own. Second, working a crew is an important measure of how well a student can interact with other students. Third, it is an important opportunity for an actor to learn what goes on offstage. Fourth, and perhaps most important, it increases an actor's chances of getting a job. A theater is much more likely to hire an actor who has technical experience than an actor who doesn't.

You then address the issue of time. A large part of college is about learning how to budget your time. If a first or second year student cannot handle the time requirements of classes and crews, how will this person be able to handle the schedule of a third or fourth year student, which will require an equal if not greater time commitment for character preparation which is more mentally, emotionally and physically draining.

To quote from your editorial, "...what is, unreasonable is for a student to spend two year's worth of tuition, room, board and expenses to be told that hi/her 'services' are no longer found up to par." As stated previously, it is infrequently the case that a student will be cut because "his/her services are no longer found up to par." Second, your suggestion that this scenario should be played out at the end of the freshman year is even more unfair than you make the current system out to be. Since freshmen are not allowed to be cast in either the shows or the E.T.s, they would be cut without even having had the chance to show whether or not they can act. And what about students in the summer Conservatory? Are you suggesting that eight weeks work is an accurate gauge of one's ability?

As for expense, two points. One: Nobody is forcing anyone to stay; students are aware of the system before they enter the University and obviously feel the system is worth the investment. Two: what about such departments of the University as the media department? Students do not find out until the end of their junior year whether or not they will be able to graduate with a media degree. That's three years of room, tuition, board, and frequently, costly equipment and supplies. We don't hear you complaining about that system. Then again, you passed your portfolio, didn't you?

As for thinking that being cast in a Repertory production is unfair, you seem to be in the minority. As recently as this semester, students have sometimes opted for a part in a Rep show over a role in a Conservatory production.

Then it's back to the age-old dead issue of whether or not The Rep and The Conservatory are separate entities. In reality, it is a moot point and as such, need not be discussed further. For to do so is an insult to the intelligence of all concerned. But, since you have repeatedly demonstrated a lack of ability to grasp this situation, we will try one more time.

Think of your situation in the journalism department. The *Webster-Kirkwood Times* provides several members of the journalism faculty of Webster University. In return, Webster University provides several journalism students to write articles and take pictures for the *Webster-Kirkwood Times*. Follow us, so far? Good. Now, the Repertory Theatre of Saint Louis contributes a couple of members of the Conservatory faculty. In return, students are given the opportunity to learn more about theater while working with theater professionals on professional theater productions. We hope it's all clear now.

The eleventh paragraph of your editorial states, "Why should theater majors put up with the stress associated with sophomore cuts?" Well, how about these questions: Why should students put up with the stress of auditioning? Why should students put up with the stress associated with portfolio review? Why should the Journal staff put up with the stress associated with putting out a 16-page issue every week? Or simply put: Why should anyone put up with the stress of trying to do their best?

You finish off that paragraph talking about the meal plan and students complaining instead of trying to change things. On the first point, we have been trying very hard to figure out what the meal plan has to do with Conservatory and have come up empty. On the second

point, when something is wrong in this school, people try to change the situation and often succeed. Just ask Donnel Smith.

You state that it is generally accepted that the '60s were a reaction to the staid '50s. We believe you are wrong on two counts. First, your use of the word, "staid". If you look at brief history of the '50s, you see at least three major points: the Cold War, the Korean War, rock and roll. To our knowledge, this is the first time Buddy Holly, Elvis Presley, Douglas MacArthur and Senator Joseph McCarthy have ever been referred to as "staid". Check your dictionary for what it means.

The second count has to do with what the 1960s were about. As far as we can tell, the protests of the 1960s were a reaction to a war in Vietnam and racial discrimination across this supposedly "free" country.

Also, you seem to lay all blame for the ills of the country on Republicans. And while we are not great fans of Nixon, Ford or Reagan, we fear you may be dealing with a faulty history book. If you check again, we believe you will find that it was a Democratic president who first sent large amounts of "military advisors" to Vietnam. And, it was another Democratic president who escalated the war in Vietnam. It was also this latter Democratic president who was in office when the worst rioting in this country's history occurred. While we are not saying any one party or person is to blame for the problems of this country, we do believe in being fair.

We don't feel that it's valid to use the 1960s as you do in the context of your editorial. In fact, we believe that by mentioning the 1960s as a comparison with students not getting angry over the meal plan you have belittled the memories of John Kennedy, Martin Luther King Jr., Robert Kennedy and all those who died in Vietnam.

Since we have complete faith in the ability of the *Journal* staff to grasp the issues dealt with in this letter, we expect to be hearing from you around the same time next year.

Sincerely,

Chris Corwin, Colin Miner, Sally J. Mahon, Chris Hintz, Jennifer Neeley, Amy Hutchison, Rochelle Jennings, Stacy Holt, Jim Amos, Carri Coffman, Sarah E. Falls, Heidi Turner, Lisha A. McKay, Susan Lewis, Alice Spenser, Gail Rastorfer, David Stewart, Scotty Closter, John S. Bishop, Ben Wankel, Christopher A. Goodyear, Blake T. Burba, Richard D. Kennison, Terry Richmond, Tod Walker, Kelly Dacus, Nina Brown, Theiar Chilson

## To the Editor:

This is provided in response to the editorial "W.U. Student Power in 1989." I am concerned that there are misconceptions concerning your information about the policies within the department of theatre and dance, and I wish to take this opportunity to clarify that information.

First of all, the Conservatory of Theatre Arts is a professional training program and is advertised as such. Students are nationally recruited in 10 programs, each with a carefully detailed and explained field of study. Students in each of those programs are evaluated carefully each semester. In all publications and in the recruiting process, the potential students are aware of a screening after the first two years.

We view more than 700 auditions, review 50 portfolios, and interview about 20 stage management applicants each year. The students who enter the program are carefully selected with the anticipation that they might complete the sequence of study at Webster. Each student is

continued on page 12

## Bob Law Sets Tone Of African History Month

by **Fontella Scott**  
Journal Managing Editor

Bob Law, radio personality and host of the nationally syndicated talk show, *Nighttalk*, recently kicked off the university's list of Black History Month events.

The talk, held on Feb. 1 in Winifred Moore Auditorium, was sponsored by the Association of Black Collegians (ABC) and was open to the general public.

Self-worth and appreciation were recurring themes for Law, who spoke to a large audience of mostly minority partici-

pants in a sermon-like voice on agenda items for the black community.

Foremost on the agenda for Law was the promotion of self-love among the race. "I want y'all to fall in love," said Law. "I want you starry-eyed in love with yourselves."

During the speech Law also encouraged the audience, specifically youth, to take active parts in shaping the future by making better use of time, talents, and funds.

"I want you to be a part of the process that shapes the future," said Law. "Don't waste this time. You are on your way to the twenty-first century whether you are ready or not."

He expressed the importance of a can-do mentality in order to prepare for the future. Don't let what you can't do interfere with what you can do. Don't let what you don't have interfere with what you do have.

Law also touched upon what is becoming the center of a hot debate, that is the consideration of blacks to accept the use of the term African-American as a viable alternative to the now prevalent expression. He encouraged the audience to accept the term to define black heritage.

"We are an invented people," said Law. "We are in the process of re-inventing ourselves." According to Law, a part of that process will be completed by the black community deciding to reconnect with a lost past.

Along that vein he stressed the importance of ties between American Blacks

and Africans for moral support.

However, in examining the progress of Blacks in the United States, he also had criticisms for the black community for its lack of financial control and economic stability.

Law said, "We don't have to beg somebody for money. Redirect what you have."

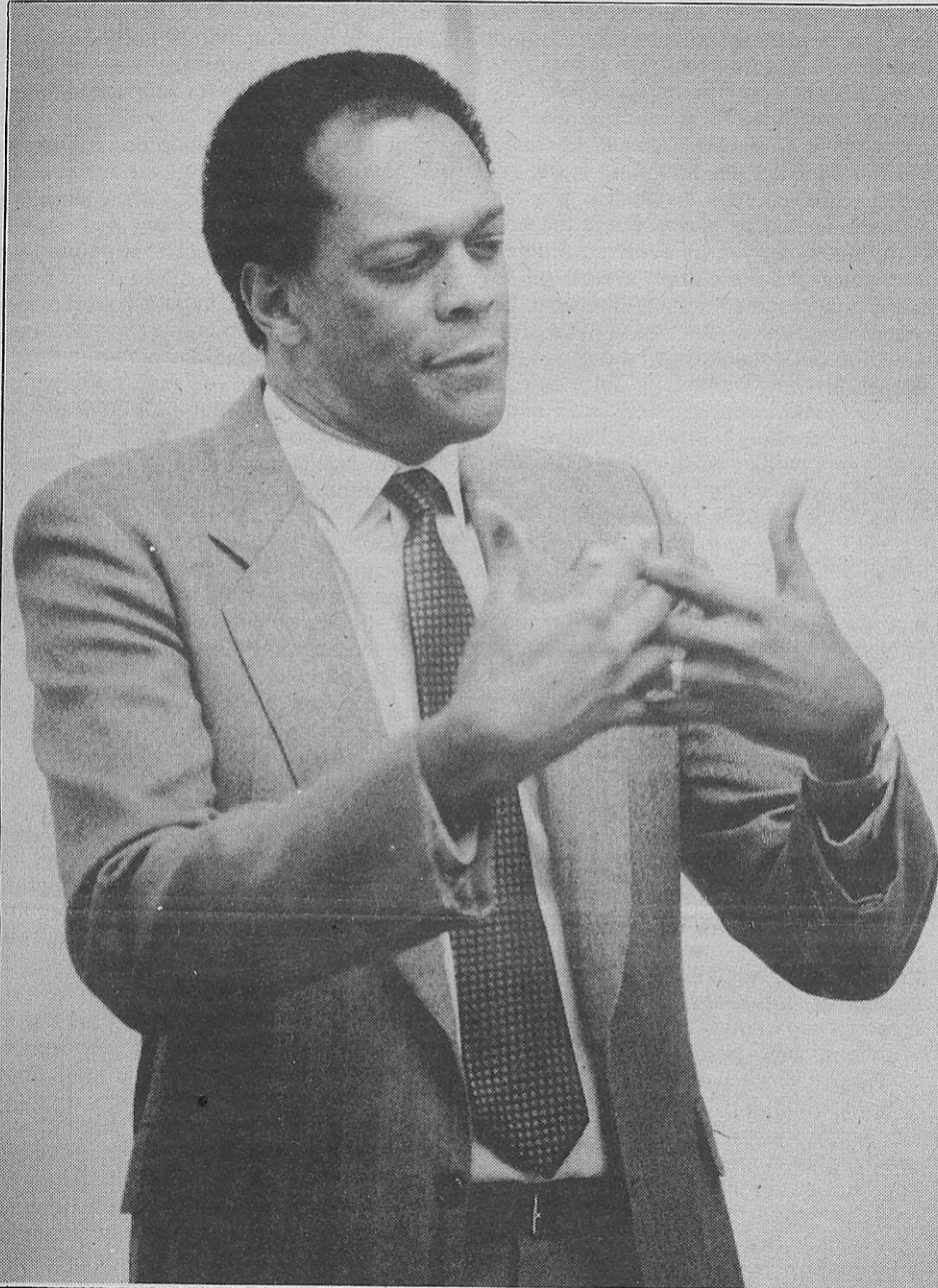
He proceeded to close the talk by rallying the crowd to a standing position and encouraging them to declare their private domain a "sanctified zone," an area free from drug and alcohol abuse, violence and other societal ills.

Audience members were then encouraged to ask questions of the speaker.

Preceding the event a "meet Bob Law" session was held exclusively for Webster students who wished to have more time to direct in-depth questions to Law. With a dramatically smaller turn-out, he solicited a list of youth concerns from members of the 20-25 member audience which consisted mainly of ABC members and university faculty.

This event is the first of three celebrations by ABC. The others are the 60's Show, a 50-minute music and slide program, and the GALA celebration of ABC, including lecturers, Missouri Senator John Bass on Blacks In Politics, Dan Hellinger, professor of political science at Webster on Apartheid, and the farewell address of the current ABC president Donnell Smith.

All events are to occur in the Winifred Moore Auditorium and are free of charge.



Talk show host Bob Law recently spoke here about agenda items for the black community. photo by Leon Algee

## Seniors Prepare For Honors

by **Lucy Ruth Rawe**  
Registrar

Two kinds of honors may be accorded graduating students: college academic honors and departmental/program honors. (Selection of graduates for Who's Who Among Students in American Universities and Colleges is made in the fall with certificates presented at the spring honors breakfast.)

Each year the Honors Board selects from those nominated members of the graduating class to receive college academic honors. Voting members of the Board are four faculty members chosen by the faculty and the Dean of the Undergraduate College. The Registrar is a non-voting member.

Generally, college academic honors recognize overall academic excellence, not just excellence within a student's major or area of concentration. Materials reviewed by the Board in the selection process include an evaluation of the student's work within his/her area of concentration. This evaluation should reflect a consensus of the department/program opinion and be signed by full-time members of the student's department/pro-

gram. Also reviewed is the student's official transcript.

To be eligible for consideration, the student must have his/her degree in July 1988, Dec. 1988, or be scheduled to complete it in May 1989. A student who has incompletes in courses prior to spring 1989 which are required for graduation, or has more than four grades below "B" in the last three semesters of study (this excludes spring 1989), will not be considered.

Nominations may be made by department/program faculty or by the students themselves. In the case of the latter, the student's name will be forwarded to the department/program for its evaluation.

Deadline for nominations is Wednesday, March 1. Nominations are to be submitted in writing to Lucy Ruth Rawe, Office of the Registrar.

Individual departments/programs award what is known as departmental honors. Criteria for selection is determined by the individual department/program.

Students receiving college academic honors and those receiving college academic honors and those receiving departmental honors are recognized at the spring honors breakfast.



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## State Internships Challenge Budding Politicians

by Lorie A. Schmidt  
Journal Staff Writer

Attending the Governor's Inaugural Ball may be one of the most glamorous duties involved with interning for a Missouri congressman. But according to student intern Lester Stuckmeyer, it is the everyday business of government that makes Webster's political science intern program worthwhile.

"I get to participate in a lot of interesting activities like attending Republican caucus meetings and lobbyist parties," he said. "But most of the time, I am taking care of daily work involved with legislation. That's where I am learning the most."

Gwyneth Williams, current supervisor of the 11-year-old program, said that Stuckmeyer is one of four political science majors participating in this year's internship program. Other students include Mary Ann Grasse, Paul Berra and John Matthews.

"The popularity of the program varies from year to year," she said. "Sometimes we get a lot of students involved and other years its just one or two."

Student interns live in Jefferson City during legislative session, where they work side by side with a congressman. The program enables interns to earn 15 credit hours in political science.

The internship takes place only during spring semesters because legislative sessions are held between January and May of each year.

Williams finds the program beneficial to students interested in a political career.

"It is a good way for interested students to get hands-on experience," Williams said. "This program allows interns to be the right-hand man of the congressman, meaning they gain a great deal of practical experience that looks great on their resume. Students learn things they can't learn in the classroom."

Not all students who apply for the political science internship get accepted.

"First of all, the chairman of the Political Science Department has to make sure the students are mature enough and have a sufficient background in political science," explained Williams. "Then we try to match them with a congressman



Webster student intern Lester Stuckmeyer with State Representative Marion Cairns. Cairns represents the 97th District.

whose ideologies match their own. Lastly the student must go through an interview with the congressman."

Stuckmeyer chose to work with Congressman Marion Cairnes of the 97 district.

**'I get to see what our legislators are really like...I also see how hard a lot of these people work.'**

**--Stuckmeyer**

"I chose to work with her because she is a Republican," said the junior political science major. "Also, she has had interns for a long time, so I knew she had experience showing interns what to do. She literally takes me everywhere."

His job includes everything from

answering constituent mail and phone calls to attending committee hearing meetings.

"I basically do everything a legislator does except vote on bills," he said. "I take care of constituent needs and research bills like the cigarette tax bill and helmet law bills."

Stuckmeyer has been working in Jefferson City for just one month, but already he realizes the benefits to participating in Webster's program.

"I get to see what our legislators are really like, how the legislative process works and the everyday hassles that each congressman has to deal with," he said. "I also see how hard a lot of these people work; how they really do care about their constituents."

Congressman Cairnes, who has participated in the program since 1978, explained that it benefits everyone involved.

"In order for an internship to be meaningful, it has to help both the legislator and the student," she said. "This program does that because it benefits the legislator through extra help while at the same time giving students experience in politics."

"Lester handles constituent problems and if I have a conflict with committee meetings, he audits them. There is hardly any phase of the office work or legislative work that he does not have something to do with."

Stuckmeyer says the greatest benefit of his internship deals with his future career choice.

"Working in the middle of where everything happens will help me decide if politics is what I want to devote myself to," he said. "I have the opportunity to see the ins and outs of government which will help me make a final choice."

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## Thompson Sets Stage For Theatrical Career

by Lonnel Cole  
Contributing Writer

Almost from the time she started performing as an elementary school student in Ames, Iowa, Susan Thompson has been hearing the proverbial 'P' word to assess her talents.

"They (drama teachers) always told me I had a lot of potential, that when I get older I'm really going to be good," recalled Thompson. "People are still telling me I have a lot of potential. I just hope I reach that potential soon."

Judging by the wealth of experience she has amassed coupled with the praise she's accorded, Thompson is definitely a star primed to shine.

A senior theater student at Webster University, Thompson's most recent role was that of Margaret in *Waiting For The Parade*. Set in the 1940s, the production revolves around five women of varied backgrounds waiting for their husbands to return from war. Given that it was an older woman from the 1940s, Thompson's character extracted much research.

**'It seems like I was born singing. I was trying to perform before I started school.'**  
--Thompson

"I can't say how many hours I spent preparing for the role," she relayed. "I had about a 25-page journal on Martha that I had to study. I had to spend hours before each rehearsal working on my role. It was also quite a transition, changing my voice, changing my rhythm..."

However, being well-adjusted and versatile has long been Thompson's hallmark, in and away from theater. As a high school student, she practically did everything but clean the halls. She shuffled activities in the manner that some people change socks.

"I was involved in so many things I was never branded into any group," she explained. "I was in all the school pro-

ductions. I was a cheerleader. I was in the band. I was in the choir and student government. I was a runner in track."

But theater and performing has always been her forte. She was an act waiting to entertain.

"It seems like I was born singing," she said laughing. "I was trying to perform before I started school."

As it turned out, those early endeavors were merely the beginning for Thompson the performer. She acted in garage shows and elementary school productions; from there, it was a myriad of shows in high school, at Iowa State University (while she was still in high school) and in summer stock. Her prolific list of credits include roles in *South Pacific*, *Music Man*, *Guys and Dolls*, *Anything Goes*, and *Sweeney Todd*, among many others.

"Nobody really pushed me in high school," said Thompson. "It was competitive for parts, but I learned more doing the productions at Iowa State and in summer stock, than in high school."

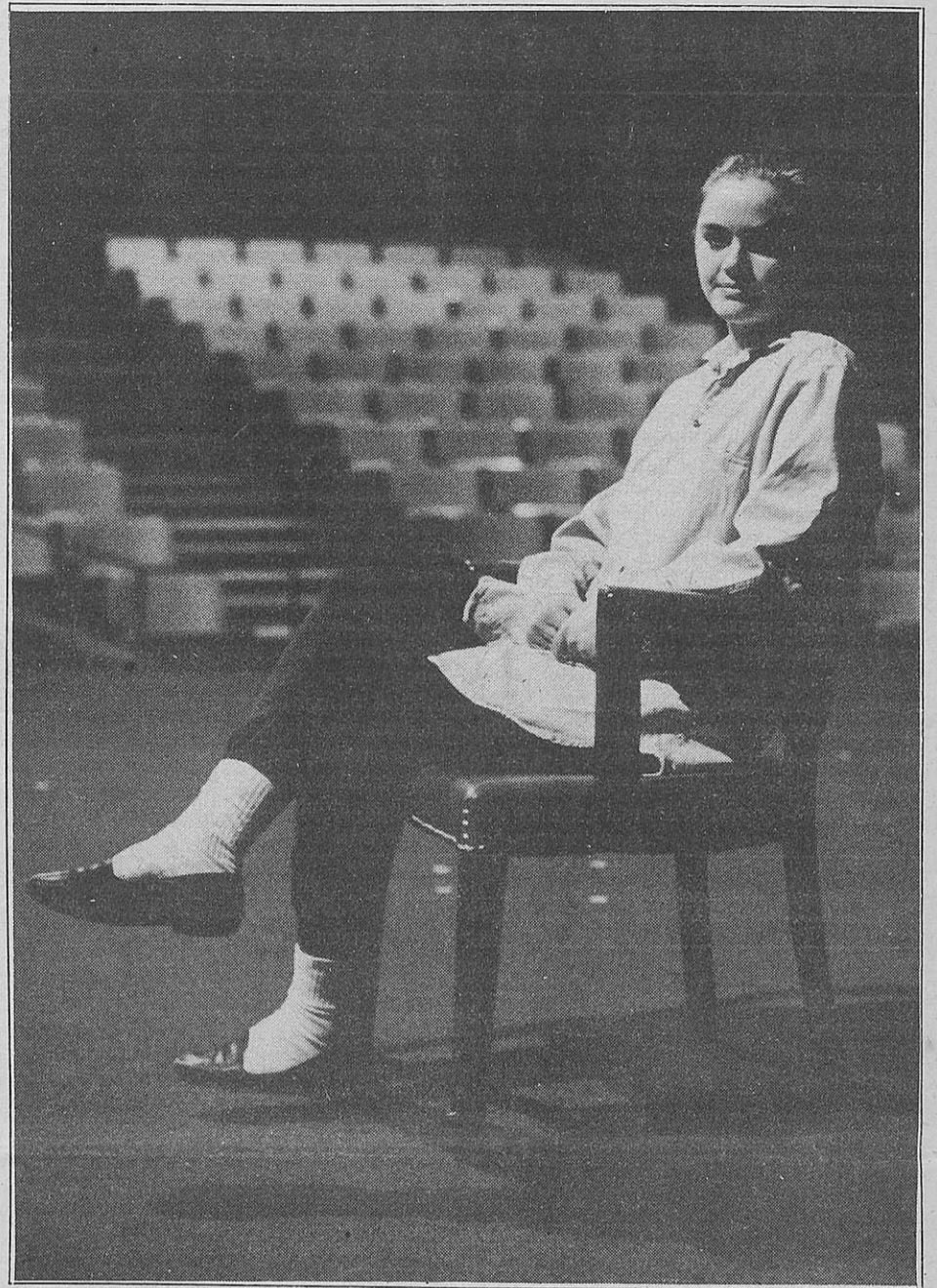
At the same time, Thompson's high school experiences exposed her to the superficial undertones of theater, something more prevalent on higher levels.

"There were some of the regular jealousies," she recalled. "There's also a lot of nepotism in high school. It was very political. There were some people who seemed to get all the roles regardless of talent."

Talent and a sense of awareness are areas Thompson certainly doesn't lack. She likes to consider herself a triple threat of sorts (acting, singing, and dancing), and Byron Grant, who heads Webster's theater and dance department, concurs with that assessment.

"She's a talented young lady who has shown a tremendous amount of growth since she first came here (to Webster)," said Grant. "She's certainly a triple threat as an actress, singer and dancer. I certainly think she has the ability to work (professionally) in any medium, whether it's stage, commercials, television or film."

Ironically, Susan, the youngest child in a family of four is deviation from the rest of the Thompson clan, all of whom gravitated towards more scientific pursuits. Her mother teaches in the Iowa public school system; her father has a doctorate degree and works as a counseling coordinator; and her three siblings are pursuing either advanced or undergraduate



Conservatory student Susan Thompson will head the cast of *Yours, Anne*, based on Anne Frank's diary. photo by Suzedie Clement

degrees in math and physics, educational research and business, respectively.

"It's been hard to really bread the pattern," commented Thompson. "To me their areas were more specific. Being in a creative field, it's sometimes difficult for me to stick to my guns. I guess I'm like the black sheep of the family."

The latter remark was made in jest, for Thompson said that her family has been supportive of her efforts from the outset. However, her mother, Marcia Thompson, has developed a more pragmatic approach to Susan's involvement in recent years. Still, Mrs. Thompson believes in giving her children the latitude to choose their own interests.

"I guess when I first watched her (Susan) perform she was so young and it was very exciting," said Mrs. Thompson in a recent telephone interview. "But, the older she got, I still enjoyed it. I just started to think more of the risks involved in the profession."

Mrs. Thompson has reconciled that apprehension by realizing that most fields involve degrees of risks. Moreover, she knows that her daughter has enough intangible attributes, along with talent, to succeed in the arts.

"She wanted it badly," Mrs. Thompson said. "I hardly consider myself a stage mother (in a domineering sense). I've supported her, but I've also allowed her the chance to make her own decisions. Susan's very shy, very unique. She also has a tremendous appreciation of what goes on in all aspects of the theater; lighting, design, equipment. She has concerns for all areas."

It stands to reason that Thompson is cognizant of the various nuances of a production, considering that she's acutely observant in life. One of her favorite pastimes is people watching: she acknowl-

edged being able to sit in malls for hours just watching people go by. Personal associations are also a source of reference for her in embracing a role.

But observations and relationships aside, grasping roles remain perpetual challenges and studies in contrasts for her. She's never content with exploring characters, some of whom she may have nothing in common with personally; such as the vulnerable, unhappy victims she said she has frequently played.

"I've played a lot of pathetic roles, but the people have been strong in some ways," she said.

By the same token, Thompson has been strong about putting theater in its proper perspective, a rationale she finds waning among many performers.

"I think, sometimes performing is taken too seriously," said Thompson, who aspires to marry and raise a family, as well as perform or teach theater. "Petty jealousies exist and I can't stand it. At Webster even, we forget that theater is just an art."

It's an art that Thompson is fashioning a pretty glossy reputation in. From performing at Webster and Iowa State, to acting in summer stock shows in rural milieus, to singing the national anthem before a semi-pro baseball game, Thompson has a resume to rival some professionals. But she's apt to credit Webster officials such as Grant, Bruce Longworth and Cat Singleton, with replenishing her skills.

"I've learned so much at Webster just the past few semesters," she noted. "It's almost like I started out from ground zero. If I had to do it all over again and choose Webster, I would."

For Webster is where Thompson wants to fulfill her potential.

# tropical sno.

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# Kid Stuff?

## War Toys Continue To Rack In Profits, Critical Attention

by Thomas Crone  
Journal Editor

For the traditionally-aged college student of today, the heroes of television in the mid-'70s are easy to remember.

There's Racer X, Spridal, Pops, and Sparky from *Speed Racer*; Mark, Jason, Tiny, Keop, and Princess from *Battle of the Planets*; and a host of syndicated characters like *Space Ghost* and *Scooby-Doo* ("and Shaggy tool").

Even the Japanese imports *Ultraman* and *Johnny Socko and the Flying Robot* made an impact with their campy values - comic book violence, monsters, adventures, with kids in leading roles fighting the bad and leading the good.

Similarly the toys of the era reflected many of the same values. There was G.I. Joe. There was Big Jim. The Shogun Warriors. The Micronauts. Rock 'em Sock 'em Robots.

And by the middle of the decade, these toys and shows began to cross, mingling in the pages of comic books. The double- and triple-threats began to emerge. And the merchant's dream had come true.

It was now assumed that kids who watched a show on television had the chance to read the comic, then buy the corresponding toys at the neighborhood toy store. Kid's dream and parent's nightmare.

At first, some of these toys were deemed as rather harmless. But by the early '80s, a host of poorly animated, thinly plotted cartoons began to invade the American t.v. screen, with almost all of them the hybrid child of the new boogeyman of parents groups all around the country - The War Toy.

And some in the St. Louis area have taken the issue head-on.

Dan Hellinger, associate professor of history/political science at Webster University, has done extensive research on war toys and the approach that American, and foreign, toy manufacturers had begun to take.

"I did a story for the *St. Louis Journalism Review* involving Channel 11,

which is owned by Koplak Productions, which is a major producer of cartoons," Hellinger said in an interview last week.

"A lot of war toys point to the toys and television products being outfits designed with cartoons to promote one another," Hellinger said.

In the *SJR* story Hellinger pointed out that the new wave in toys would be the action-oriented programs that would allow kids to interact with the television. This would include special, often expensive, toys that allow the youths to shoot down the villains on the screen, much the same as video games, but without the repetitiveness, and with daily plot changes.

In an article penned by Larry Levin in the *Riverfront Times* (Dec. 7-13, 1988), the big business of the war toy was pointed out in that, "Television plays such an important role in marketing these items to kids that Hasbro, one of the largest manufacturers in the industry, produces two cartoon shows based on these toys."

Also considered were the ads blitzed at children during their television viewing hours, which estimates 1,000 30-second spots aimed at war toys per year. When coupled with the free advertising that the programs provide, the actual time increases considerably.

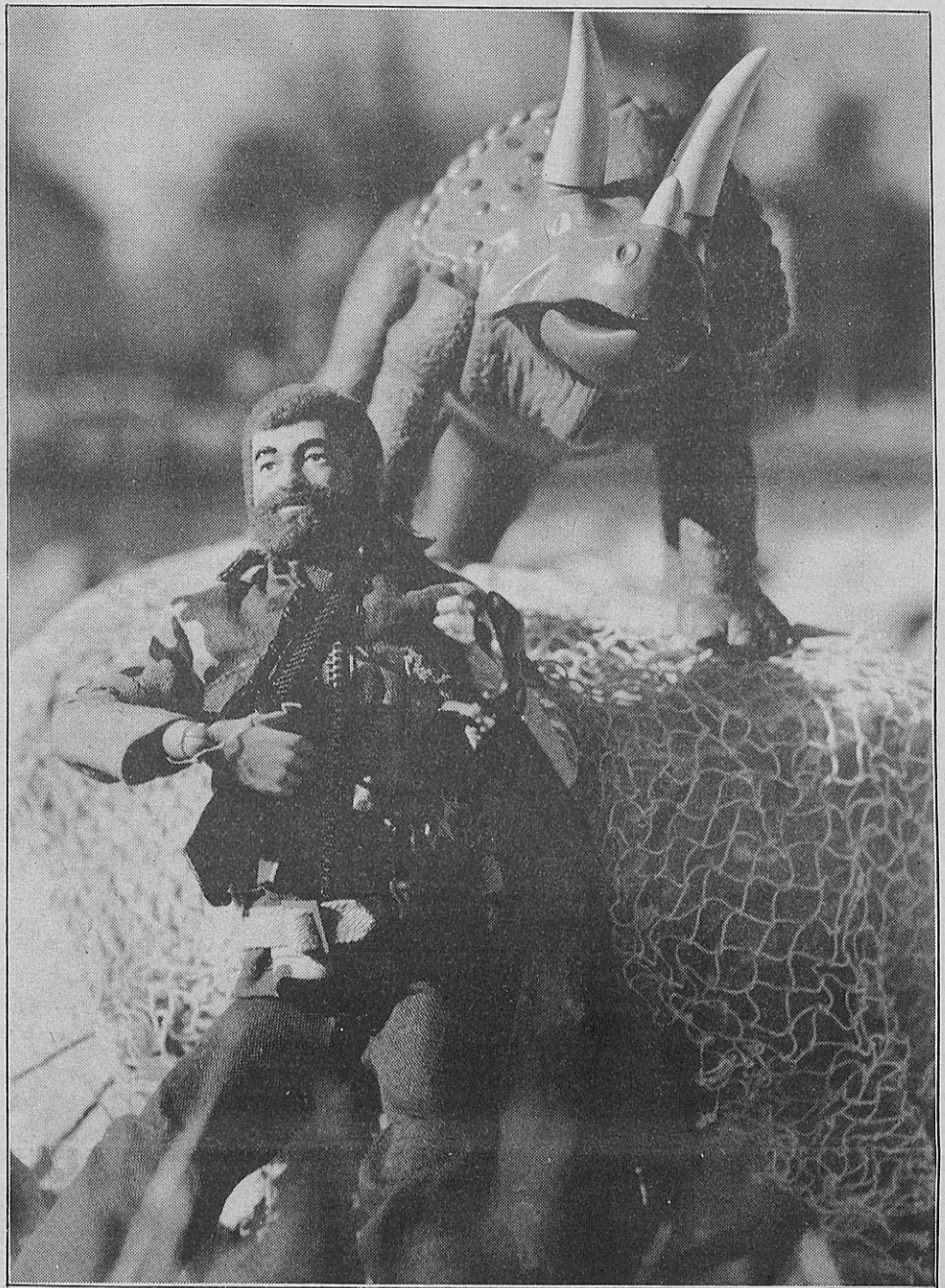
None of this takes into account the run-of-the-mill war toys: plastic machine guns, army men, action figures not tied to series.

And a host of issues arise when dealing with the topic, including the role of television, the effect of the toys, and what role parents have in counteracting the negative influence critics contend these playthings have.

But once the toys are in the hands of the child, awareness about the issue doesn't matter as much. The damage is supposedly done.

According to Kathy McGinnis, staff member of the West End's Institute for Peace and Justice, the need for war toys, particularly among boys, is a sensed need for strength and power.

"They focus on three different elements appealing to a child's need for



Does GI Joe realize he is being shadowed? Will the soldier's firepower be enough to ward off an attack?  
photo by John Koniak

power," McGinnis said. "Some say a child's vision of how much they control can be said to be how far their arm extends from the body. A gun extends that control even farther."

The Institute for Peace and Justice is geared primarily towards working with teachers and educators in giving children what are seen as 'healthy' alternatives to the negative influences surrounding kids.

When it comes to war toys, McGinnis suggested that a child playing with a flashlight has the same feeling of power that one with a gun could achieve. Similarly any number of things could be substituted for weapons including garden hoses in the summer.

"There's a need for toys with strength surrounding them," McGinnis continued. "Thus action in terms of sports, trapeze bars on door jams for instance, may also be encouraging towards exhibiting strength. This is true for both boys and girls."

McGinnis said that encouraging the child on physical strength could do the trick. Likewise, toys that are associated with motion and speed can deal with more of the same needs that 'action' toys provide.

The institute, located at 4144 Lindell in St. Louis, also listens to parents and teachers discussing their methods of stopping violence in play.

One instance McGinnis relayed was that of a nursery school teacher whose class wanted to play police. But rather than allowing the children to brandish weapons, "they would write out travel summonses, without resorting to force, possibly deadly force," McGinnis said.

These local, daily efforts and peace

work sometimes go unheralded in the fight against war toys. For instance, Glendale artist Bob Staake organized a highly visible campaign of anti-war toy cartoons in 1986 and 1987. This effort included eight Pulitzer Prize winners, and locally seen cartoonists such as the syndicated Mike Peters in the *RFT*, and the *St. Louis Weekly's* Rich Balducci.

This effort by editorial cartoonist Staake wound down when it was determined that sales of war toys had dropped nationally. The artists felt that continuing the push the campaign, while it was seemingly working, but be counter-productive.

As reported in the *RFT* article, "In 1984, toy makers sold over \$1 billion in 'guns and action figures'; by 1987, that number had dropped to \$780 million. And between 1985 and 1987, the number of these toys sold decreased from 312 million to a little more than 200 million."

And while critics may breathe a sigh of relief, the television still lurks around the corner with a new batch of entertainment. For every *Voltron* and *Go-Bots* that burned out on inpatient children, there's a new cartoon to take its place.

Just in St. Louis, a variety of cable and local programs are offered in this vein including *She-Ra*, *BraveStarr*, and the inimitable *G.I. Joe*. Add to this other shows aimed at selling toys like the *Muppet Babies*, and the *Smurfs*, and...

Unfortunately, or maybe fortunately, the college Joe of today never did get that Zoltar doll, and a model Mach 5.

But kids today? They've got *Ninja Turtles*, and for many of them a flashlight in no alternative, despite the efforts of peaceworkers.



## Anti-Abortion Marchers Outnumbered At Rally

by Fontella Scott  
Journal Managing Editor

Proponents on both sides of the abortion debate who pounded the pavement Saturday were surprised to discover 600 of the 750 sign-carrying advocates represented the pro-choice movement.

Choicers are calling the outcome a victory as the weekend was slated to be a major proclamation of the pro-life movement's support in St. Louis.

The pro-life coalition Operation Rescue targeted the Reproductive Health Services Clinic in the city's Central West End as the site of a protest as part of a three day function sponsored by the Pro-Life Direct Action League, *Rescue St. Louis*.

The pro-choice parade was organized

Red Cross unit and an ambulance.

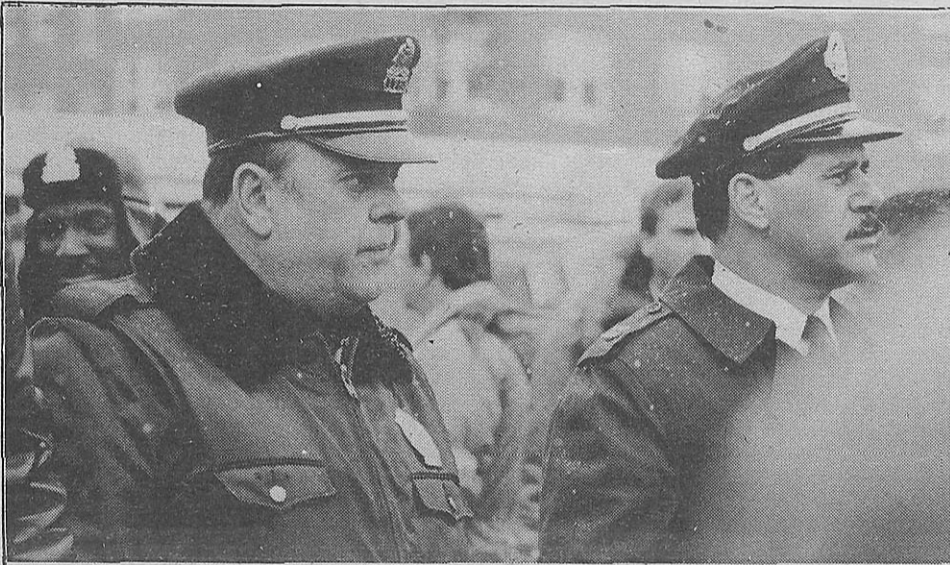
"The ninth district is undoubtedly well prepared to deal with any kind of problem," said Isaacson.

Volunteers from the National Abortion Rights Action League, NARAL, were also prepared for difficulties as several wore aprons signifying their roles as "escorts" to clinic clients.

They were drilled on last minute details on handling a hostile crowd situation an hour before demonstrators were expected to arrive.

"Runners" were appointed to run into the building and alert designated persons in the event of a crowd surge.

Police officers lined the entrance of the facility while spectators anxiously awaited the arrival of the lifers. Rumors circulated



Scores of police worked in sub freezing temperatures to keep demonstrators separate.

by supporters in direct response to their plans.

Police officers were called out en masse and were according to Major Clarence Harmon of the St. Louis Police Department, above all hoping to avoid a clash between the two.

"Our efforts are going to be to keep those folks separated, although given the volatility of the issue, that may not be possible," he said.

However, as the pro-choice parade arrived on the scene at 11:45, approximately three hours after the first pro-life activist began to picket, only about 50 of their ideological opponents remained. Some 35 members of the party had already been arrested.

Although the number of lifers had dwindled significantly, officers lined West Pine Blvd. to provide a barrier to any who might attempt to mingle. However, only one lifer was said to have attempted such an action.

Harmon said the force was preparing to deal with up to 500 pro-life activists.

According to B.J. Isaacson, executive director of the clinic, the number expected soared as it was indicated that busloads would possibly be arriving from five different states.

The morning of the event was filled with nervous tension for Isaacson and other of the clinic directors who waited by the windows of a second story office for the arrival of the crowds.

The pro-life activists associated with Operation Rescue have gained national attention by training demonstrators to use tactics frustrating to police attempts at control.

Among their now famous demonstration tactics members have chained themselves to buildings, and made arrest difficult by causing their bodies to go limp.

Local authorities planned for the actions well in advance. The parking lot visible from the window was sprinkled with eight police cars, two police vans, a

at approximately 10:45 that they were on their way from their meeting point, the Galleria in Clayton.

Each faction began their day with meetings and speakers before they prepared to march with picket signs and slogans.

The pro-lifers gathered at the Galleria before their CWE entrance while counter-demonstrators hosted several speakers at the Learning Center on Westminster.

After the pro-choice meeting was held and the list of 12 scheduled guests spoke, the group headed to the health clinic to join the activists for what was to the authorities and clinic administrators the moment of truth.

**'The ninth district is undoubtedly prepared to deal with any kind of problem.'**  
--Isaacson

According to at least one marcher on the pro-choice side, the outcome was disappointing.

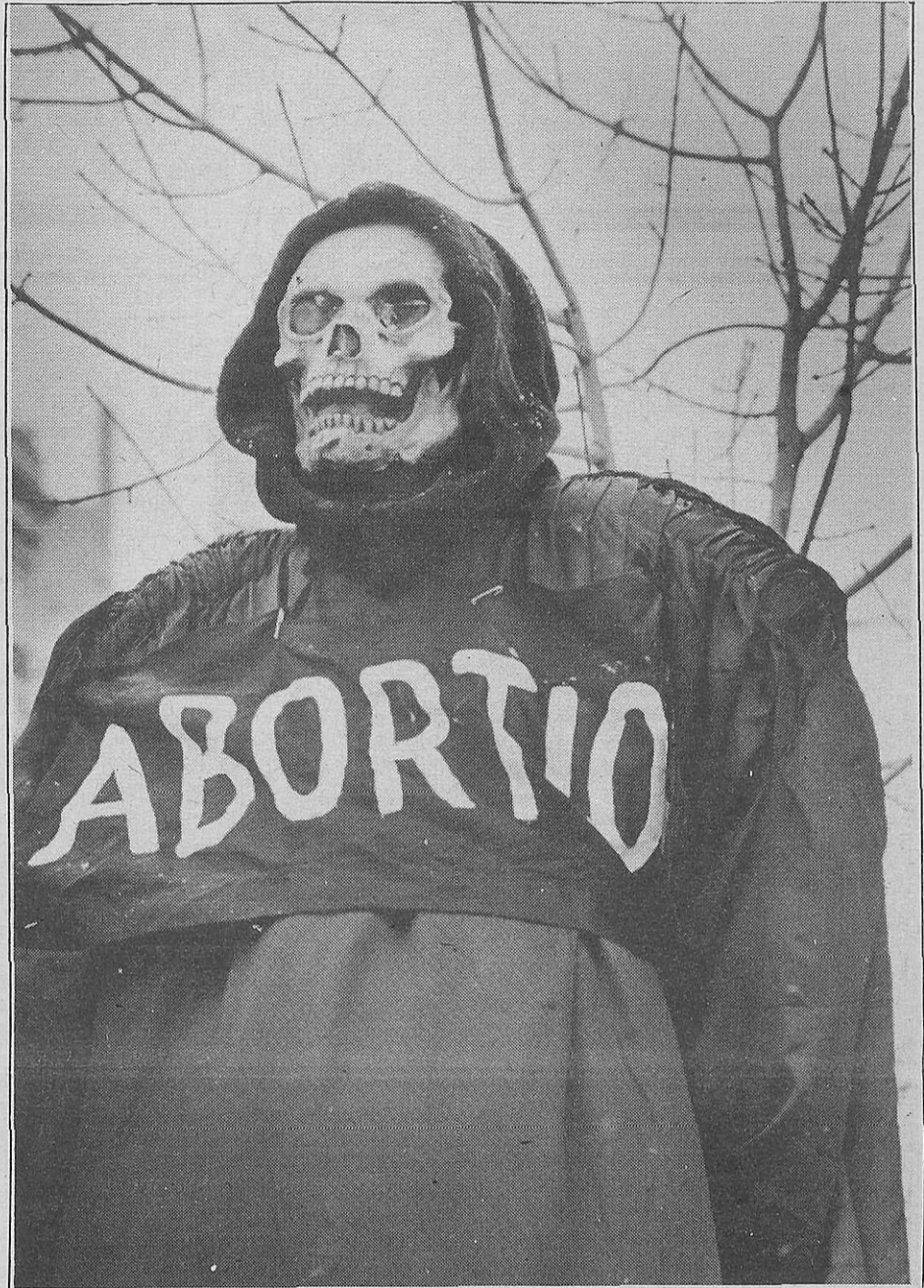
As of 10:00a.m., only a few protesters had arrived. One of the few present carrying a "no more children dead," sign yelled in the direction of the escorts, "Any of y'all got children? I got two at home."

Attempts at communicating with clinic clientele and pro-choicers and hymn singing are also trademarks of Operation Rescue.

After much nervous waiting, Isaacson concluded that the actual turnout numbers were slight in comparison to estimates.

According to Major Harmon, the

Continued on page 10



Brant Sextro masquerading as pro-life Grim Reaper at a demonstration held last weekend in St. Louis.



Claiming they are no longer a "silent majority", hundreds of pro-choice demonstrators were heard Saturday.

Photos by Suzedie Clement

## From The Wellness Center

Counseling/Life Development is offering a ten-week group therapy program called Lost And Found. This group therapy is for male and female students who have been victims of childhood sexual abuse.

The group will meet on Wednesdays from Noon to 1:15 p.m. This time is negotiable depending on group members schedules. The group will be limited to

ten students. An intake interview is required before participating in the group. If you are interested, please call Counseling/Life Development at 968-6922, or drop by Health/Counseling, first floor, east wing, Loretto Hall. All inquiries are confidential. Dates for the group are February 15, 22, March 1, 8, 22, 29, April 5, 12, 19, and 26. Facilitators will be Patrick Stack and Becky Woody.

## In Eureka

## Endangered Wolves Find Haven At Sanctuary

by Barbara Friedman  
Journal Staff Writer

We have hunted it, trapped it and poisoned it. Congress even passed a law requiring the removal of it from federal land.

Now we want it back.

At one time, wolves roamed the earth in great numbers. Now they have been virtually eliminated. Survival of the species is in serious doubt.

A local program, founded in 1971 by conservationist Marlin Perkins, though, is dedicated to the preservation of two breeds -- the red wolf and the Mexican wolf. The Wolf Sanctuary, located in Eureka, is the only facility to breed the two wolves for the U.S. Fish & Wildlife Service.

Certainly wolves are not the only animals threatened with extinction. In *Time* magazine, Peter Raven, director of the Missouri Botanical Garden, said man will drive an average of 100 species to extinction everyday during the next three decades. Yet the wolf may carry the distinction of being the most maligned creature.

**'These are not socialized animals. We don't pet them and we don't make pets of them. We value them as major predators.'**

--O'Toole

Through folklore, man has passed along hatred for and fear of the wolf.

In fairy tales, the wolf was depicted as evil, vicious and hopelessly hungry. A simple trip to grandmother's became life-threatening while the big bad wolf lurked in the woods.

Theodore Roosevelt, who couldn't bring himself to shoot a bear on a hunting expedition, called the wolf a "beast of waste and desolation." In medieval Europe, the Roman Church persecuted those suspected of being werewolves. And modern movies like "The Howling" have done little to endear the wolf to man.

"We believed the myths about the wolf and we tried to eradicate it," said Vicki O'Toole, administrative director of the Wolf Sanctuary.

Historically, wolves were hunted for their pelts. Ranchers killed wolves they suspected of slaying livestock, although conservationists contend wolves prey on

livestock only after their normal prey has become scarce or their hunting habitat has been destroyed.

Others defend the wolf as a necessary part of the ecosystem. By preying on old, sick or injured animals, the wolf helps to maintain health breeding stocks for propagation of the prey species, and ensure a stable food supply for itself, O'Toole said.

"We cannot eliminate a natural predator from the ecosystem and pretend it won't affect us," she said.

As a creature in the wild, the Mexican wolf is already extinct. There have been no authenticated sightings of the creature in the wild since 1979.

There are 33 Mexican wolves living in captivity, 10 reside at the Wolf Sanctuary.

In May of 1981, a Mexican wolf gave birth to a litter of four pups at the Wolf Sanctuary. That was the first time the animal had been bred successfully in the national recovery program.

This season, two Mexican wolves will be selected, based on genetic characteristics, for breeding. Two red wolves have already been paired. If the "match" is successful, O'Toole said a litter could be expected in 63 days.

Breeding occurs only once a year, and the ultimate objective of the program is actually the release of wolves into the wild.

Urban sprawl, though, has made release a complicated task. The average wolf requires about 10 square miles of hunting area, a tough bill to fill considering the amount of forest that's been eliminated.

Wolves are released onto refuges, like the Alligator River National Wildlife Refuge in North Carolina. The wolves' collars are fitted with transmitters, so movement can be monitored by radio signal.

There are several sites in the U.S. for red wolf releases, but none in Missouri, due in part to the expanding coyote population, says *Conservationist* magazine. Coyotes and red wolves have interbred, thus diluting the traits of the red wolf.

"The red wolf was being bred right out of existence," said O'Toole.

To increase the odds for successful release, wolves at the Sanctuary are cared for with as little human contact as possible, save veterinary examinations.

"A wild wolf doesn't want anything to do with human beings," said O'Toole. "These are not socialized animals. We don't pet them and we don't make pets of them. We value them as major predators."



Francisco and Fernando are part of the captive breeding program at the Wolf Sanctuary.

photo by Suzedie Clement

To date, the release program has enjoyed limited success.

In captivity, wolves are fed regularly by keepers. When released, the wolves must learn the "feast or famine" way of life.

Other obstacles to success include continued opposition to the Mexican wolf release program by many ranchers and farmers.

"There's still a real lack of awareness," said O'Toole of the extinction issue. "In Missouri, wolves are not a threat, people are fascinated with them without understanding the political issue

we're up against."

The Wolf Sanctuary receives little in the way of federal funding. Its primary support comes from private contributions and memberships.

Yet O'Toole says she will continue to battle the odds. She is hoping to establish an international fund for the preservation of Mexican wolves and is "working toward a release site everyday."

"It's a shame you have to wipe out the things you don't understand," said O'Toole. "We're talking about the extinction of a unique and beautiful creature."

## Study Abroad Opportunities To Be Presented

by Brad Graham  
Contributing Writer

An introduction to all four of Webster University's European campuses is the subject of an upcoming two-hour open information session, sponsored by the Study in Europe Office on Feb. 21, at 7:00 p.m.

Webster maintains campuses in London, England; Leiden, the Netherlands; Geneva, Switzerland; Vienna, Austria; in addition to the main campus in Webster Groves.

The seminar, which will be held in room 101 of the Sverdrup Complex, is open to students, parents, faculty and anyone who wants to know more about the university's study abroad options.

"It's open to all students — both graduate and undergraduate — even prospective students," said Lynette Larsen, coordinator of the Study Abroad program.

"It's for everyone from those who are vaguely curious to those who have already applied to study in Europe. Parents are invited and encouraged to attend."

Information about all aspects of Webster's European programs — including costs and financial aid, housing, and multi-campus and special study options — will be available at the seminar, as well as a chance to chat with former students and faculty.

Don Westerfield, a Webster professor who has taught in Geneva, Leiden and

London, will be on hand to answer questions, as will Jim Evans, director of curriculum for Europe and Paul O'Grady, an instructor from Vienna.

In addition, Larsen said she would encourage other students or teachers to come and share their experiences.

"I'd like to invite people who've been to Europe, faculty who've taught there and students from European campuses studying at Webster in St. Louis," said Larsen. "If they're interested, they should get in touch with me."

In addition to providing students with information, Larsen said she hopes to gather some information herself.

"We're looking into developing special study options like a semester abroad fea-

turing upper-level courses from a specific department," she said.

Larsen said the media department is already planning a semester abroad at the London campus.

"I think we would like to eventually add business and management, history and political science, although we're by no means limited to those subjects."

"By getting the students together like this, we can see where their interests lie. One of the great things about Webster's programs is they're less structured than some colleges. We have more ability to arrange special programs."

Anyone interested in the information session may call the Study in Europe office at 968-6988.

## WG History Center Gets Past Money Problems

by Barbara Friedman  
Journal Staff Writer

Webster Groves is a city with a lot of history. So much history, it almost became too much for the city to house.

Local donors, however, have volunteered funds to build a history center to house archives currently stored at Webster Groves High School.

Paintings, letters and books will be relocated to the new facility, which is under construction near Hawken House at 1155 S. Rock Hill Road.

"I'd say we're about 65 percent finished," said Bette Zakarian, president of the Webster Groves Historical Society. The society, a not-for-profit organization, will manage the facility.

Zakarian could not speculate on a date of completion, but said one of the holdups is a shortage of funds.

The first phase of construction cost \$118,000, according to former Webster Groves mayor John W. Cooper Jr. "We need at least \$8,000 more."

The money was raised in private contributions, including a \$10,000 donation from Petrolite Chemical Co.

The cost of completion was originally estimated at \$102,000. Additional monies are needed for "niceties" such as chandeliers and kitchen fixtures, Cooper said.

"We're going to do our best not to eliminate any features, but if we don't find the funds, we may have to hold them until



Paintings, letters, and books will be relocated from the Webster Groves High School to the New History Center near the Hawken House, 1155 S. Rock Hill Road. photo by Ann Appelbaum

a future date," he said.

Last year, after an appeal by Zakarian, a local couple donated \$8,200 for the center's fireplace.

The history center has been a pet project of Cooper's, who was mayor in 1970. Cooper was responsible for developing the historical society.

"It's so important to preserve the history of the area," Cooper said. "We've collected a lot of material and I didn't want to see it go to someone's home or the Missouri Historical Society. It would've been a shame to lose it."

Plans for the center include a reading room, which would be used by appointment, and a gathering room which would seat 100 people.

"We'll rent that room to community groups," Zakarian said. "We'll charge a nominal fee, just to keep up the building."

"There's not any place like that here now," said Cooper. "When groups want to meet, they have to use a church or school. That's not always the best idea."

Although the area is recognized for restoration efforts, Zakarian said the society opted not to restore a building for stor-

ing archives.

"We wanted it to be next to the Hawken House," she said. "The idea is that people can lunch at the history center and go over to the house for tours, like Sappington House and the DeMenil Mansion."

Although the society's efforts are focused primarily on the completion and opening of the history center, Zakarian said Hawken House will not be neglected. The society hosts at least three fundraisers annually, proceeds go toward the maintenance of the historic home.

## Abortion from page 8

weather may have caused many of the protesters to cancel their plans. Only approximately 150 pro-life activists participated.

That turnout, according to Laura Moore, of Lesbian Acts and a demonstrating abortion rights activist said the turnout demonstrated the "hidden majority" of women in favor of the current abortion ruling.

The first incident calling for police interference came when some pro-life activists were arrested for piling themselves in front of cars attempting to pull onto the clinic lot.

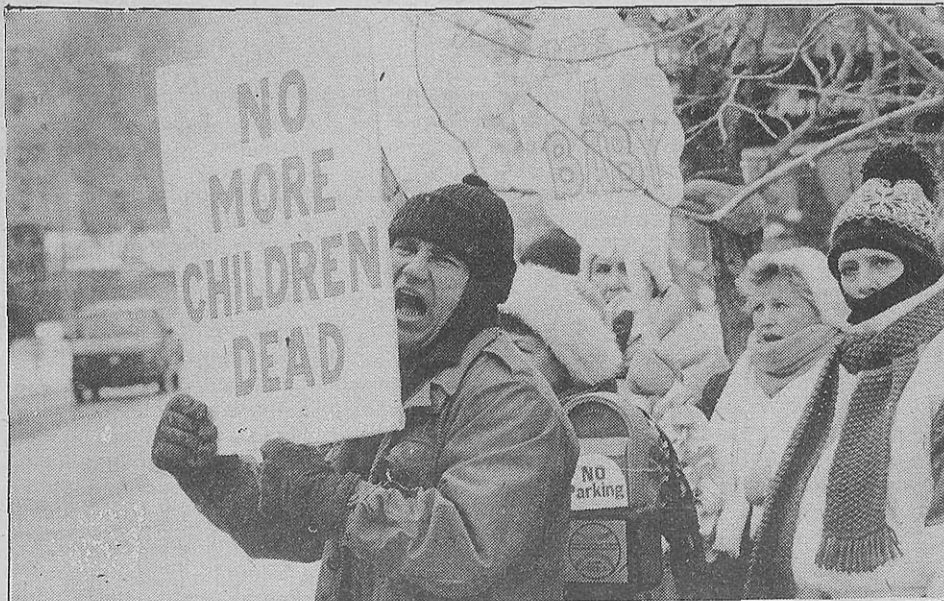
The 35 arrested included activist Joan Andrew who has been arrested dozens of

times for her anti-abortion activities.

The public debate over the possible reversal of the Supreme Court decision that legalized abortion, Roe vs. Wade, has brought more protesters out of the woodwork on both the pro-life and pro-choice sides.

Choicers are claiming that although the pro-life demonstrators have gotten more press through demonstration, that they are the silent majority.

However some pro-lifers are claiming that the large turn-out shows that they are realizing the progress of the right to life movement. A final decision on the federal abortion case is expected within this session of the court.



Adam Krock singing out anti-abortion lyrics in front of Reproductive Health Services.



Pro-choice activists lined the opposite side of Euclid Ave. from the pro-life demonstrators Saturday. photos by Suzedie Clement

## Persistence Of Vision


**Super 8 in the Video Age  
Reviewed by  
Maxine Beach**

Super 8 film has practically become a discarded medium in this age of video. Home-movie makers have replaced their Super 8 cameras with half-inch video equipment and independent filmmakers are beginning to use 16mm and 35mm formats. But despite this apparent abandonment of small format filmmaking, many visual artists are now rediscovering the attributes of Super 8.

On Friday, February 10th, several Super 8 pieces will be shown as part of the program, Super 8 in the Video Age. Webster University and Legacy Productions are sponsoring the screening as well as a Super 8 workshop on Saturday. The workshop promises to offer some valuable information regarding pre-production, production and post-production in Super 8 filmmaking.

One of the best Super 8 pieces to be shown on Friday is Bill Stamets' *Nova Dextro: Purity and Danger*, a documentary which examines the neo-Nazi counter demonstration of a Gay rights convention in Chicago's Lincoln park in 1982. The 33-minute documentary follows the SS Action Group and the American Nazi Party as they organize an anti-gay protest.

The neo-Nazis compare "queers" to cockroaches and proclaim them a threat to white America. The young people in the SS Action group talk as if they are the ones who will be victimized, not the gays, "They may jump on us... as long as I have my comrades I'm not worried." And "There have been threats that everyone who is speaking up for the white people...are going to be killed." But as this documentary shows, the Nazis are actually the ones ready to incite violence with their Swasticka embossed crowd control shields and riot helmets. This film is not only a good documentary, but a fine example of Super 8's potential.

The screening Friday night is also well worth the time for anyone interested in the art of Super 8 filmmaking. Like anything else, though, viewers will be required to take the good with the bad.

Many of the Super 8 pieces at the Friday night screening fall into the experimental genre. The problem with experimental films is that there is no criteria by which to judge them. Some experimental films show forethought, visual ability and craftsmanship while others are mere drivel. It seems just about everything with the video/film art label gets presented. Sus is the case with Webster University's Film Series program this weekend.

Seeing so many pieces in a row gets tedious, especially when there are dol-drumms like *Recuerdos de Flores Muertas* and *New Foundland Transducer Series* on the agenda.

*Recuerdos* is a five minute look at tombstones. The idea has potential but the piece is sloppy. *New Foundland Transducer* is a ten minute contemplation of St. John's Harbor. The filmmaker would have done better to shoot the harbor with his 35mm still camera since all of the film footage is visually dead.

But don't despair. *Her Fragrant Emulsion*, a Super 8 piece that has been bumped up to 16mm, is an excellent

experimental film. This piece shows craftsmanship, coherency and imagination. It is a layered collage of filmstrips with flashes of a woman running nude on a beach, washing her face, making love, smiling. The edges and frames of several filmstrips move across the screen as glimpses of the woman rush by. The piece uses elements of painting and audio to its best advantage creating an energetic, innovative and stylish art piece.

Another fine Super 8 piece being presented is *This Is The History of New York*. This black and white piece is full of insight and revelations concerning the condition of New York City. By using simple images of skyscrapers, industrial parks, busy city streets, businessmen, homeless people, street preachers and stray dogs, this film manages to show the irony that exist between the ugliness and the beauty of the city.

The film is divided into seven sections: Prehistory, The Hunters and Gatherers, The Medieval Period, The Golden Age, Industry, The Age of Reason and The

Age of Space. Each section is revealing and thought-provoking. For instance, The Medieval Period is a montage of preachers who set up shop on street corners and The Age of Reason is a montage of Wall Street big shots going about their business. This particular footage is accompanied by a sound track mis of Dow Jones industrial average info.

In *The Company of Women*, although not as well crafted as the two aforementioned pieces, is at the very least engaging. This piece is a series of extreme close-ups of women, their hands, legs and faces, as they sit and talk to one another, confessing their pasts, their likes and dislikes and their problems. The conversations are jammed packed with confessions. One woman talks about how her Dad used to beat her while another blurts out, "We had to wear shower caps on our heads when we ate dinner."

The program Friday night is eclectic offering a little something for everyone. See *Journal* calendar section for more details.

## Jordan's Music Column



## by Jordan Oakes

It's sad, but rock'n'roll music, despite the massive commercial dent its made, and its critical acceptance, hasn't yet been recognized as an official musical art form. Universities rarely offer courses in pop music, and as far as instructors are concerned, jazz and classical are the only "important" forms of music. Hell, that's all they teach.

Of course, an obvious factor is rock'n'roll's relative infancy. Assuming it'll last forever (and some say it's already dead), it's a craze that at this point has barely begun. Also, rock'n'roll follows no rules, does not put such emphasis on "training" and is not patently bloodless like classical.

Admittedly, even if rock'n'roll became a part of academia, it's doubtful such instruction would encompass new wave, a rock'n'roll fetus if there ever was one. Try to imagine a faculty member hip to The Del Fuegos!

So much for rock'n'roll as a prospective entry in next year's course book. I'd like to, with as little bias as possible talk

about misguided listeners, people nurtured around a specific musical axis that is unchangeably ingrained in their lifestyles.

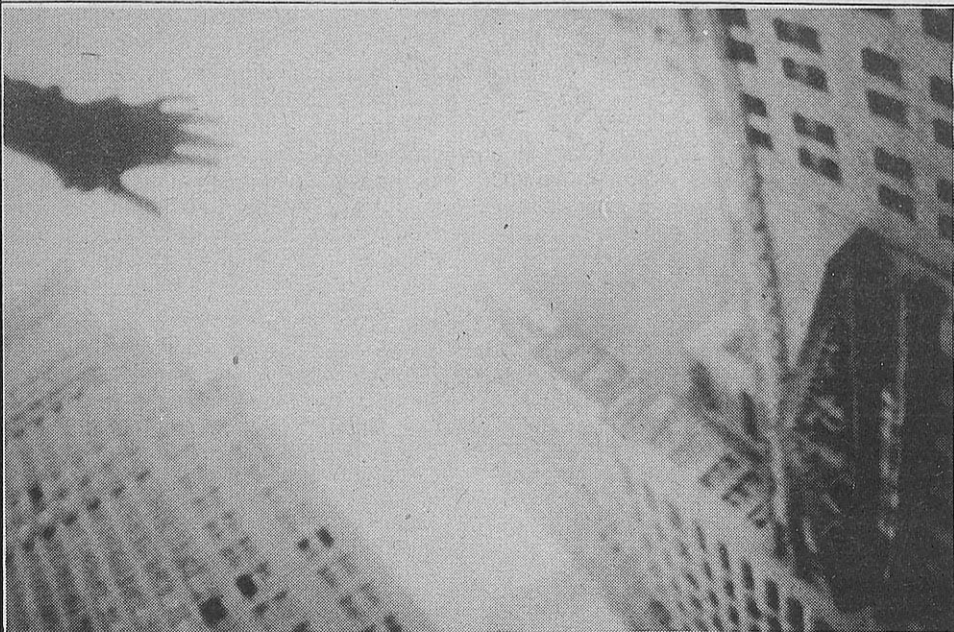
Most folks think that, as art, James Taylor's output is more artistically significant than "Yummy Yummy Yummy". You probably think so. It's that notion that some guy spilling his guts has more validity than a finely crafted, albeit lyrically innocuous pop song.

Lyrics are important, and can be transcendent, but as a category, we refer to it all as MUSIC not LYRICS. It's like saying the cinematography of a movie is a lot more important than the acting, writing and directing. Sure, it is important, but going back to the realm of music, I'd much rather hear a musically strong song with meaningless lyrics than a melodically-lacking excursion with "important" lyrics.

Even when good lyrics are read sans music, they rarely hold up as pure poetry, whereas a good tune loses none of its innate melodic appeal when heard without its lyrical counterpart.

Another one of my gripes is CSN. That's right, Crosby, Stills and Nash. Most people who listen to this band don't even know the musical family tree of its members. We're talking the Byrds, The Hollies and Buffalo Springfield, folks. If you want good harmonies, go back to the original!

And I'd better not leave out New Age music. If anything will kill rock'n'roll, this is it. Closer to environmental ocean wave tapes than true pop music, this a product designed to be consumed by thirsty yuppies. New Age makes classical look like Little Richard.



A scene from *This is the History of New York*.

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## The Last Roundup: Hip-Hop Hits Hard In 1988

by Dave Simon  
Music Editor

Try to imagine this. You turn on your car radio and out of your speakers comes a blast of bubble gum heavy metal. You frantically spin the tuning dial to stop this musical assault but every where you turn you hear Bon Jovi sound alike.

The DJ comes on the air, and sends you into a state of disbelief at the announcement that George Michael's album *Faith*, has just sold another five million copies. This is no dream music fans. These are the sounds that dominated the pop charts in 1988.

**Those who may be confused, hip-hop is just another name for rap...I'm talking about the current waves of new groups like Public Enemy, EPMD, Ice-T, BDP...**

On the street and in the music underground the scene was different. Hip-hop music ruled supreme. Hip-hop was like some sort of musical epidemic that infected every hipster. The radio wouldn't touch the stuff, *Rolling Stone* and other magazines pretended it was nonexistent, so the kids pumped up the volume on their ultra-hyper-mega-bass-boost car stereo's and paraded down urban streets to let the world know that hip-hop was making noise.

For those who may be confused, hip-hop is just another name for rap. Oh, ok you mean groups like Run DMC and the Fat Boys? Well not exactly. I'm talking about the current wave of new groups like Public Enemy, EPMD, Ice-T, BDP, Stetsasonic, and the list goes on.

Well if hip-hop is so cool, how come I've never heard of any of these groups? Most hip-hop artist have divorced themselves from the conventional forms that exist in pop music. Many view hip-hop as being excessively militant and fear that it will have an ill effect on young listeners. These people fail to see what hip-hop is all about.

Hip-hop does not condone violence, rather it paints a realistic picture of violence in our society. Many acts speak out against violence and drug dealing, but

critics become easily disillusioned by the "street" language these acts use to convey their message.

Pop music has not seen such a radical style of music since the British punk rock explosion of the 1970's. Hip-hop contains that raw energy that made punk so appealing. Punk rock shocked the music world with its abrasive lyrics that painted the world as being pathetically "fucked up". Many hip-hop artists also take this approach to their lyrics, but offer an idealistic approach to putting an end to racism and the inequities to which blacks have been subjected.

Not only have hip-hop artists begun to display a social consciousness in their music, but the music that the rappers rap over, has changed in the past couple of years.

Hip-hop has been stripped down, doing away with hand clap tracks and overbearing synthesizers. Hip-hop artists began sampling their old James Brown and funk records, creating sounds never heard before in music.

The percussive effects, created from sampling human screams and various sounds, mixed in with funk guitar and super beefed up bass, has been an effective formula for creating some of the funkier music ever.

The constant experimentation with sampling of music led to rapid musical growth in hip-hop. It seems that hip-hop takes off in some new direction every few months. In 1988 there appeared to be an ongoing contest to see who could come out with the most innovative album.

The biggest innovators in '88 soon found themselves superstars in black music. Millions of hip-hop albums were sold, yet the segregated world of commercial radio, gave these groups no significant air time. Most radio stations found hip-hop to be too radical for their station. Only the black stations would give these groups minimal exposure.

Public Enemy, Boogie Down Productions and Eric B and Rakim, all hailing from New York, led the pack of hip-hop artists. Each of these groups has achieved success by creating their own influential style of rap.

Public Enemy seems to have taken over the throne of hip-hop from the reign of Run DMC. Their beats alone have introduced new techniques for creating high energy music.

Public Enemy has mastered the art of utilizing sampled sounds for musical effect on their '88 release, *It Takes A Nation Of Millions To Hold Us Back*. In

one song they may sample a speech by a black leader, a news broadcast, or create an ominous effect by banging out a dissonant chord on a piano.

Be prepared to redefine your definition of radical from the moment Chuck D and Flavor Flav, the groups M.C.'s, "buss" into a rhyme. Not only is their style of rap like nothing you've heard before, but their militant black power lyrics, has drawn a great deal of attention to the group.

Flavor Flav has introduced a new style of rap to hip-hop. He talks freely over the music, unconfined by the beat or rhymes. He sounds like a bratty fifteen year old punk mouthing off as if under the protection of his tough partner Chuck D, who delivers all the punches.

I once overheard a b-boy say that Chuck D sounds like someone's fifty year old dad who's really pissed off. The tone of Chuck D's voice makes him sound like he is so pissed off that he is about to burst from extreme aggravation.

Public Enemy's lyrics are indeed radical for pop music. A great deal of controversy has surrounded this group with their lyrics lending support to black radical, Lewis Farrakhan. Chuck D claims that Farrakhan is misunderstood by the public, and that Farrakhan and his group are not racist or anti-semitic.

Political and social issues were on the mind of M.C. KRS-One of Boogie Down Productions (BDP). After the murder of the group's deejay, Scott La Rock, no one was sure how KRS-One would react to the loss of his close friend. He surprised the music world with one of the most intriguing albums in hip-hop, *By All Means Necessary*.

The cover of the album shows KRS-One recreating a photo of his mentor, Malcom X. The cover is a clear indicator that KRS-One isn't just another M.C. claiming to be the greatest around. He is obviously well informed on the world politically and socially, and makes some fascinating observations.

KRS-One feels that his lyrics must be as clear as possible. He does not fill his music with an abundance of sampled music, as many hip-hop artist do, and his voice is always up front in the mix. His articulate phrasing has made him one of the most recognizable voices in hip-hop. KRS-One sounds like a teacher telling a story to a class of young b-boys.

Eric B and Rakim struck gold again with their '88 release, *Follow the Leader*. These guys not only make gold records, they wear enough gold ropes to supply the entire Brooklyn posse.

Eric B and Rakim have continued to expand their ideas in their brand of experimental hip-hop. They go beyond the world of hip-hop and rock to search for samples. Their songs contain light touches of colorful sampling and sparse scratching done by deejay Eric B. If you like bass, Eric B and Rakim pump up their records with a thick layer of heavy bass.

Their beats thump along at a fairly laid back tempo, which works well with Rakim's smooth but authoritative style of rap. Rakim's style has influenced a large number of M.Cs, such as Big Daddy Kane and Ice-T.

**New acts are constantly breaking onto the scene, but competition will be tough in '89 with so many great acts.**

Rakim has the ability to rap about himself being the greatest M.C without seeming monotonous. Many other M.Cs of this style often rely on cliches that exist in rap. Rakim has managed to avoid these cliches, while he raps about himself as being a very cool and powerful leader in hip-hop.

He plays around with the sounds of words and often creates a stream of rhymes within a sentence. Each of his songs contain some lines that seem especially captivating. This can be attributed to the group's highly successful singles.

1989 looks like it is going to be another hot year in hip-hop. New acts are constantly breaking onto the scene, but competition will be tough in '89 with so many great acts. By the end of the year you can be sure that hip-hop will have experienced a significant amount of growth as it did in '88.

There has already been some early accomplishments for hip-hop in '89. MTV now has a hip-hop show on Saturdays called *Yo MTV Raps*. Now that some of the big record labels are signing hip-hop artists, MTV is trying to get in on the action. Fortunately, Kevin Seal isn't hosting the show. Instead, it is hosted by a bunch of b-boys running around New York city with a MTV camera.

## Letters from page 3

informed of the credit/no credit grading process, the written comment sheets which are completed each semester, the end-of-semester presentations, and the portfolio reviews that are viewed by all of the faculty. They arrive at Webster with the awareness that the faculty's goal is to prepare them to enter the professional marketplace.

The program is similar to 10 other professional programs throughout the country. All are required as standards to have careful review of their students, to screen them carefully and to be selective throughout the training process. You will find an analogous process to the second year screening at each institution. Therefore, the "cuts" referred to in the editorial are expected, mandated and necessary.

The Conservatory faculty are committed to careful evaluations, in-depth advising, comment sheets that will provide valuable advice and a process that provides students in the program with insight into their progress each semester. This occurs in 10 fields.

The "cuts" (indeed an unfortunate choice of words) are not decided by just the final scene. In fact, the scene and process are used to provide the student with the opportunity to show growth. Never has that final scene been the decisive factor in recommending that a student should not continue in the program.

I do not believe students in the Conservatory would prefer to have the process occur in the first year. Quite simply, the foundation is being laid, and they are not ready for critical screening at that time. The opportunity for growth is tremendously important, and the two years are considered the minimum time for adequate evaluation.

I would hope it is obvious the selection of the entering students is done carefully. In fact, the size of the entering performance class has been reduced to ensure a greater proportion of students will remain in the program. We do not "expel" students from the university. They are advised they may not continue in the Conservatory and are encouraged to consider another department at Webster. We

work with those students wishing to transfer, should that decision be preferable. Currently, I am working with two students from last year as they continue to make decisions about further study. Most of the time the decision not to continue is treated professionally, and the faculty are able to assist students in making positive steps with their educations and their experience. It should also be remembered after investing two years of specific, concentrated time with the students, the faculty does not enjoy saying goodbye to them.

The time commitment asked of the students is, I believe, preferred. The department receives a strong sequence of courses outside of the department to ensure a varied education while the student is at Webster. The length of the day is similar to that of all other institutions offering a professional sequence of training. The ratio of production/rehearsal work to studio work is intended to be as balanced as possible. We do our best to ensure students are treated equally.

For those cast in any production

(Conservatory, ET's, The Rep or Theatre Project Company), the demands are the same. "Extra work" is not required if someone is in a Repertory Theatre production and currently, we are pleased that 10 are in *St. Joan* and two will be in *Noises Off*. We are proud they are qualified to be in those productions, and I believe the students are eager to be in the plays. This is an inherent activity of the training.

The Conservatory is one of the five best undergraduate theatre programs in the country. The students who are here are outstanding. They expect a disciplined, selective and professional training. The faculty is dedicated to providing it with the strongest commitment I encourage you to look further into the situation. The structure of the department evolved in the 1960s and 1970s, and the guidelines came out of student demands at that time. I believe that we succeeded.

Sincerely,  
Peter E. Sargent  
Associate Dean for  
the Fine Arts

## Webster Travel Students Killed In Terrorist Bombing Remembered By Family, Friends

by Dawn Grodsky  
Journal Staff Writer

On the night of Dec. 21, 1988, most of us sat in our dens, under the warm glow of Christmas tree lights, shocked and numbed as the television anchorperson told us of the explosion of Pan Am Flight 103. Tears were shed for the 259 passengers and 11 residents of Lockerbie killed in the crash. A pall hung over our Christmas.

Now, exactly 50 days after the tragedy of Flight 103, most of us have forgotten.

Yet, what the television anchor didn't tell us, and what cannot be forgotten, is that two Webster students were on board that flight.

Patricia Coyle and Karen Noonan had spent the semester at Webster's Vienna campus. They were both from Boston College in Chesnut Hill, Mass. They attended Webster from August until December of last year.

Since the girls were at the Vienna campus, the majority of Webster students did not know Patricia or Karen. That is a shame. You see, neither of the girls were your run-of-the-mill sort of people. No, these girls were truly special individuals. And if we had known them, we never would forget.

Both girls were 20, Karen was five days shy of turning 21, and in their junior years.

They were both going to be teachers. They were good friends and lived in the same dorm at Boston College. Patricia was from Wallingford, Conn. and Karen was from Potomac, Md.

Janice Coyle, Patricia's mother, said, "Tricia was vice president of her high school class. She was captain of her tennis team, prom chairperson, all that good stuff."

Mathew Coyle, Patricia's father, said, "She was very special to us and those she touched."

In an article written in Wallingford's local paper, Ted Moynihan wrote, "The terrorists think they killed Tricia Coyle...but they were much too late for that. For in the short span of 20 years she had packed too much living for any group of madmen with some twisted cause to ever obliterate."

"They silenced her heart, but they couldn't cover the understanding Tricia so vividly exhibited.

"They drew the breath from her body, but they couldn't overcome the effects of her compassion.

"Tricia's love, understanding and com-

passion will live on in the hearts of...others she touched long after terrorism has vanished from the face of this earth.

"For these are the very human qualities that will bring such hatred to an end."

Moynihan also wrote that, at a Dec. 23 basketball game, he witnessed the quietest moment of silence he had ever experienced in his five decades on earth.

Janice Coyle said that Patricia loved Vienna.

"She loved the travel, the experience, the classes. She and Karen went to the opera, the Vienna Boys Choir, they skied the Alps and traveled to Munich for Oktoberfest, Paris, Venice, Switzerland and Budapest. They spent most weekends traveling."

Patrick Noonan, Karen's father, said Karen was a loving, caring person. Her hobbies were sports, community service, theatre and ballet.

Karen attended the Connelly School of the Holy Child High School and the principal there, Margaret Doyle, remembered Karen with these words: "A wholesome, fun-loving, caring young woman. She was deeply involved in just about all of the school's activities."

Doyle said Connelly was president of the service club in her senior year and spurred the rest of the students on to remember the poor and needy in the Washington area. For this, Karen received the service award for four years of distinguished service to the needy.

"She was a sensitive person. Karen was a gem, a positive person to be around. She added joy wherever she went, a group's spirit was uplifted when she was there. She was the kind of person you want to be around. She came from a warm, loving family and was very close to her friends," Doyle said.

Karen was very involved in all aspects of community service. Doyle said Karen volunteered to work at the National Institute of Health's preschool and kept that up through college. She worked at a soup kitchen called SOME (So Others May Eat). She also collected sandwiches for the poor.

"Karen wanted to be a teacher and share her love of life and belief in people with the next generation," Doyle said. "It is a terrible, terrible thing that happened."

According to Matthew Coyle, Boston College has set up two new awards to be given to graduating seniors, in memory of the girls.

"Patricia's award will be given to the graduate with the highest scholastic achievement and Karen's award will be given to the graduate who displayed the

passion to the graduate who displayed the most loving and care to their students during student teaching," he said.

Webster's Vienna campus is setting up the formation of a scholarship fund and there will be an international relations course in the fall of 1989 dedicated to both girls, said Janice Coyle.

Both families have set up scholarship funds through their respective high schools.

Matthew Coyle said, "So far, the outpouring has been tremendous." Coyle said \$30,000 has been pledged so far.

"It's time to go forward and take the next steps," he said. "At least this is a lasting tribute to Tricia and Karen."

When asked if the deaths of their

daughters changed their views on study and travel abroad programs, both fathers had different responses.

"At this point, I'd say stay home absolutely," said Matthew Coyle. "We have a 15-year-old niece who was going to Italy for a week in May and she decided not to go.

"Of course the proper thing to do is have all cultures come together in cities like Vienna and Paris because that's the only way for people to get to know and understand each other."

Coyle suggested the only safe way to go would be to allow students on one plane, their luggage on another.

"I think it is a wonderful opportunity for a young person and they should seek the opportunity," said Patrick Noonan.

## Syracuse Grieves Lives Of 35

by Dawn Grodsky  
Journal Staff Writer

Syracuse University in upstate New York, lost 35 students when Pan Am Flight 103 exploded over Lockerbie, Scotland on Dec. 21, 1988.

Diane Sloan, a public relations representative, said the university community experienced tremendous grief, sadness and shock, but that now, things are under control.

"Things are foraging on," she said.

The tragedy has not affected the university's overseas enrollment, Sloan said.

"There was a memorial service on Jan. 18 and we had over 15,000 in attendance," Sloan said. "It mostly consisted of students, faculty and staff but there were members of the community there as well."

Sloan sat next to a German man who had just moved to Syracuse and came to pay his respects. At the ceremony, the Syracuse Symphony and Syracuse Scottish Pipe Band played, with a combined choir.

Numerous counseling services are available to members of the community.

Sloan said services were set up through the university by departments such as the chapel, marriage and family therapy, career planning, psychiatric services, psychology and the office for student assistance.

Sloan added outside officers came from such groups as Catholic charities, psychology and psychiatric offices, hospice units, Hope for the Bereaved and countless local professionals who offered their services.

After some checking, Sloan found only about 35 or 40 students had sought help through the services the university offered, a response rate she considered poor.

When asked if Syracuse had considered the possibility of something like this happening or had, in any way, prepared for it, Sloan said no. "You know the possibilities of these things but you don't think it will happen to you."

Sloan said they were lucky because they had a lot of people who were able to "jump" and put aside their grief in order to organize their help for others.

## W.U. Explores 'Travel Threat'

by Fontella Scott  
Journal Managing Editor

In light of the recent terrorist strikes, travel abroad programs, which are traditionally used to broaden the experiences of college students, are contemplating the impact of terrorist activity on their European programs.

Pan Am Flight 103 plummeted to the ground in what news media would later identify as a terrorist attack. On the flight were two students attending Boston College studying through Webster's study abroad program.

"We were in London at the time when we got the word that two of our students had been murdered in this plane crash," said University President Leigh Gerdine.

"It was very big on British T.V., but until Dr. Kelly (provost) called, I had no idea that Webster students were involved."

Gerdine described the discovery as "shocking" as did many students attending both Boston and Webster Universities.

The incident may undoubtedly raise questions in the mind of some of those students who planned to visit Webster's European campuses.

According to Lynette Larson, coordinator of the Study Abroad program, no students have actually expressed any fear that would prevent them from making the trip.

"I haven't received calls from any worried students," she said. "If they have any

doubts none of them have expressed it to me."

Larson said that initially, some students might feel nervous about making such a move. She described it as part of the natural reaction to a tragedy and related it to air incidents that occurred in the past.

"In the short term people got panicked but in the long term a lot of them went," she said.

Larson said that often people tend to relate the object of their fears, terrorism, with an event that does not necessarily cause it.

"There is a line of distinction between going overseas and getting killed. It's not directly related," she said.

"You can't draw conclusions. You can't say if someone hadn't gone, then they wouldn't have died. It's not that simple," Larson said.

She related deaths as the result of a breakdown to the possibility of being a victim of a terrorist attack.

"The engine could fall off the plane, and it often does," she said. "We can't really ever be sure we're safe."

Gerdine added, "These incidents are so sporadic. You can't anticipate terrorism."

He did note that as a result of Flight 103 students may attempt to take foreign rather than American flights as a safety precaution. However, he concluded, "Personally I wouldn't let it stop me from traveling."

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DANCE

February 10

Dance St. Louis and Edison Theatre present performance artist Meredith Monk and her Vocal Ensemble in "Book of days: A music concert with film," at Washington University's Edison Theatre, 8 p.m., through Feb. 11.

Tickets are \$16, with a 20 percent discount for children, students with I.D. and senior citizens. For more information, call Dance St. Louis at 968-3770 or Edison Theatre at 889-6564.

EXHIBITS

February 9

Webster University Media Studies Program presents an exhibition of large-scale Polaroid photographs by Patrick Nagatani and Andree Tracey through March 10. The primary theme of the exhibit is nuclear issues.

Photos will be displayed in the Media Center Gallery, located in the B/T complex. Hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday, 8:30 a.m. to 5 p.m. Friday, 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

February 23

Webster University presents an exhibit of prints by Kenneth Kerslake, professor of art and head of the print-making program at the University of Florida, through March 24 in the Cecille R. Hunt Gallery, Visual Arts Studio.

An opening reception will be held Feb. 24 from 4 to 7 p.m. Admission is free. Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. For more information, call 968-7171.

FILMS

February 11

*Black Goddess*, a film portraying the spiritual journey of an African through an intoxicating evocation of myth and history, will be shown in the Winifred Moore Auditorium at 8 p.m. Admission is \$3.

February 12

*Jemima and Johnny*, a film depicting the adventures of two boys

against a disturbing background of simmering racial strife, will be shown in the Winifred Moore Auditorium at 8 p.m. Admission is \$3.

*Road to Accra*, offers a glimpse of the status of Ghanian women when a young woman rebels against her arranged marriage to an older man. The film will be shown at 8 p.m. in the Winifred Moore Auditorium. Admission is \$3.

February 15

*The 1960s: The Times They Were A'Changin'*, a music and multi-image slide program, will be presented by Young Audiences Inc. in the Winifred Moore Auditorium at 7:30 p.m.

Admission is free. For more information, call 961-2660, ext. 7633.

Winifred Moore Auditorium, 8 p.m., through Feb. 19. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

February 24

*John Huston and the Dubliners*, directed by Lilyan Stevenich, and "The Dead," directed by Huston, will be shown through Feb. 26, 8 p.m. in Winifred Moore Auditorium. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

LECTURES

February 21

The Study in Europe Office presents an open information session

THEATRE

February 9

George Bernard Shaw's *Saint Joan*, the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.

For more information, call 968-4925.

WORKSHOPS

February 10

The Webster University Film Series and Legacy Productions will hold a screening and workshop on "Super 8 in the Video Age." Friday and Saturday in the Winifred Moore Auditorium. Contact Beth Kolodziej, 968-6958.

February 23

Artist Patrick Nagatani will give a lecture and workshop through Feb. 24, in connection with the exhibit of his large-scale Polaroid photography.

Lecture begins at 8 p.m. in the Winifred Moore Auditorium, and will include a slide presentation of the work he has produced with Andree Tracey. A reception will be held immediately following the lecture in the B/T complex. Admission to the lecture is \$3.

A workshop will be held Friday morning, 9:30 to 11:30 a.m. in room 123 of the B/T complex. Reservations are required, call 968-7487.



Webster Woodwind Quintet in Winifred Moore Auditorium

photo by Ann Appelbaum

February 17

*Quilts in Women's Lives*, a film showing the work and biographies of women whose lives have been impacted by quilting will be shown 1:30 to 3:30 p.m., in the Lammert Building. Admission is free.

Glenna Hulsey, a prize-winning quilter, will display sample quilts and explain the historical significance of fabrics and techniques.

For more information, call 968-7171.

from 7 to 9 p.m. in room 101 of the B/T complex. Program includes information on each campus, the costs and finances of studying abroad and a question and answer session.

For more information, call 968-6988.

MUSIC

March 3

Composer Anthony Davis' ensemble, Episteme, will perform several of Davis' compositions at 8 p.m., Sheldon Concert Hall, 3648 Washington Ave.

*Crime and Punishment*, directed by Pierre Chenal, will be shown at the

CAPTAIN SALIVA

BY TODD JOHNSON



## Gorloks Knocked Down By Mighty Oaks And Preachers

### Two Weekend Losses Added to W.U. Record

by Patrick Elsner  
Sports Writer

#### THURSDAY'S GAME

##### Principia 84, Webster U. 75

The Gorlok men went to battle Thursday night against Concordia Seminary. Outnumbered and soon exhausted, Webster fought hard but came up short losing to the Preachers, 84-75.

"If we would have had (Paul) Berra, this game would have been within five points," said Duane Thomas, Gorlok coach. Berra, the 6-foot-6 center, was in Jefferson City serving an internship and was unable to make the game due to weather conditions.

Even without Berra, the Gorlok squad played well and put forth a strong effort. At halftime, the Gorloks trailed only by 3 points, 40-37.

In the second half, the Preacher's offense took off and lead by 19 points with 4:41 remaining. But the "never say die" spirit of the Gorlok squad showed through and reduced that deficit to just nine points before the final buzzer sound.

Sam Farrar continued to shine as he racked up 29 points to lead the Gorloks. Eric Stack shot for 15 points. The strong man on defense was Ed Richardson, who came up with 17 rebounds.

#### SATURDAY'S GAME

##### Oakland City 99, Webster U. 79

The Mighty Oaks of Oakland City, Indiana are just that. The Oak's squad boasted a starting roster made up of towering six-footers and dealt Webster another loss, 99-79.

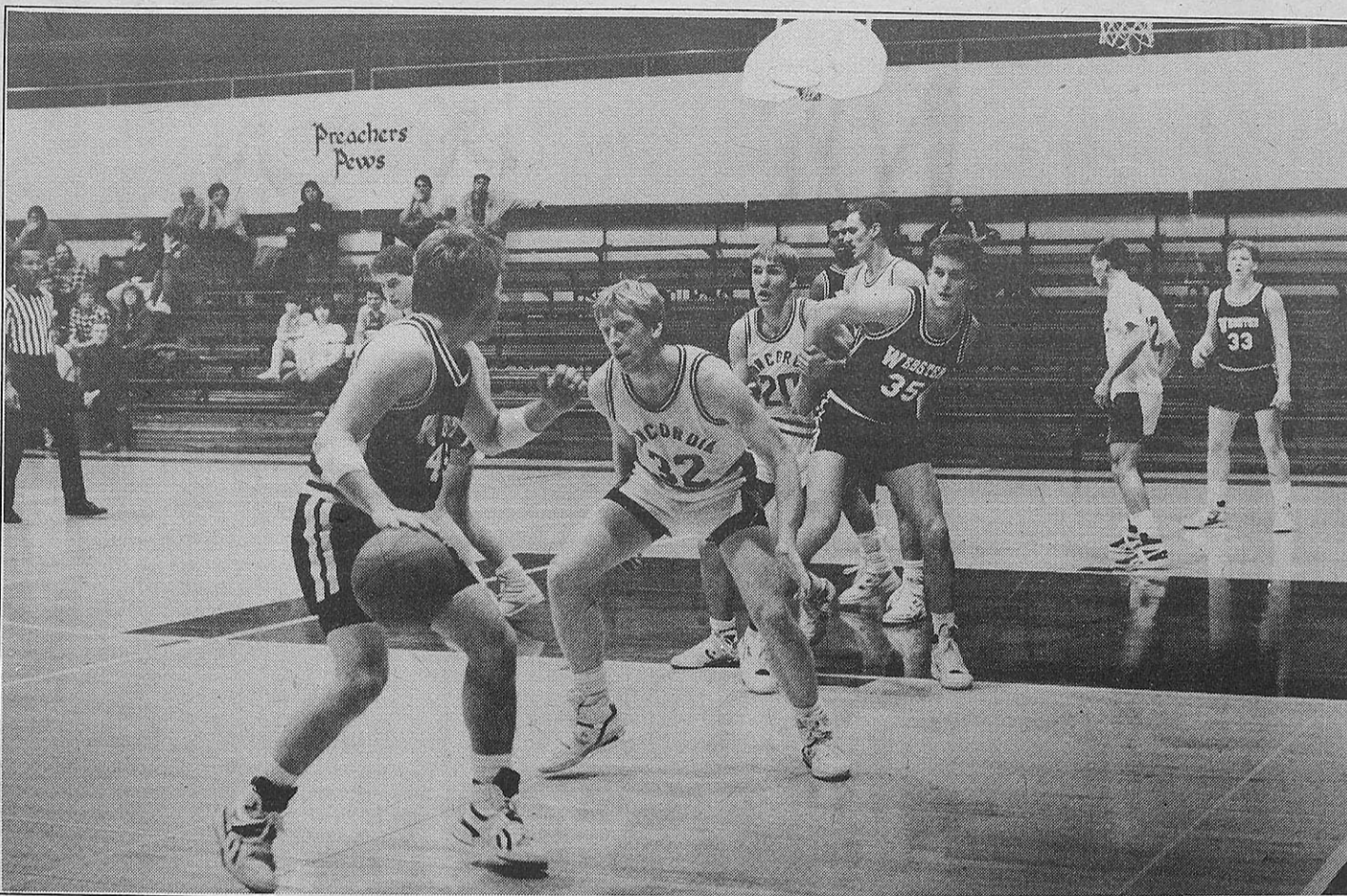
"Their five starters are all well over six feet," said Duane Thomas, Gorlok head coach. In fact, the center is 6-foot-10.

The tallest Gorlok is 6-foot-6 center Paul Berra, who was able to play against the Mighty Oaks. "It's always good to have Paul (Berra)," Thomas said.

It's probably nice just to have subs on the bench, too.

"Definitely," Thomas said.

All Gorloks participated in the scoring effort. Dan Thoman led with 21 points, nine of which were from three-point range. Eric Stack scored 16 points and Tim Anthony scored his debut field goal. Thoman also stood tough on defense with 12 rebounds.



The Webster Gorlocks fell to the Concordia Seminary Preachers in a game at Concordia last Thursday. Final: 84-75. photo by Suzedie Clement

### GORLOK BASKETBALL ACTION

Feb. 7  
Parks College,  
home, 7:30

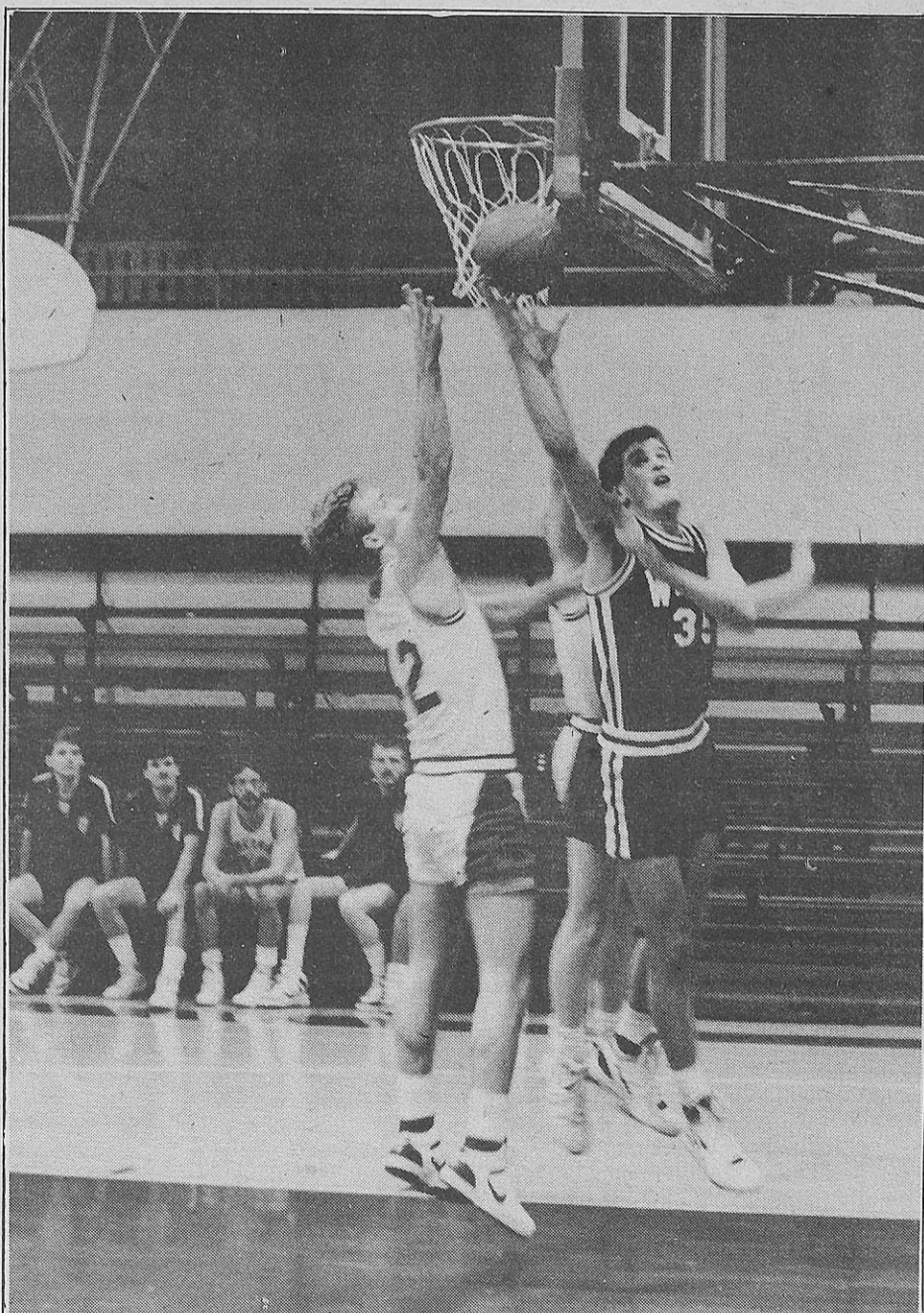
Feb. 13  
Greenville College,  
away, 7:30

Feb. 17  
Columbia College,  
away, 7:30

Home games played at  
Webster Groves High School

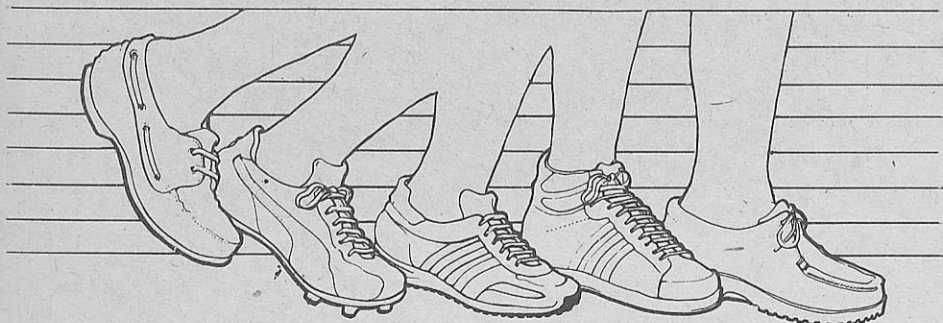
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Dan Thoman goes up for a shot as Webster Gorlocks play Concordia Seminary last Thursday. photo by Suzedie Clement

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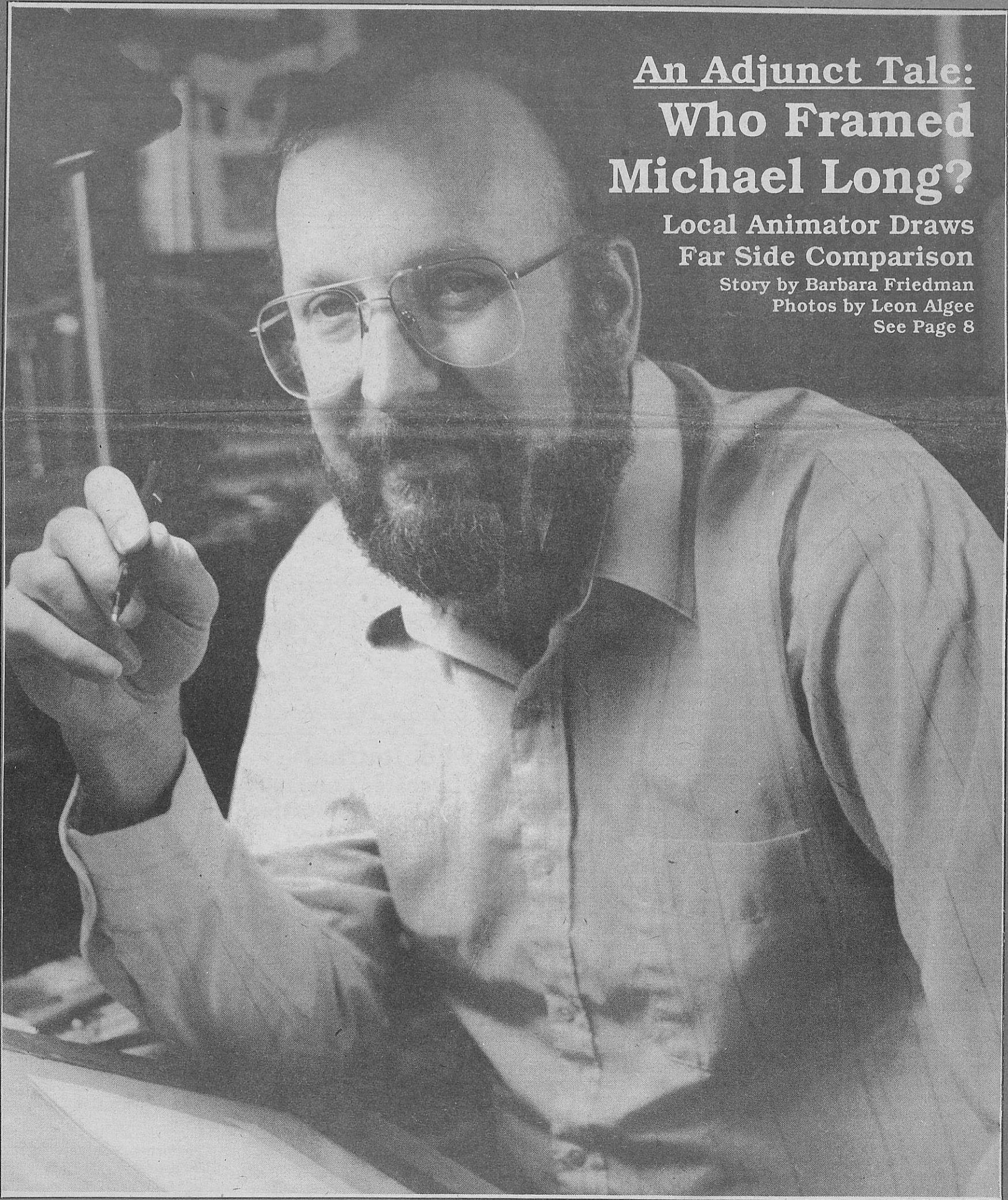
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Cargas Resigns Athletic Directorship, Committee Forms; P.4

# The Journal

Webster University's Student Newspaper  
February 16 - February 22 Volume 24 #5



An Adjunct Tale:  
**Who Framed  
Michael Long?**

**Local Animator Draws  
Far Side Comparison**

Story by Barbara Friedman  
Photos by Leon Algee  
See Page 8

## Students Rads Get Organized

The provincial approach that students take when dealing with their school, and their attitudes toward changing it, has never been more apparent. And the need to amend that situation is equally great.

But thankfully, there is something on the horizon.

After all, even students agree with the masters that sophomore cuts in Conservatory are a wonderful thing. But rather than stepping into that hornet's nest again, the attitude that backs such an opinion is what should be examined.

Basically, the rebuttal (via a lengthy letter last week) argues that since the system is in place, it is there for a reason, one that is far beyond the student's scope of vision to comprehend. That is ridiculous, considering that a following point is that students can make a difference. "Just ask Donnel Smith."

This faulty reasoning throughout is flawed to the point of rendering the entire letter pointless. Blanket statements seldom make legitimate points.

But looking at trends on campus can often make for interesting debate. To take this writing a step farther, there are several issues/groups/events in the Webster collegiate community that would indicate an awakening of social thought.

There are examples, naturally. These would include Students Acting Against Apartheid, Circle K, the Association of Black Collegians, and the Young Republicans. That three of these groups have started during this academic year is testimony to at least some measure of social consciousness.

These groups vary in structure and approach. ABC is set up, admittedly, to deal with the support of black student's interests and concerns. The Young Republicans have concentrated on evading issues, while retaining official status as a conservative voice on campus. SAAA is gearing up for an awareness spring.

The preceding remark on the Young Republicans is going to be debated by some. One can argue that for all the

hype surrounding the formation of the group few actual events of real magnitude have been put underway. This is true even on the very orchestrated food-drive which sought to downplay p.r. publicity while doing little but gaining it for the organization.

That's not to say that having the YRC on campus is not a good thing. It is. Yes, the YRC allows students of a certain political bent to gather, discuss common political concerns, etc.

It polarizes. It makes students join a movement, whatever the size and scope. It hopefully raises consciousness.

But is there a need for a Young Democrats? After all it is argued that this editorialist fears all things Republican, while leaving no blame for the sister party. That is not only stupid reasoning, but shows a lack of true thought regarding the editorial page.

The Democratic Party, on a national level, has taken an odyssey of bizarre proportions since losing the White House in 1976. The direction of the party is unclear, with the favorite sons being those savvy politicians who avoid the tag of "liberal", while espousing positions just to the left of the Republicans.

There is no need for more confusion on the part of collegians. A Democratic club would only add the already muddy scope of campus politics.

However, this spring the November Committee is forming with the sole purpose of uniting student groups entertaining what are generally considered "left" causes. It is hoped that these groups will be able to support one another's activities, and provide whatever assistance necessary.

The Committee itself will also attempt to make beachheads at other schools, allowing students to make use of the vast educational structure available away from Lockwood Ave. The purpose of the organization will be clearly defined in the near future, with an agenda definitively set to the "left" of anything on campus.

"Now's the time to say goodbye..." TC

## Who Decides The News, Anyhow?

Newsmakers are by design given the responsibility of deciding precisely what the news is.

That situation not only leaves newspeople room for judgement, but opens them to criticism as well.

Just who or what decides what gets into the *Journal* may be a topic that has crossed our readers minds.

Keeping our collective journalists ear to the ground, we have the distinct impression the some minor discontent is felt about that selection. (Perhaps the word "leftist" has occasionally entered your description of this weekly.)

We thought it might be helpful to give a general rundown of how story selection is decided and who precisely takes part in the decisions.

The *Journal* consists of seven staffers who are responsible for publishing a minimum of 10 stories during the course of a semester.

The staff, along with the editors and photographers have four hour production meetings twice a week, the first devoted to a critique the last issue and the last dedicated to developing possible story ideas for the next week.

It is also the reporters duty to develop the sources and angle, or major emphasis of the story.

The staff should ideally be in tune with campus and community concerns, and their selection should reflect this.

The editors believe that the current policy is a very democratic and responsible way of doing things. Needless to say, never again will a reporter be given such

freedom in the so called "real working world."

Although the experience is a grand opportunity, there has been, on occasion, a temporary case of journalists block, when no amount of whining from the editors has produced a windfall of ideas. In these circumstances, the editors resort to assigning stories.

There's also the occasional assigned story that results form a campus event.

Columnists are allowed to tackle whatever issue they wish within the confines of their title. The editors and staff, for example, play no role in selecting movies for our review columnist.

Outside of staff and columnist position the contributing writers are available and are generally used when regular staffers facing time constraints.

After the stories are written and reviewed some editorial decision making decides which stories will run for the week at hand. Ultimately the editor-in-chief decides has final say on copy. Rarely does the *Journal* have conflicts in this area.

The section which mirrors the opinions of the editors is most obviously the editorial page. Here subject matter is completely open to biased and sometimes controversial views that, leftist or otherwise.

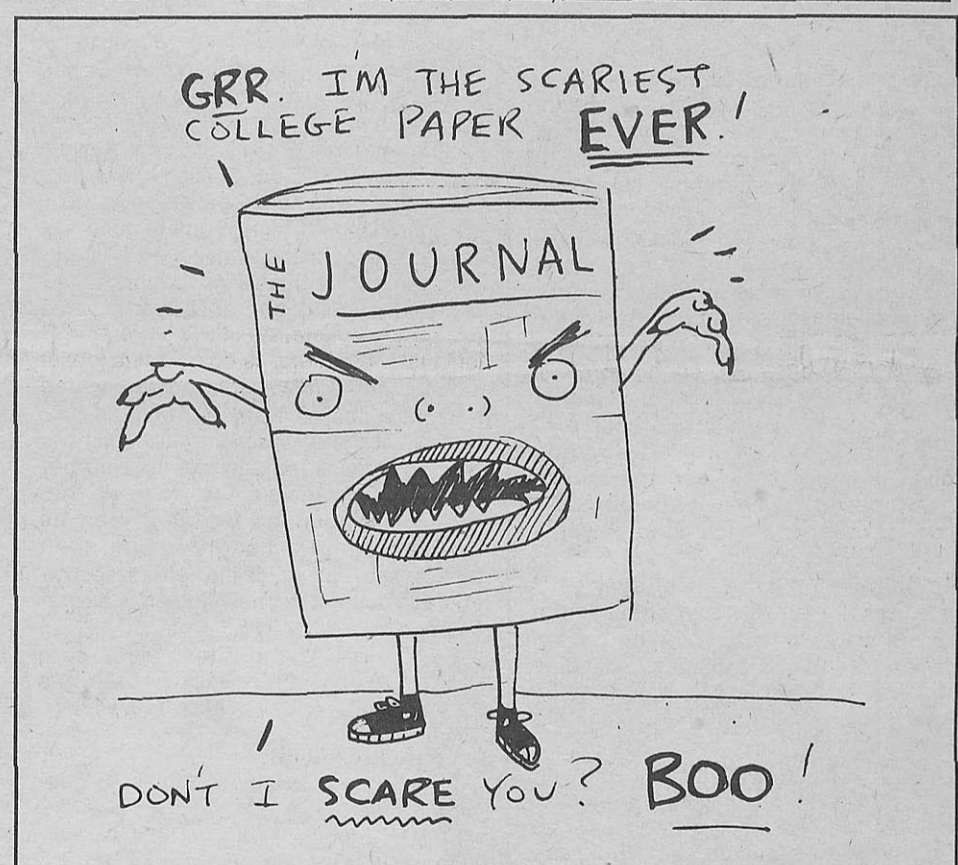
The overall tone of the paper, largely due to this section, generally reflects the personal bent of the editor.

Hopefully those decision will coincide with the campus perspective of new. F.S.

Dinky by Paul Mullen

## Valentines Day

Suddenly, before the first kiss...



## The Journal A Webster University Student Publication 470 E. Lockwood Webster Groves, Mo. 63119-3194

**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The Journal operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community. The Journal reserves the right to edit all contributed material.

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## Reader's Ad

By Rommel Medrano  
Columnist

"It's a hot grounder to short, Ozzie Smith back-hands the ball...long throw to first...and the runner izzzzzzzzzz: OUT!!!" These words sound all too familiar to the native St. Louisan for sports happens to be a big part of this great city. Just keep a receptive ear to the radio or take a gander at the groove tube at 5, 6, or 10pm.

On a slightly smaller scale, Webster University holds just as bright a candle to the city in which it's home. Fairly healthy in Division III sports, Webster should have an abundance of topics for its paper's sports writers to tear into. But, contrary to this notion, it's been recently noted that the quantity, and not necessarily quality, of the sports section in the *Journal* has dwindled down to about half a page at most.

The following individuals were asked their opinion on the coverage (or lack thereof) of Webster University sports:

**Jim Giles- business sophomore:** "I like the pictures and the way they at least talked a lot about the games covered...the old sports writers hardly ever attended the games but instead went by hearsay. I enjoy the athletic profiles as well as the way they highlight upcoming games and events...some good ideas to get more sports in would be to interview the coaches and talk about particular games...the writing only seems to scratch the surface, like radio only gives the sports scores and no back-up. How about writing about teams and individuals who are off-season since basketball is the only sport generating news right now?"

**Chris Diel- bus./mgt. sophomore:** "I think the writing is superficial...needs to be more in-depth than just a couple of paragraphs...need more interviews and profiles not necessarily just on stars but on any player. I have noticed that it (sports section) has gone down in length since just before Christmas break."

**Bob Thoele- management senior:** "I think that the other news should take precedence over sports...being an ex-football player, I see sports as interesting but there are more important things than to see who's winning and how teams are ranked."

**Mike Hutchison- acct. junior:** "In a university that's trying to promote its sports program, lack of write ups on sports can only hurt...for some people who can't attend games, it's the only awareness that they have of what goes on."

Patrick Elsner, *Journal's* only sports writer as well as advertising account executive adds, "There's not a lot going on right except basketball...we're planning on doing a sports profile on baseball in up and coming issues. If someone has a sports story to write, come talk to either me or to Tom Crone. The idea is to stress that we need contributing writers...it's important for any person in journalism to get practical experience in, and that means getting articles printed."

Tom Crone, *Journal* editor goes on to say, "I did the editorial last week and admitted that we were thin on sports...actually what happened is that we've had a complete reversal of last semester when it was all text and no photos. We've tried to recruit with very little luck. Right now there's just basketball and there are only so many angles to approach it from. Hopefully in spring, with multiple sports, we'll spread things out more. Contrary to some, there is not editorial bent against the sports page."

Well, it's the bottom of the 7th and the *Journal* needs more clutch writers to swing their ball points for the game winner. Any takers on a no-cut contract? N'uf said.

## Guest Opinion

by Jody Schwartz

When the Environmental Protection Agency, or the EPA, through actions, belies its very name and purpose, I ache inside.

The greed of some, and their desire for some kind of short term gratification (usually spelled P-R-O-F-I-T-S) robs my child, myself, and the rest of the world of some of the richness of life, and may be denying our children life itself.

Raw sewage, agricultural runoff, and toxic chemicals are now pervasive in most of this nation's waterways. Even the oceans are becoming polluted to the point of killing its creatures; Waterfowl strangled by plastic 6-pack holders, dolphins dying on beaches with their skin literally burned off by chemicals in the water, hundreds of seals dying apparently from some virus nourished and strengthened by pollutants, cancer ridden fish, seafood tainted with toxic chemicals.

Lake Okeechobee, where the runoff from agricultural chemicals has raised the nitrogen level in the water 250 times higher than normal, has stimulated such abnormal plant growth that scientists believe that soon there won't be enough oxygen to support fish life. The lake is dying and it is dumping its polluted water into underground aquifers and into the Okeefenokee Swamp, doing further damage to an already threatened and fragile ecological balance.

What will it matter if medical science finds more cures for man's ills and improves and extends human life if we have virtually destroyed our planet and its resources, our only habitat? What will it matter if AIDS is cured if there is no oxygen left to breathe because of deforestation, and exposure to sunlight is deadly because there is no ozone left to protect us? Our ancestors worshiped the sun as a giver of life, and through our

own folly it is now a thing to be feared.

How will future generations view us? Will they look upon us with the same disdain with which we view those who sat passively by as Hitler's war machine marched across Eastern Europe? Due to the very nature of the threats to the environment, will there even be future generations? The threat of nuclear war is even dwarfed by the imminence of our environmental disasters.

The wholesale destruction of wildlife, the rape and plunder of the earth, the unchecked exploitation of any and all natural resources, and the steadily increasing polluting of the air and water must be stopped, as the earth's future depends on it.

My hope is that others will find the same striking need for action and in the battle for the life and health of our planet and ourselves, decide to act upon their fears.

## Letters:

Dear Tom,

We'd just like to write in response to the rather long, unnecessarily snotty letter to the editor printed in last week's *Journal*. Although it was signed by several students, we got the intense feeling that the ex-sports editor of the *Journal*, Colin Miner, was somehow at the head of the operation. As far as content goes, we have no response, the question is moot. The content of this letter is concerned with the vengeful tone of Mr. Miner. We are current columnists of the *Journal*, and feel that the *Journal* is doing a fine job; in fact, the entire newspaper has prospered with the elimination of Mr. Miner's services. Granted, the editorial section is open to criticism, and in fact the *Journal* encourages response. However, if your criticism is founded by other motives besides simple disagreement, then please keep it out of the letters section and in your Xerox "newspaper" where it belongs.

Sincerely,  
Jackie Lindhurst  
Maxine Beach

Letter to the Editor:

I enjoyed the lengthy response in last week's *Journal* to Thomas Crone's editorial, "W.U. Student Power in 1989." The response took issue with some of Mr.

Crone's assertions about the policies of the theatre department and Conservatory.

I have no desire to become embroiled in this debate. However, I do wish to correct some inaccuracies in the letter to the editor.

The letter refers to the work required of students in the Conservatory, and then states that this is similar to requiring students in "Advanced Reporting" to write for the *Webster-Kirkwood Times*. The letter also states that the *Times* provides several members of the journalism faculty of Webster University. In return, Webster University provides several journalism students to write articles and take pictures for the *Webster-Kirkwood Times*.

There is no such reciprocal relationship between Webster University and the *Times*. I also want to point out that journalism students are not required to write for the *Times* in any classes, nor are they required to take photos for the *Times* in any classes.

Some students have chosen to do internships with *Times* and their work appears in the newspaper. Students in some classes have had their work published in the *Times*, but it is a voluntary arrangement and no one is "required" to write for the *Times*.

I encourage students in upper level writing classes to submit their work to professional publications, including the *Times*, the *Suburban Journals*, *St. Louis*

*Journalism Review*, etc. Journalism is a very competitive field, and students stand a better chance for employment if their portfolios contain work published in a variety of outlets. But no one in our journalism program is required to write, or to take photos, for specific publications.

Sincerely,  
Don Corrigan  
Journalism Program

Dear Tom,

The Council on Student Affairs has adopted a resolution calling for:

**DIVESTMENT, THE INCREASED HIRING OF MINORITIES AND THE INCREASED OFFERING OF BLACK ORIENTED COURSES.**

This resolution has been a long time coming. The Association of Black Collegians has been seeking the student government's support since last September. After debating the issues at practically every meeting since then, our Council has finally taken a stance. "A person that doesn't stand for something will fall for anything."

Thanks to the Council members who supported the resolution, and I hope those who opposed stand behind the group's decision.

Sincerely,  
Donnel Smith  
Council on Student  
Affairs, Member

## Burning To Make A Lasting Political Mark Through Your Local Leftist Weekly?

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## Gateway Job Fair Assists Seniors With Job Hunt

By Monica Walker  
Journal Staff Writer

As the class of 1989 looks toward graduation, they can also look forward to searching for jobs in their fields of study. To make this task a bit easier, Webster University is one of the 33 area colleges and universities sponsoring the third annual Gateway Job Fair.

The Fair will be held March 10, 1989 at Maryville College from 9 a.m. to 3 p.m. It is open to students with graduation dates from May, 1988 to August, 1989.

Donna Bennett, director of Career Services, and head of the Job Fair's employer committee stated there will

Louis area. Bennett stated that there was a need for companies to "reduce recruiting costs." The idea of a job fair would provide companies with students from a number of area schools.

Attendance has been steady over the past two years. Approximately 30 students from Webster have attended in the two years prior.

"It's still early in the registration period," Bennett said. "but attendance from Webster students may be the about the same or slightly higher."

Bennett said it's difficult to compare statistics because the program is still new.

"We're still perfecting the system from previous years," stated Bennett.

Bennett stressed that before attending the Fair, students should be prepared. Participating companies will interview students for five to ten minutes. It's within this time that Bennett stressed the importance of first impressions. Things such as appropriate business dress and good communication are important, according to Bennett.

"Employers are impressed by resumes that show how a student has utilized skills they've learned. Most companies are willing to train students with good oral and written communication skills for entry level positions," stated Bennett.

Attendance to the job fair has been steady over the past three years. Approximately 30 students from Webster have attended in the two years prior.

"It's still early, said Bennett, but attendance from Webster students will be about the same." According to Bennett, it is difficult to compare Fair statistics because the concept is still new.

"They're still perfecting the system from previous years," said Bennett.

Overall, 1,000 students throughout the St. Louis area are expected to attend this year's job fair. When those students preparing for the Fair, Bennett's advice is to "think conservative."



Donna Bennett heads Job Fair's employer committee.  
photo by Ann Appelbaum

**'Not only is there potential of being hired, but also gaining contacts and information.'**

--Bennett

approximately 100 companies present on March 10. According to Bennett, companies desires for potential employees differ

"Although each employer may require a different degree or major, they're basically looking for A.A., A.A.S., R.N., A.D.N., B.S.N., B.S. or B.A. degrees," Bennett said.

Bennett sees the Fair as an excellent opportunity for graduating seniors.

"Not only is there the potential of being hired, but also gaining contacts and information," Bennett stated.

Not all companies will have immediate openings. Students will either be called back for an interview, or their resumes will be placed in an active employment file.

The Fair is in its third year in the St.

## Cargas To Return To Classroom, New A.D. Sought

by Fontella Scott  
Journal Managing Editor

According to university Provost, Joseph Kelly, Harry Cargas will end his year long appointment as athletic director of Webster.

Kelly said the change was a joint decision between Cargas and himself that resulted from a heavy workload for the part-time athletic director.

Kelly said that between his duties in the literature and sports departments, that Cargas "has been spread like syrup on a large plate."

**'He's spread so thin between his life and his holocaust work and the university.'**

--Kelly

"He's spread so thin between his life and his holocaust work and the university," Kelly said. "Although we are delighted with what he has done for us, he's just too busy with all of the things he has to do."

According to Cargas, originally, the job was given to him with the understanding that it was only a year long term that would allow the university to search for someone to take the job full time.

Cargas said the position is simply too much with "my schedule as it is and with

my health as it is."

"I don't think I could have handled (the job and all of the other responsibilities) at 26, and most definitely not now when I'm 56."

In light of that decision, the Athletic Advisory Board, a newly formed board which serves in advisory to Dean of Student Services, Mark Govoni, will select a replacement for Cargas.

Among actual suggestions and selection, the board will decide whether the position will be full or part-time.

Cargas said he will be ready to assist the committee with any suggestions that will, from his experience, prove helpful.

One of those suggestions will be to make the job a full-time position.

Govoni will chair the board and will with Kelly form a two member ex-officio panel. Other members will include Tammy Johnson and Sam Farrar, student representatives selected by CSA, Art Sandler and Edward Spillane as FEC appointed faculty representatives, administrative representative Karen Leubert, dean of administrative services, appointed by Kelly, and alumnus Dan Waahby, selected by the Alumnae Board.

According to Govoni, Cargas will officially remain the athletic director until May 31 of this year.

Although, Kelly said an agreement has been reached with Cargas to continue as athletic director for a short period of time if a replacement can not be found by May.

Cargas said, "As long as they need me I'll be here. I've been here 19 wonderful years and I feel that I owe the school something."

Tammy Johnson, a student member

of the committee and active participant in the athletic program as a volleyball, basketball and softball player, said, that Cargas' replacement would not greatly effect the department.

"He was a good athletic director," she said, "but I don't think there will be any harmful effects if he leaves," she said.

She added, "I don't expect too much to change."

Johnson also feels that the position should be made full-time.

"The only bad thing about Harry's posi-

tion was that because of his work in the literature department, we could never really find him," she said. "It wasn't his fault but it made things more difficult."

As of yet, no official deadline for the appointment has been set and the first meeting of the Athletic Advisory Board has yet to be established, although Kelly said they would like to meet sometime within the next two weeks.

According to Govoni, the Board will strive to have someone before the end of the year.



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Feb. 16, 1989

W.U. Journal

## History/Poly Sci Club Forms, 'Sponsors' Thought

by Lori A. Schmidt  
Journal Staff Writer

Yet another new organization is in the making for Webster University. The first official meeting of the History-Political Science Club was held in the Administration Building on Wednesday, February 8.

"I am really excited about this meeting today," began Acting President Lucy Ryder. "When we first decided to get this organization together, I wasn't sure if we could get it off the ground, but it looks as if we have."

Over 25 people attended the meeting, including six faculty members of the History-Political Science Department.

"I have been here a long time and we have never had a history club," said Mike Salevouris, chairman of the department. "We are simply delighted that the students got together to organize this club."

Bill Steis, acting treasurer of the club, explained that the idea to form the organization began last September.

"Lucy suggested getting a club together at the beginning of the school year and we all thought there were enough people at Webster who were interested in belonging," he said. "With the number of people that showed up today, I think we were right."

According to Ryder, the club serves a dual purpose.

"First, there is the important social aspect," she said. "There are always those students who are and want to be more social at Webster. So this club fulfills that need."

"The other reason for the club is educational. Often teachers bring up issues that they can't elaborate on during class. This club can deal with those issues that students want to learn more about."

Topics of interest discussed at the opening meeting included the Bush Administration, *Roe vs. Wade* and the welfare system. The acting officers say they will welcome any discussion ideas from Webster students.

"We want to take issues a little further



Acting President of the History and Political Science Club, Lucy Ryder, claims the club serves a social function as well as being educational.  
photo by Ann Appelbaum

to appeal to people who are not necessarily in particular classes," Ryder said. "And of course, this club is not only for history or political science majors. It is open to any student interested."

Brady Umfleet, a senior political science major, attended the club's first meeting.

"I think this club is a great idea," Umfleet said. "Hopefully it will help me understand the outside world better; give me a new perspective on politics and the history of this country and other countries."

Another function this club may serve is

as a liaison between the students and the St. Louis community.

"An important thing for this club to do other than getting speakers and holding meetings is to let students know what is already out there as far as programs, conventions and speakers at other schools," said one faculty member.

Salevouris acts as the organization's faculty advisor. He says that one of the greatest benefits to the formation of any club on Webster University's campus is that it betters both the school and the students.

"It creates social interaction outside of

the classroom," he said. "The more opportunities for students to socialize, the better the campus environment."

But the acting president of the History-Political Science Club had a different benefit in mind.

"Belonging to the club is a great way to get to know your professors - always an important aid in getting you through college," she said.

Since the club is just forming, regular meeting times have not yet been set. Steis says notices will be posted around campus informing students of future meetings.

## Campus Abortion Counseling Could Face Changes

by Fontella Scott  
Journal Managing Editor

Webster University's counseling of prospective abortion cases may come to softened talk in the event of changes in the current abortion law.

According to Susan Daily, R.N with the Wellness Center, health services would continue to offer psychological counseling in these instances but discussion of options will be a touchy subject.

Patrick Stack, a counselor in health services said, "I don't make decisions for people. I think the dynamics of *Roe vs. Wade* are charged but I still help people deal with the immediate struggle," he said. "The option angle may be a little more difficult though."

Daily noted that because a University setting consists of large numbers of single women of childbearing age, accidental pregnancy or fear of it brings many into the clinic annually.

"If a lady comes in and she is pregnant, or maybe she's not sure yet, I usually ask up front if she's planning to carry the pregnancy to term," Daily said.

"I see my role in these cases as that of a social worker," she said.

Stack expanded on the counselor or health care providers function in situations concerning abortion.

"I help to try to develop some personal responsibility. I certainly may have suggestions for some because of their own confusion," he said. "They might want to

take some more time to think things out."

"Normally when people come to me, it's not just for referral. They are struggling with the whole issue of abortion. They want someone to help them to look at things objectively," he said.

"Just the fact that someone comes to me suggests that there is some unsettledness about it," he added.

"It's a sticky situation," said Daily. It's also one that, according to Stack, often reaches beyond the woman seeking option counseling.

Stack said that most of the discussions he has about abortion are not held with women at all.

"A lot of times it's the males. There's a feeling of 'I don't have any rights' or 'what I have to say is not important.'" He said. "They feel left out of the decision making."

"When they (both sexes) come here to talk about the issue, more times than not they're upset, confused, and considering what other people will think of them for choosing or even considering abortion." In my experience," he said, "the problem is primarily guilt."

However, Daily said "We need to be at peace with what decisions are made either way."

In the event of changes in the abortion laws, the choices will be fewer, and Daily and Stack agree that the issue becomes touchier because of it.

"It (abortion laws) will not stop abor-

tion," Daily said. That difficulty she said will make the counseling she gives seem a bit more crucial since a decision to have an abortion may mean "a back alley somewhere."

However, Stack said, "You can't hold yourself responsible for other peoples decisions."

Until the fate of abortion rights are decided the controversy will continue to rage.

"I can argue both sides of just about anything," Daily said. "I would just like to see all of that 'protesting' energy put into education."

### Next Week

**-ACLU Member Talks On Civil Liberties And You.**

**-Woman To Woman Support Groups.**

**-A Look At Affirmative Action.**

### Plus:

**-The Journal Will Not Cover The W.W.F. Wrestling Action!**

## W.U. Journal

## Another Opening


**Saint Joan  
Reviewed by  
Chad Campbell**

Almost every elementary school child knows the basic story of Joan of Arc. They know how she led her country in war, and they know that she was burned at the stake, but have you ever wondered more about this intriguing true story? Now is your chance to find out the whole account of the lady soldier known as the Maid through the Repertory Theatre of St. Louis' latest mainstage offering. *Saint Joan* by George Bernard Shaw is classic theatre at its best now running in the Loretto-Hilton Theatre.

*Saint Joan* tells the parts of the Maid's story that everyone knows, as well as those that aren't so well known. The play delves into Joan's persuasions to the medieval French lords, her voices from God that she heard, her trial where she was found guilty of heresy, and her much delayed exoneration and canonization. It's an intriguing story that can hold anyone's interest.

The Rep has amassed an impressive cast for *Saint Joan*. Many of the actors have been seen on the Rep stage before, but a few others, with an impressive resume behind them I might add, are new faces in the Loretto-Hilton.

Heading the cast and playing the title role is Katherine Leask, an accomplished Shaw actress. Many feel that this role is the female equivalent of Shakespeare's Hamlet in classical theatre. Leask does a superior job as the woman who would rather be known as a soldier dedicated to making a stronger France for God and her people. Leask's Joan is a compassionate woman who loves both God and her country enough to do almost anything for them. She discards the traditional female garb for a male appearance utilizing armor and a short haircut. All of this was a high breach of the church's laws during the fifteenth century. Leask has the audience cheering for her and hissing at the church.

I would love to give a few sentences of praise to each and every actor because all played important characters, and all did an outstanding job, but due to space I'm sorry to say that I can't. I do want to give each recognition though so here goes...

Steven Dennis as The Dauphin, Ben Halley, Jr. as the Earl of Warwick, Joe

Palmieri as the Chaplain de Stogumber, James Paul as the Archbishop of Rheims, Christopher Randolph as Brother Martin Ladvenu, John Rensenhous as Dunois, William Rhys as the Bishop of Beauvais, Ronald Wendschuh as The Inquisitor, Steven Rodriguez as Robert de Baudricourt, Anthony Weaver as the Captain La Hire, and Craig Wroe as Bertrand de Poulengey. All deserve praise for their performances.

I might also mention that we have twelve of our own Conservatory students in small but important roles in the professional production. They are deserved of praise as well. They are Christopher Ross Chell, Elaine Ellis, Spencer Humm, Lantz Harshbarger, Brannon Loomis, Danny McCarthy, Patrick Morgan, Camara Nicholes, Jeffrey Sams, Nathaniel Sanders, William Walden, and Greg Werstler.

This script for the play is actually an unproduced screenplay which was revised and edited by director William Woodman and Associate Artistic Director Susan Gregg. It is not quite as long as the original stage version, but nothing of importance was cut. It includes an epilogue which puts things into perspective for the audience. Now I know that the epilogue is meant to be there because it makes a statement, but I didn't like it. To me, it seemed rather flippant about the heroism of Joan. Oh well, it is staged nicely though and provides a great deal of information about what happened to whom and when Joan was canonized by the church. (By the way, this happened in 1920, four hundred, eighty-nine years after her death in 1431.)

Scenic Designer John Ezell has a magnificent but simple set that allows the scenes to flow smoothly in transition. This was a problem in the original productions of the play in the past, but no difficulties are presented here. This was a tough job, I'm sure, because every scene of the play is in a different location. Ezell makes the audience member use his own imagination as to how they interpret what the setting should look like. Stairways, ropes, simple furniture, and three very realistic statues compose the set.

Dorothy L. Marshall's costumes are a good enough reason to go see the show. They are very lavish, and one can not get enough of just looking at them. Not only are they beautiful, but they are also true to the period. It is obvious that Marshall did a great deal of research so that every small detail could be perfect.

Max De Volder triumphs once again this season as Lighting Designer for *Saint Joan*. Earlier this season I praised him for his work on *Steel Magnolia's* lighting. He keeps up the good work here as well. The set and the lighting combined sparks the audience's imagination afire to create an elegant, gothic cathedral, a dark riverbank, the inside of a magnificent castle, and the smoky tent of the Earl of Warwick among other settings.



**Katherine Leask as Joan of Arc and John Rensenhous as Dunois, Bastard of Orleans in *Saint Joan***  
photo courtesy of the Rep

As I have said, William Woodman combines all of these components as director. Woodman does a fine job with the revision of the script and the blocking of fairly small numbers of people on stage. I did find one problem with large numbers of people. As most all of you know, the Loretto-Hilton stage is a thrust stage. This means that the audience will be on three sides of the actor. I, myself, was on one of the sides up fairly close.

There were a few places in the play where there were more characters onstage than just the ones talking. What I mean is, there were about eight guards literally "standing guard" around the stage. One was standing right in front of me, as I'm sure others were standing in front of other audience members. This

caused me to not be able to see the action on the stage. I mean, I'm not Superman or anything! Oh well! Don't get me wrong. I enjoyed the play thoroughly.

If you delight in classical theatre, as I do, you are in for a great joy when watching this latest Rep production. If you are fascinated by the story of Joan of Arc, Shaw's *Saint Joan* is definitely your cup of tea. So don your armor and join the Rep's fine cast in the fifteenth century on the historical adventures of an heroic lady known as *Saint Joan*.

*Saint Joan* by George Bernard Shaw runs in the Loretto-Hilton theatre complex through March 10. Call 968-4288 for more details.

## True Facts About The Sophomore Cuts

**By Judith S. Carter  
Journal Staff Writer**

Emotions, rumors, and misinterpretations. These are the sources of the disagreements regarding the portfolio review and second year evaluations in the Art department.

Throughout the past few years the controversy regarding portfolio review

and sophomore cuts seem to appear in the *Journal*. Some students feel that the problem with this is not controversy, as stated in letters to the editor, but the fact that most of the upheaval is caused by people who do not have correct facts, listen to rumors, and/or allow emotions from some experience to totally alter the true picture of what "cuts" and reviews.

The misinterpretation can continue when a night student picks up the latest

issue of the *Journal*, sees the editorials and still has no idea about what "cuts" really are.

In order to help resolve the misconceptions about evaluations and reviews, one needs to read the Conservatory Handbook. Since many of the *Journal* readers do not have a copy at their disposal, the definition and requirements of evaluations as stated in the Conservatory Handbook, are as follows:

"EVALUATIONS. In the last week of the second semester of the second year, all members of the Second-Year of Conservatory Class who intend to continue on to the third and fourth years are required to audition and/or interview to allow the faculty to make a formal evaluation of the evidence of training.

Stage Managers will interview with the appropriate faculty, and will present their production books for evaluation. All can-

Continued page 11

## Ramos Explains El Salvadoran FMLN/FDR

by Thomas Crone  
Journal Editor

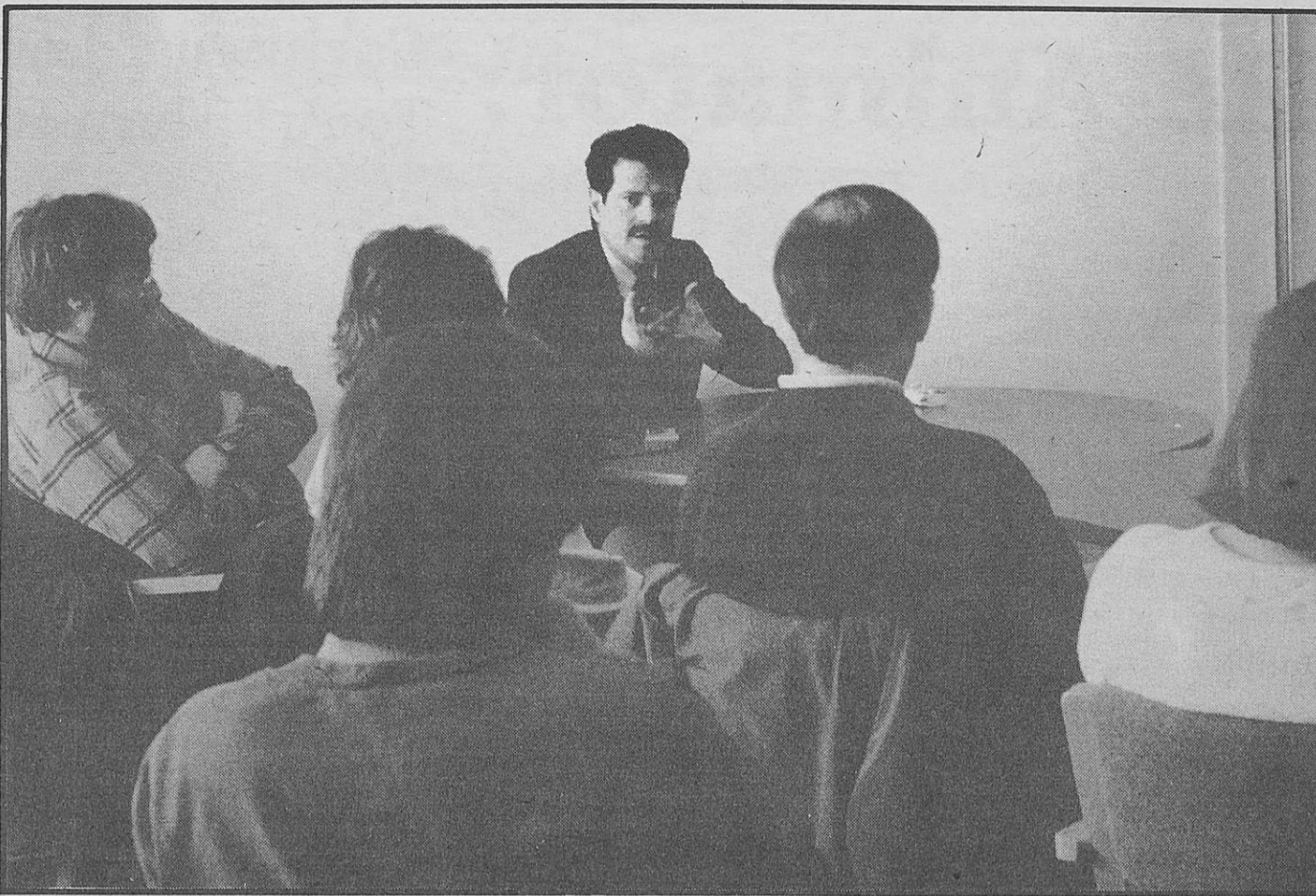
The political face of El Salvador is changing, and the side backed by the United States, namely the Jose Napoleon Duarte government, is going to be on the losing end.

This was the message brought to Webster University by Arnaldo Ramos, a member of the diplomatic corps of the Farabundo Marti National Liberation Front (FMLN) and Democratic Revolutionary Front (FDR), two organizations bent on removing the Duarte rule from El Salvador.

"The most beautiful thing we can tell you is we are on the offensive," Ramos said. "The (recent) peace proposal was brilliant, so much so, it left the State Department speechless for several days."

Ramos appeared at Webster last Friday, in two installments. A daytime seminar with students and faculty brought a turnout of about 30, while an evening message, sponsored by the Faculty Speaker's Committee, took place in the conference room of the Sverdrup Building and was open to the public.

Ramos touched on a number of subjects pertaining to El Salvador during the daytime session, including statistics from the civil war in that nation, which has been going on for some eight years.



El Salvadoran activist Arnaldo Ramos explained various subjects pertaining to that nation when he appeared in two different sessions last Friday.

photo by Suzedie Clement

According to Ramos, there is now a 70 percent unemployment rate in the rural areas, with 40- to 50 percent rates in the city areas. Not coincidentally social problems accompany these figures, with only

one in ten rural homes having running water, with somewhat higher percentages in the city.

"The present (U.S.) administration wants to maintain the level of U.S. domination as it exists today," Ramos insisted.

As that situation exists today, the "centrist" Duarte is dying of cancer, leaving open the possibility of a power vacuum open to either the FMLN-FDR, or to right-wing militants. The right-wingers held sway in the early '80s, the time period most known for the rise of death squads in that nation.

Those death squads were often tied to the former Presidential candidate Roberto D'Aubuisson. According to figures provided by Ramos, the period saw the deaths of 40,000 to 50,000 from 1980-84, "one of the worst genocides in history."

Surprisingly to some, this period also saw two national elections, both of which were won by Duarte, though he served officially only after the latter one, in 1984. It's this turbulent history of electoral politics that keeps the FMLN-FDR wary of the current system.

"You have to be off your mind, off your rocket to believe the oligarchy will carry out electoral reform," Ramos said, confusing his use of cliches.

However, his intent was clear. The current structure of the opposition movement is comprised of two separate forms. The FDR is a political organization which moves, relatively, within the system. The recent peace proposal was an example of the political activity carried on.

The active guerrilla insurgency group, the FMLN is the military arm of the operation, one that has on several occasions made significant attacks upon governmental strongholds.

The weaponry used by the official forces is usually of American origin. This is particularly true of the helicopter corps. But Ramos feels that the saturation point of U.S. funding has become reality.

"In the El Salvadoran budget, 50 percent is U.S. aid," Ramos said. "But right now, the El Salvadoran military has \$100 million that it cannot spend."

Ramos offered that because trained pilots and combatants are in such short supply, it would do little good for the government to continue buying weaponry which no one is capable of using.

Similarly, he said that the insurgency forces were now in the enviable position

of being able to take the offensive in the war, particularly in using ground-to-air missiles intended to stop the helicopters which are deadliest in the attacks upon the isolated villages where the FMLN is strongest.

In a similar vein, Ramos reported that five to seven percent of the army was now under the control of the rebels.

However, while military advances are reported, Ramos stated that the peace proposal was not given up for dead, despite the rejection by ARENA, the political coalition formerly headed by D'Aubuisson.

"Events are not happening in El Salvador, we are making them happen," Ramos contended. "If this peace proposal is rejected we will see the war heightened immeasurably."

The war itself, according to Ramos, is primarily intended to oust the oligarchy of the country, a small group of land-owners who retain the land and power in the country in a cyclical fashion.

"When we say 14 families, they get offended and say, 'We are 21!'," Ramos said.

Similarly the FMLN-FDR wishes to defeat the government and establish itself outside of the realm of the United States, a theme echoed several times by Ramos, during the daytime address, which was sponsored by the History/Political Science Club.

"The policies of the previous administration, Central America is where the U.S. policy suffered its worst debacle in the last eight years," Ramos said.

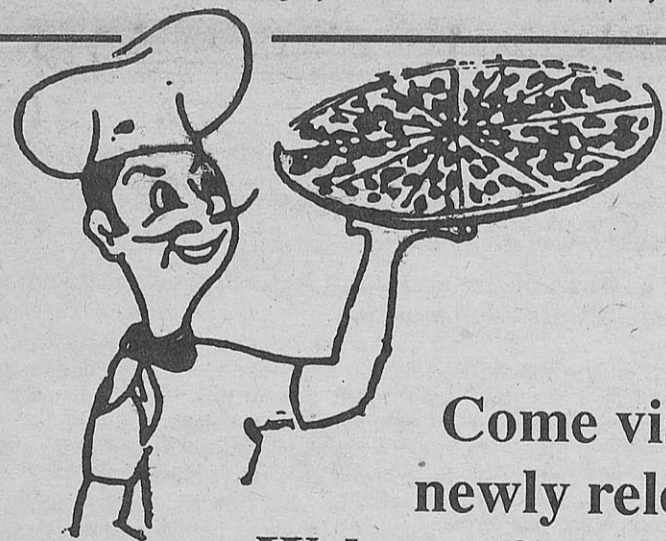
He added that the remaining feelings would have "the tumultuous force of a volcano".

But while addressing the mood of the general population, Ramos was quick to add that his groups was not a communist one, or one dedicated to eliminating democracy in the region.

"You cannot be a true democrat and an anti-communist at the same time," he said.

Ramos, who was brought to St. Louis with help from the Latin American Solidarity Committee, also explained his mission as part of the diplomatic corps.

"This crucial objective is to establish communication with North America," Ramos concluded. "It may sound very dramatic but the crisis has come to a head."



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# Re-Animator: Cartoonist Long Finds More To Art Than Roger Rabbit...

by Barbara Friedman  
Journal Staff Writer

In a world where success can be summed up on a dime store bumper sticker -- "He who dies with the most things, wins" -- Michael Long is enjoying the immaterial spoils of success.

Long, 33, is an independent animator and filmmaker. He is neither rich nor famous in the conventional sense. Yet he is content to lead a "starving artist's" existence, devoting time and talent to a craft he has pursued since childhood.

"One of the first films I remember making was a paody of the Civil War," Long said.

Long and his brother relied on an old wind-up camera and 8mm film. Their "set" was a backyard tent, their star a neighborhood playmate dressed in a cavalry uniform. When production was completed, the movie was shown in the Long family basement.

"We sold cookies during the movies to fund our next film," Long said. "I think we made 13 films total. Sometimes we finished them, sometimes we didn't. Depended on how many cookies we sold."

More recently, Long has taken up the art of animation.

Since its invention in 1915, cel animation has been the standard of the animation industry. It is the frame-by-frame filmmaking technique used to create Walt Disney classics and Saturday morning cartoons. The name derives from the clear sheets of acetate on which an artist's drawings are placed, called cels because they were originally made from celluloid.

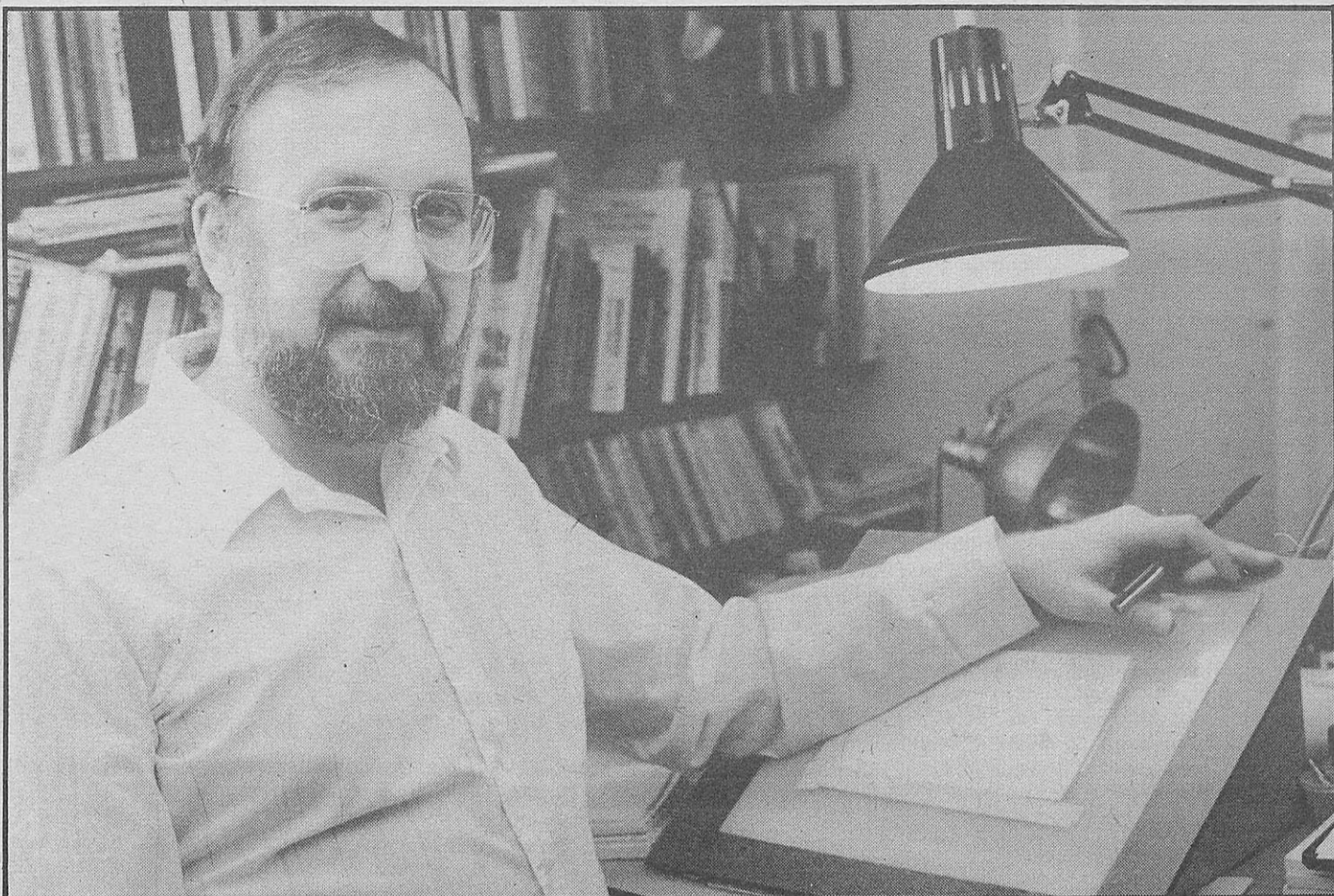
Creating an animated film is an arduous process. In the straight-ahead method Long uses, each cel must be painted individually and details much be precise. A brushstroke just slightly uneven sticks out like a sore thumb onscreen.

Once Long has completed his drawings, two frames of film are taken of each sketch. Then sound effects, music and voices are added and matched to each frame.

It takes about 12 drawings for every second of animation, Long said. That amounts to 360 drawings for just 30 seconds of film.

Although a single cel might appear on the screen for only a fraction of a second, it may take the artist hours to create it. Mistakes are costly, since the supplies are not cheap.

"Cels are fairly expensive," Long said.



Independent animator and filmmaker Michael Long created the animated opening for *Donnybrook*, among his other works in animation and short film.  
photo by Leon Algee

"I order them a thousand at a time, for about \$185."

The cels are shipped from Cartoon Colour Co., in Culver City, Calif., as is the paint Long uses, a viny acrylic copolymer. An eight-ounce bottle costs \$4.

"You can buy enough primary colors to do one (six-minute) film for about \$50," he said.

To subsidize the cost of filmmaking, independent artists like Long, rely primarily on grants.

"Making a profit is rare, unless you work commercially," Long said. "But I don't want to go into an office everyday and have it become a grind. I want to stay fresh."

In 1987, Long was commissioned by KETC, the local PBS station, to create the animated opening for the show, *Donnybrook*.

"For that project, I really had to work backwards," Long said. "They gave me

the sound first, and I created the animations around them."

Long's other work includes *Eyepeice*, a two-minute film created in 1981, demonstrating the effect of a character's thoughts on his environment.

Long also created a seven-minute animated introduction to Don Quixote, called *Follies*, and a short film in which an animated cigarette asks auditorium patrons not to smoke.

Despite the popularity of the movie, *Who Framed Roger Rabbit?*, Long has resisted state-of-the-art computer animation.

"Computers are useful for certain things, but it's still the person behind the camera or behind the brush who makes the film," Long said. "The characters I've seen so far seem to be saying 'Look what I can do,' rather than putting the emphasis on the story or development of characters."

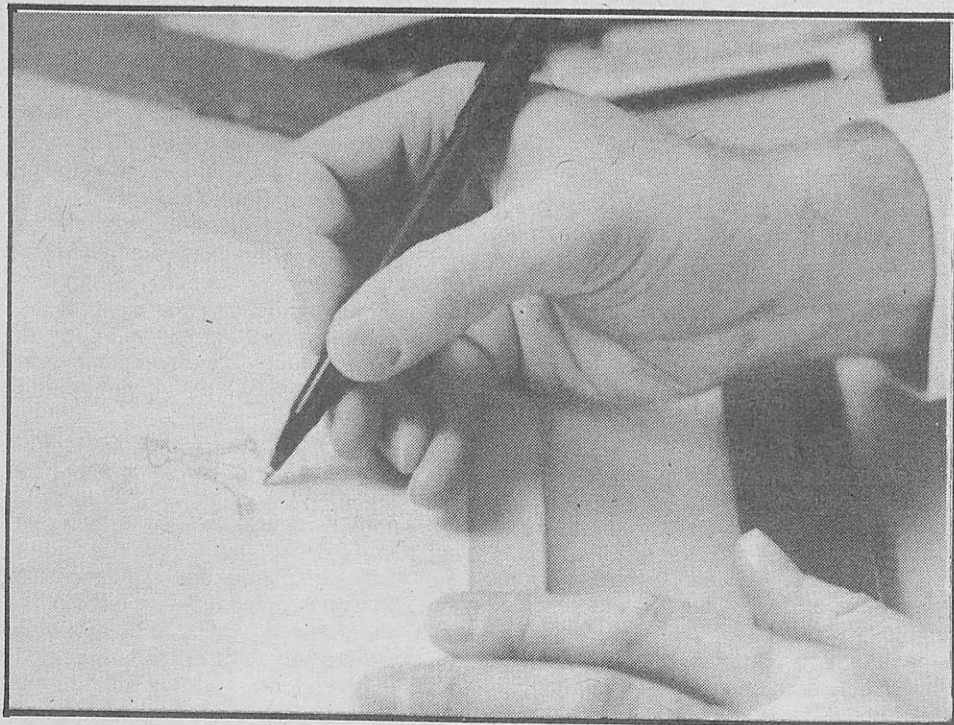
"In *Who Framed Roger Rabbit*, I enjoyed the technique of blending live action with cartoon animation, but I had trouble with the story. The idea behind something is more important than the technique, that's the problem I have with computers."

Long does not believe computer animation will replace the more traditional methods.

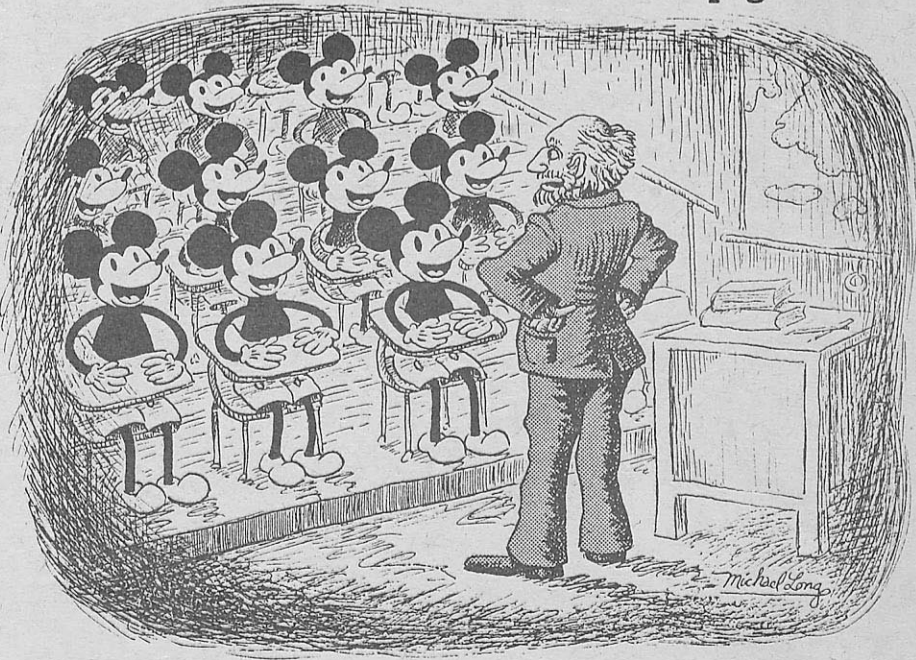
"(The use of computers) is taking animation to a higher degree, but it does not represent a quantum leap," he said. "Computers won't replace the work I do, unless they invent one that can conceive a film from beginning to end."

Long's work has received acclaim, despite the absence of bells and whistles.

John Ryan, who owns a local animation studio, attributes the recognition to Long's artistic style. Ryan and Long both participated in *Art in Motion: Animation*  
continued on page 11



It takes about 12 drawings for each second of animation, which means 360 drawings for 30 seconds.  
photo by Leon Algee



"I SUPPOSE YOU ALL THINK THIS IS A MICKEY MOUSE COURSE."

Long's cartoons have appeared in a number of regional publications including the San Francisco Bay Guardian.

## Media Messages Lift Attendance In 'Nam Class

By Lori A. Schmidt  
Journal Staff Writer

The list of movies depicting the United States' involvement in Vietnam seems endless: *Platoon*, *Apocalypse Now*, *Full Metal Jacket*, *Deer Hunter*, *The Rambo Series*, *A Rumor of War*, *The Green Berets* . . .

Each film paints a different picture of the war; *Rambo* sympathizes with the war effort. *Platoon* opposes it. But all share in furthering public awareness about the Vietnam War.

Daniel Hellinger instructs Multidisciplinary Approach: Vietnam War on Monday evenings. The class deals entirely with the conflict - from the beginning of financial support at the conclusion of WWII to the withdrawal of United States troops in the 1970s.

According to Hellinger, the class was also taught in the fall of 1987 and has proved to be a popular one here at Webster University.

He attributes the class' popularity to the attention the conflict has received by the media over the past few years.

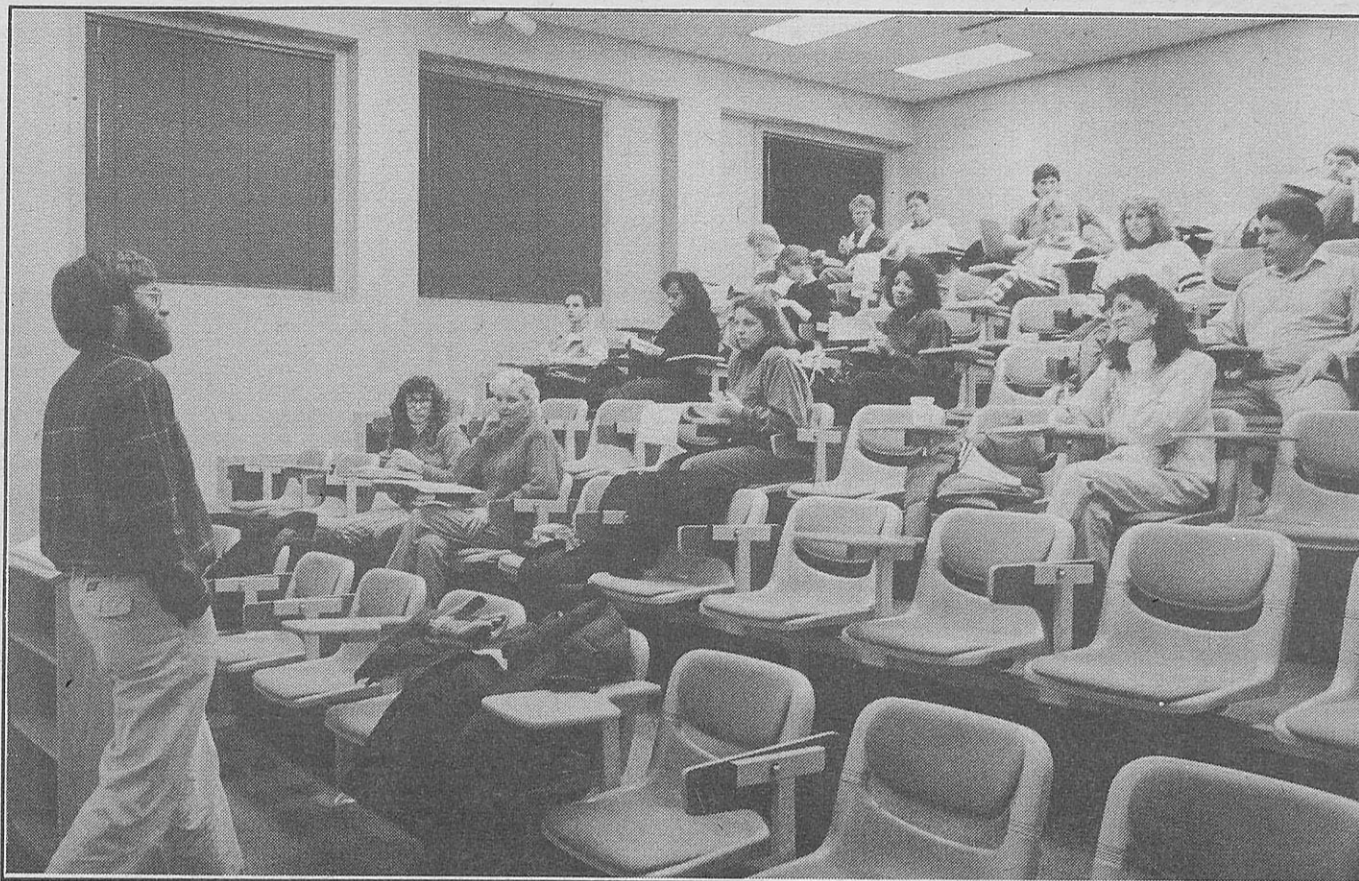
"I suppose part of the reason this class gets such a good response is because of all the culture concerning the war," he said. "The media certainly keeps the war visible through books, television shows and movies."

Another reason explained by Hellinger for the interest in his class is the current Central America crisis.

"The situation this country is in right now with Central America is very similar to what happened with Vietnam," he said. "I am sure a lot of students are interested in our involvement there and hope that by learning about Vietnam, they will understand the current situation."

Jesse Vermont, a junior majoring in political science, enrolled in Multidisciplinary Approach: Vietnam War for that reason.

"I see a lot of parallels between what is going on in Central America and our aid to the Contras and the Vietnam War," Vermont said. "I hope to gain a better knowledge of both of the situations."



Dan Hellinger teaches a course on the Vietnam War which has become increasingly popular due to movies and media attention on the subject.

photo by Suzedie Clement

Hellinger teaches with the intention of giving students a clear understanding of the different views surrounding the Vietnam War.

"During the class, I present both sides of the issue - the views opposing the war and the views favoring the war," Hellinger said. "In my classes, my students can pretty much tell what side I take on political issues, but I make sure they have the opportunity to express their own views."

According to the associate professor of history-political science, studying the war is a worthwhile effort because it explains many of the actions this country often takes.

"The Vietnam War is symbolic of this country's involvement in many other places throughout the world," he said. "Central America is just one example."

Although media attention towards the war and Central America plays a major role in stirring up interest about Vietnam, some students enrolled simply to learn more about a page in this nation's history.

"I have learned a lot about World War I and World War II in high school," said senior John Ferrara. "But not much was ever said about this war. I figured the class was a chance to learn more about it and why the issue has been avoided."

Margie Cass graduated from high school in 1969. Now a junior psychology major, Cass decided to take Hellinger's course in order to re-examine the era in which she grew up.

"At the time the war was happening, I was not very interested or involved," she said. "I really didn't care much about what our government was up to, but lately I have become more interested in what happened. This class was an opportunity to learn about everything I didn't pay attention to while growing up."

In addition to class discussions and lectures, the four-hour class includes films from the PBS series *Vietnam*.

## New C.S.A. Members Outline Plans For Semester

by Monica Walker  
Journal Staff Writer

Now that elections are over, the Council of Student Affairs is planning their agenda for the coming months.

The newly-elected members of CSA plan to play an integral part of the goal setting process, and the direction the CSA will follow.

The new members of CSA are Tim Anthony, Deborahann Rosenberg, Stewart Umfleet, and Tammy Johnson. Each new member sees a definite direction for the council.

Tim Anthony said he sees his involvement in CSA as a learning experience for himself, as well as an opportunity to address issues he feels are important.

"My goal is to make CSA more solid and organized. I'd like to see CSA steadily progress," Anthony said.

Since this is Anthony's first year on the council, he stated that he is looking forward to learning more when attending the first meeting, February 15.

Anthony is also a member of ABC (Association of Black Collegiates). He said that he is "there as a black person, will represent the needs of Black students, but will support the entire student body as well."

Among the issues Anthony would like to see addressed are the support of various campus activities, divestment propos-

als from South Africa, and minority affairs.

Deborahann Rosenberg will begin her second term as a member of CSA. Her primary hope is to get more student opinions involved in the student government process.

Rosenberg stressed the need for the entire student body to attend council meetings.

"No one shows up at meetings. Board members don't show up. I'd like to see that corrected," Rosenberg said.

Rosenberg sees student participation as important.

"No matter what anybody might believe," said Rosenberg, "CSA is here for the student body. Anyone can come and sit in on a meeting."

This is Stewart Umfleet's second year attending Webster, and his first year on the council.

His goal for the coming months is to hear more students' opinions where council matters are concerned.

"I'd like to bring an understanding of the average student to CSA, a fresh outlook," Umfleet said.

Other issues Umfleet would like to see addressed are class curriculum, and school policies.

He stated that he would like to "see higher level classes that hold more interest."

Concerning school policies, Umfleet said he felt that alcohol and party policies

should be modified.

Administration involvement in student government is something that concerns Umfleet. In his opinion, the administration should play a smaller role in the council.

"The administration should give the CSA a little more breathing room, treat the students more like adults," Umfleet said.

Tammy Johnson, also a new CSA

member, could not be reached for comment.

The issues these new members would like to see addressed are also seen as pertinent to Mark Govoni, Dean of Students.

Issues that will be addressed, according to Govoni, will be plans for the student activities complex, the continuation of the revision of the Constitution, and the party policy question.

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## Off Center



**New Order  
Technique  
Reviewed by  
Jackie Lindhurst**

When New Order released *Substance* in late 1987, it seemed as though no digital stone was left unturned. The album not only served as the definitive best-of for the band, but also took each song and extended it to its full potential. It was fast-paced, fully dance-oriented, and produced with an ear for every electronic device available. It almost seems as though New Order had conquered the technopop realm, leaving nowhere else to turn now, except for an oblivion of over-produced, mediocre digital dribble.

Wrong. With the success of *Substance* hanging over the heads, New Order took their sound down a peg and ended up with their latest venture, *Technique*. *Technique* takes their music back to where they started, back to the sound that dominates earlier albums like *Power, Corruption and Lies*. It's a more grassroots mode that still relies heavily on the computerized drums and rhythms, yet employs a great deal of acoustical work. So rather than hyping up their music until it sounds like Star Wars, New Order has stepped back a bit, offering a happy middle-ground for their wide spectrum of styles.

This flexibility is evident after hearing only two or three songs. The opening track (and current club hit), "Fine Time",

kicks in wholeheartedly with a rage of electronic drums and synthesizers, interrupted by an occasional breathy yelp of "you're much too young... to mess around with me." By this opening example, one would expect the rest of the album to follow in turn as a cavalcade of empty-headed disco. But New Order's purpose on *Technique* becomes clearer with each song that follows. The second cut, "All the Way", sound almost *underproduced* by comparison, virtually void of anything that sounds even halfway digital. Bass, drums, and lot of acoustic guitar seems to be the only necessary elements to construct this light-hearted tune about growing up.

The rest of the album goes full circle from there, offering not only the extreme ends of New Order's stylistic capabilities, but more importantly, a pleasant mixture in between. "Love Less", "Dream Attack", and "Guilty Partner" all flow easily with the mixture of styles, and the thoughtful "Run" proves how much the band has grown lyrically: "So what's the use in complaining/ When you've got what you don't need/ Anyone would think you were heart-dumb too/ What do you want me to believe?"

OK, so the lyrics are nothing spectacular, but they're simple and happy, and they serve their purpose fully. *Technique* is not a profound album by any means, and rightfully so; the focus isn't heavy-handed lamenting or self-righteous social commentary, but an exercise in stylistic diversification.

So it really is an album about technique, and all the things New Order can do with it. The best praise one can offer this band is that they never do *sound* like anyone except themselves, and they do so without getting stuck in the rut of slapping out the same recycled thing over and over. Their sound is so diverse that they could go in any direction, still maintaining their identity, and continuing to produce consistently interesting, tastefully produced music. I'm dying to see what's next.

## Next Picture Show



**Dangerous Liaisons  
Reviewed by  
Michael Curan**

*Dangerous Liaisons*, a film set in 18th century France, gives us a glimpse of the past as no history teacher has ever explained it before, at least not to me. The sexual promiscuity involved here is so well paralleled to modern day that it's shocking to the viewer who has learned to remember this period in terms of white powdered wigs and guillotines.

Director Stephen Frears who also made *My Sweet Laundrette*, *Sammy and Rosie Get Laid*, and *Prick Up Your Ears*, brings yet another film of superior wit to public attention. This time, thought, with a more "Hollywood" cast and a story that has more than stood the test of time.

Originally a novel entitled *Les Liaisons Dangereuses* by Choderlos de Laclos in 1782 and later made in to a stage version by Christopher Hampton, the film maintains the charms of the period and becomes the sex farce of the season. It is an ingenious use of language, exploring and stretching the idea of "sexual innuendos" to no visible end.

Glenn Close (*The Natural*, *Fatal Attraction*), raises eyebrows in yet another fantastic, yet not so psychopathic role, as the Marquise de Merteuil, a stylish aristocrat who takes pleasure in cunning ploys that interfere with society life. A very dominant role, perfect for Close, who

has all of the poise and charm imaginable with a strong undercurrent of experienced sexuality. With *Fatal Attraction* behind her and the existing reputation she now has to live up to, she accomplishes the supreme feat of outdoing herself. With one glance, she says more than the average actress can convey in ten minutes of monologue. And when she opens her mouth it's like a spitfire of gracious insults and sophisticatedly formal obscenities.

John Malkovich plays her male counterpart with an abundance of sex drive and a powerful will. His pretended patience clashes with his exuberant physical need as he withstands the virtuous nature of the woman he pursues.

She is the Madame de Tourvel (Michelle Pfeiffer of *Witches of Eastwick* and *Tequila Sunrise*), a proper Catholic woman with all the beauty and bridled passion that anyone could possibly contain. Close bets Malkovich a night of passion that he can't sleep with Pfeiffer, who is conveniently boarding at his aunt's home. While Pfeiffer seems merely functional in her role, Malkovich is a turbulent master of his.

What results is a tragic love story and a dubious intermingling of lovers. You're never sure who is currently messing with whom, which makes the movie compelling. Adding to the sarcasm of the picture, Swozie Kurtz (*Hello Again*) has a small part as Close's sister that is especially neat.

The formalities of the 18th century add a charming twist to the adventures of the characters and their sexual arena. Likewise, the idea that such happenings are still occurring today, lend truth to the old saying that history repeats itself.

*Dangerous Liaisons* has the distinct quality of being unique without putting any added burdens on the viewer. It's easy to watch and the acting is very good. Intelligent humor mixed with a constantly fast pace makes the film truly fascinating.

## Living Colour Provides Vivid Show To Mixed Audience

by Dave Simon  
Music Editor

Living Colour is not the first all black group to rip down the walls that separated white and black music. What makes Living Colour so unique is that they have achieved the commercial success that other black rock bands have yet to achieve.

Living Colour made their long awaited debut appearance in St. Louis on February 6 at Mississippi Nights, being the first black group to be sponsored by KSHE 95.

Just one glance at the crowd and it was apparent that Living Colour was crossing into waters that few groups are able to reach. Rocking out, side by side, were head bangers, punk rockers, b-boys, and all sorts of rock and roll animals.

Living Colour's debut LP, *Vivid*, which has just gone gold, dominated the group's set. All four members of the group were able to show off their musical chops as they put their songs through a workout that few rock musicians would be able to handle. Many of the songs they performed from their LP contained added sections that gave new life to the songs.

The crowd seemed to focus on the band's guitarist, Vernon Reid, and lead vocalist, Corey Glover.

Reid has been compared with the likes of Jimi Hendrix and Jimmy Page. His guitar prowess left no doubt that Reid has reached the ranks of these great masters.

Reid led the group, with a vicious assault, through Led Zeppelin country, expanded the horizons of punk rock, while making plenty of room for some house shaking funk.

Glover, who sounds like a much more soulful Terrance Trent Darby singing in the church choir, is probably one of the greatest entertainers in rock.

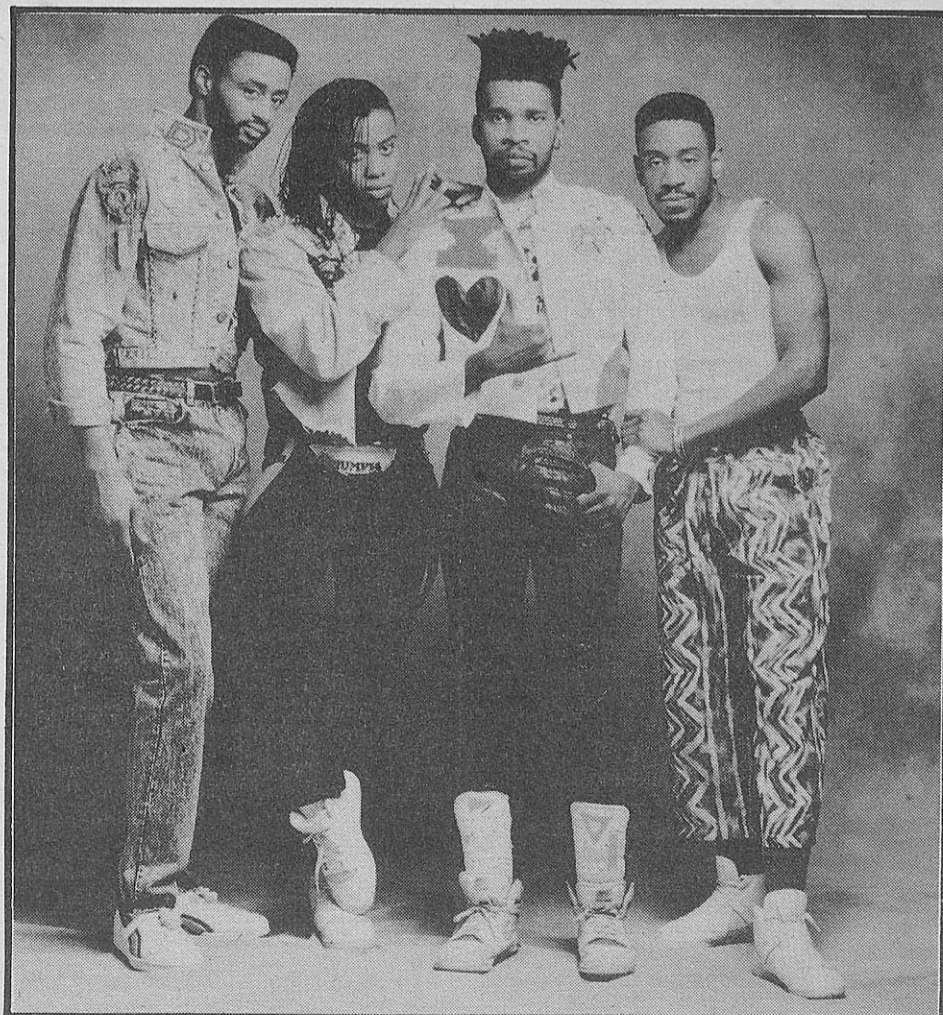
Looking mighty sporty in a surfer's wet suit and long braided hair, Glover maintained the audiences full attention with his powerful vocals and exuberant stage show. His frequent tribal head banging dance seemed to excite the heavy metal crowd, as they banged their heads until their brains turned to jello.

Bassist Muzz Skillings and drummer Will Calhoun really opened up their playing as compared to the simple but solid playing on the album.

Skillings stuck to a much funkier style of bass playing, while Calhoun used his entire drum set to keep the energy flowing.

Living Colour ended the evening with some fine covers of the Clash, Tracey Chapman, and one of their obvious influences, the Bad Brains. They even sampled some hip hop and rapped over it while it was playing over the P.A.

At the rate that Living Colour is moving, they could become one of the most popular bands in the country. This of course means that their days of playing the club circuit could soon be over.



Muzz Skillings, Corey Glover, Vernon Reid and Will Calhoun(L-R) make up Living Colour, appeared Feb. 6 at Mississippi Nights.

## Student Apartheid Group Set For Spring Agenda

by Thomas Crone  
Journal Editor

Still a relatively new group on campus, Students Acting Against Apartheid (SAAA) are gearing up for their first full semester as a recognized organization at Webster.

The association is currently planning a number of activities for the spring semester according to its newly elected president, Matt Tauber.

"We've offered our assistance to the administration in whatever research or investigation on divestment that they need," Tauber said.

That investigation would concern finding out exactly which corporations the university does business with, and

whether they would qualify as divestment targets. There has been, according to Tauber, little action on the negotiating front since last semester.

In information released by the the Administration last year, Webster has business interests with companies with monetary amounts coming to a total figure of \$562,341, or six percent of total university investments.

The issue was primarily brought to the fore by the Association of Black Collegians (ABC) ten-point proposal to the Administration and Board of Trustees, which was offered in late September. The first agenda item on that list was divestment.

The springing forth of SAAA came

soon thereafter. Tauber, a freshman, was able to secure enough signatures to achieve approval by the Council on Student Affairs (CSA) late last semester.

Now that the organization is set, about 50 members have joined the group, including faculty and students.

"It's primarily dorm students right now," Tauber stated. "Word of mouth has not gone as fast as I would've liked. Hopefully, the armbands will get people talking and get commuters involved."

Those armbands will be the literal, and symbolic, kickoff to SAAA activities this semester. On Monday, the group will be distributing red armbands and informational fliers.

Though the armbands will be worn on campus, Tauber said they are not intended to boycott the school's divestment policy, but rather a protest on apartheid in general.

The second activity this spring will be a student performance of *Cloud 9* for the benefit of SAAA. Following the play will be a discussion of apartheid, intended to raise awareness of what students can do to affect change. The date for this special performance has not yet been fixed.

The third activity, also as yet unscheduled, will be an Apartheid Awareness Day, with a variety of entertainment and information.

"We'll have films, guest lecturers, musical performers from South Africa, or at least have music from South Africa performed."

And until the Webster campus is divested Tauber feels that reaching out to other institutions is premature.

"I don't want to go to any other schools until we're a campus that's divested," Tauber said.

A step in achieving that goal was recently electing officers. In addition to Tauber the officers are Janet Tinsley, vice-president; Renee Pitel, treasurer;

and Christine Hegel and Julia Smiley, in charge of public relations and correspondence.

This seeming formality also is helping the SAAA achieve its own identity, rather than just being seen as an extension of the ABC, or the Black Resource Office (BRO).

"We let them use our books on apartheid, our phone, and that's basically it," said Donnel Smith, ABC president and manager of the BRO. "If there's anything we can help them with, we do."

"The BRO has been very helpful with loaning supplies, using the phone and such," Tauber added.

**'Ideally I'd like to see a plan for divestment designed by the end of the year.'**

--Tauber

Meetings are currently held at 4:30 and 11 p.m., on Thursdays in Loretto Hall's Pink Room. A special meeting will be held on Thursday, February 16, with the meeting to be the cafeteria at high noon.

The SAAA is also planning to bring its agenda before the next Board of Trustees meeting, tentatively scheduled for early to mid-March.

"Ideally, I'd like to see a plan for divestment designed by the end of the year," Tauber said, addressing the original ABC target date of January, 1989.

"I don't think any actual removal of funds will happen now," Tauber surmised, "but I'd like to see the school have a plan for action."

### Cuts from page 6

didates will be discussed and voted upon by the Chairman and the appropriate faculty.

Each semester Designers and Technicians will present portfolios to the faculty for placement. All will be discussed and voted upon by the chairman and the design and Technical Faculty.

At the end of the second year, the portfolio presentation will include an interview for admission into the appropriate area of emphasis."

(For additional information about guidelines see additional chart)

**"It's scary as hell, but I think it's a good idea!"**

Ian Schmueck

These qualifications sound tough to the incoming freshman, but as the months and years go by the students become enlightened to their challenges and what is expected of them.

The views about sophomore "cuts" differ from student to student. Some think it is a good idea, others think it is not needed, and some don't even think it is a challenge.

### Long from page 8

'86, part of Webster University's film series.

"He uses a technique reminiscent of *New Yorker* cartoons," Ryan said. "It has a sophisticated look, with simple styling. The style lends longevity, it's playful, with a lot of his own personality in it."

In 1982, *Eyepiece* garnered first place awards for animation and soundtrack from the International Association of Animated Filmmakers. It also received a merit award from the Athens International Film and Video Festival, and appeared on Home Box Office between movies.

*Follies* won a Director's Choice award at Vanderbilt's Sinking Creek Film Festival in 1984. At the same time, Long received a \$3,000 grant from the Southwest Alternative Media Project. Long is using the money to complete *Door-to-Door*, an animated film about the misadventures of a traveling salesman.

In addition to filmmaking, Long has tried his hand at cartoon art. His style, which utilizes plenty of puns, is reminiscent of Gary Larson, creator of *The Far Side*.

"I like Gary Larson, but I don't try to

"I think it's scary as hell, but I think it's a good idea." Ian Schmueck, Regional Theater major.

To say it isn't a challenge, to most theater students, would be as much an insult as slapping them with a glove.

"Yes it is stressful. But if you can't cope with you don't need to be here," said Catherine Provost, Stage Management Major.

As any writer knows people will make their own decision about an article, as many will do about this one. But hopefully many of the opinions made from this article will be based on facts learned.

#### Acting Presentation Guidelines:

**Requirements:** Scene, Shakespeare Monologue; one ballad, one up-tune (Musical Theater only)

**General:** It will be preformed in Stage three. Will have the week before exam week to prepare Music Theater Majors must provide their own accompanist for songs.

**What the Faculty will look for:** A sense of situation: Who, What, Where. Playing an action through relationship. The ability to affect someone else. Availability of instrument, responsiveness. Understanding of content. Ability to use objective, create conflict. Clarity and definition of moments. Clear character choices. Freedom from habitual patterns and tensions. And integration of voice, movement and acting work

consciously imitate him," Long said. "In fact the real inspiration for them came when I was sick with a fever. I started getting all these ideas in my head, and then I just drew them."

Long's work has been featured in several regional publications and won an award from the *San Francisco Bay Guardian* newspaper.

"I would've preferred a first place award since that was cash," Long said. "I got a gift certificate to an art store in San Francisco that I can't use, but that's okay."

Few of the awards Long has received as an independent filmmaker have been monetary, discouraging to others but not to Long.

"Society measures success in terms of income," he said. "Growing up with that idea when my income is next to nothing is difficult. But I know in my heart of hearts and bone of bones that's not how you measure success. I'm happy doing what I'm doing, I'm happy when I'm creating something."

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## Minimum Wage Debate Continues At Natl. Level

by Jon Lhommedieu  
Journal Staff Writer

At the end of last September, an effort to increase the minimum wage was killed in the senate by a Republican filibuster.

The measure would have increased the wage floor from its present \$3.35 an hour to \$4.55 an hour over three years.

Opponents of such legislation say that raising the wage only causes unemployment and costs the government too much money. Labor leaders claim that these allegations are out of proportion to reality.

Dr. Donald Westerfield, professor of Economics at Webster, says that "there would be a lot of layoffs. Jobs would be harder to find, but they would pay more."

Many conservatives agreed to a wage increase only if it could be coupled with a "training wage" amendment which would allow employers to pay only 80% of the minimum to employees in training.

"I think the training wage is a good idea because it would give the companies the opportunity to train the people to their liking," said Westerfield.

Many opponents of this idea said that this "training wage" would make it too easy for employers to simply hire someone for a 90 day period, pay them the sub-minimum wage, then fire them after the training period to make room for someone else and put through the same routine.

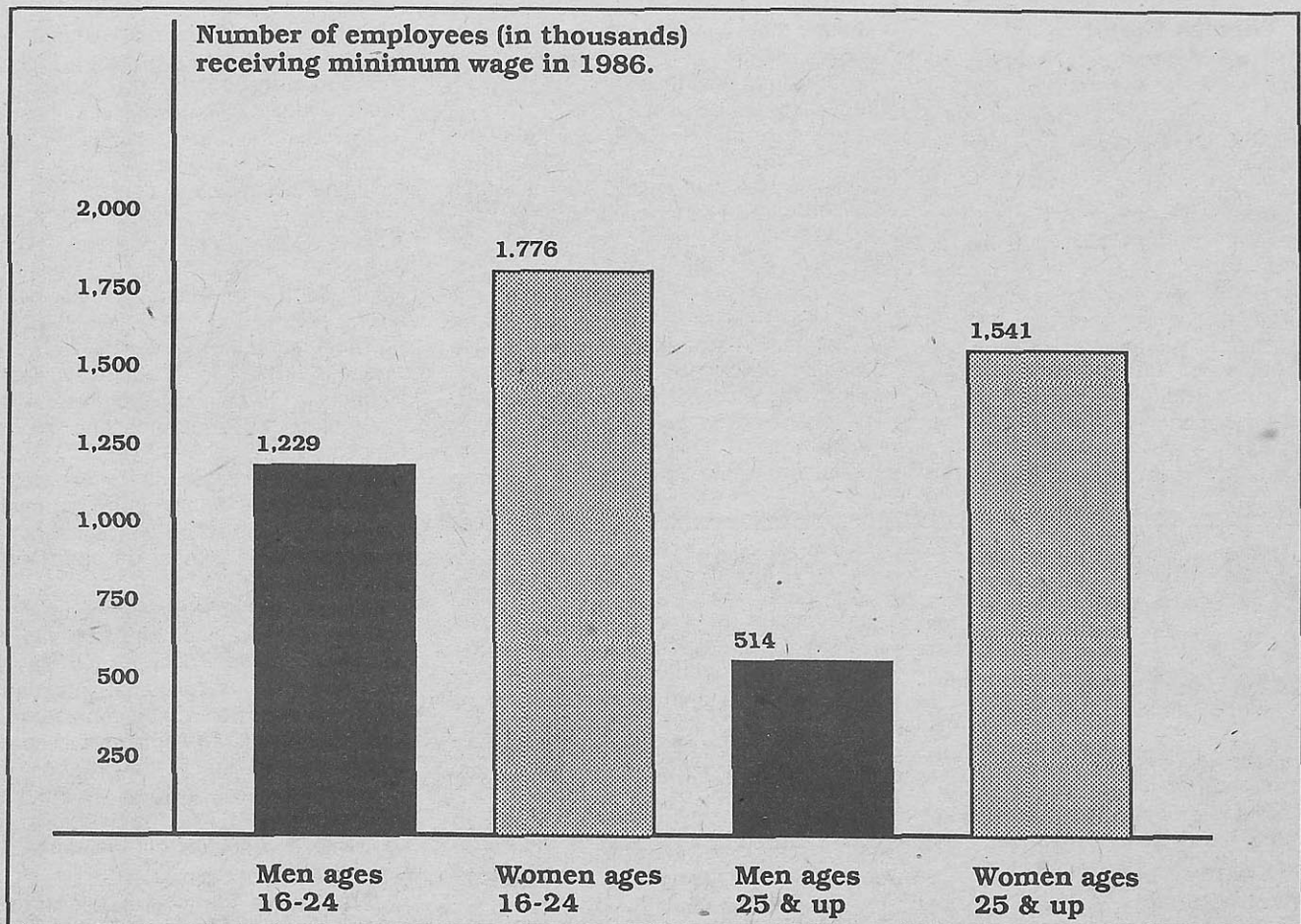
"I don't think employers could afford to do that because word would get around too quickly," said Westerfield. "Eventually it would be too difficult for companies to get good employees."

At present Labor Secretary Elizabeth Dole favors raising the minimum wage if it is coupled with some type of training wage.

Another idea that has been proposed is a two tier wage where teenagers could be paid a sub-minimum wage during summer jobs.

Chairman of the Senate Labor Committee, Sen. Edward Kennedy, is advocating a bill that would increase the minimum to \$4.55 an hour over three years. The wage would then be annually adjusted to 50 percent of the hourly average income. A similar bill has been introduced in the house.

Another argument that many oppo-



nents of a minimum wage increase share is that it would cost the government too much money. This cost, according to Westerfield, would come from such entitlement jobs as welfare.

The current minimum wage has not been increased since 1981. This is in part because former president Reagan attributed such raise increases to unemployment. However, the most recent bill, which was killed as a result of the filibuster, had the approval of President Bush (then Vice President), and senator (now Vice President) Dan Quayle.

Annual minimum wage income from working 40 hours per week, 52 weeks per year, comes to just under \$7,000. A worker would have to work 52 hours per week in order to clear \$9,044 annually, which is the official poverty level for a

family of 3, according to the Bureau of Labor Statistics.

However, most of the people who are working for the minimum wage are not the breadwinners of the family. A majority of the minimum wage earners are college students or teenagers who are looking for some extra spending money.

In 1981 7.8 million workers, about 15% of the hourly paid workers, were being paid at or below the minimum wage. However, in 1986 that number dropped to 3.5 million workers--about 8.8%.

According to figures compiled for 1986 by the Bureau of Labor Statistics, blacks and Hispanics are more likely to be earning the minimum wage than whites. Whites make up about 8.6 percent of those earning the minimum compared to

10 percent. White and Hispanic women are twice as likely as men of the same racial groups to be paid at or below the minimum. Black women are only half again as likely as black men to earn the minimum.

"Whether or not you think it's right, women traditionally assume the responsibility for taking care of the children," stated Westerfield. "Whereas men will go out and train for the more technical, and therefore higher-paying, jobs."

Of the more than 57.5 million hourly paid workers aged 16 and over, only 5,060,000 are earning the minimum; 1,744,000 are men (29,000 of which maintain families) and 3,317,000 are women (337,000 of which maintain families). Only 283,000 are husbands while 1,019,000 are wives.

## Black Rep Set To Produce Hailed West Memphis Mojo

The St. Louis Black Repertory Company will explore life in the rural south with its next production, West Memphis Mojo.

Written by noted playwright Martin Jones, Mojo focuses on the lives of three black men, who inhabit the small town setting of a storefront barbershop in 1955 West Memphis, Arkansas.

Filling one lonely corner of the the country storefront is a crate full of records and the dying dreams of Teddy, Elroi and Frank, three black men sharing a talent for music and a passion for fame.

"The play is about hope and what the lack or loss of hope does to people," said Rhonnie Washington, director of West Memphis Mojo and associate artistic director of the Black Repertory Theater.

The play draws on their desire to find an escape from the poor small town life that was both a home and a prison to many black men of the era.

Teddy (Roy Harris) plays the role of "big brother" protector and owner of the barber shop who is a shield and confidante for Elroi (Keith Douglas).

Teddy attempts to protect the younger hopeful who is sure of success, from the harsh realizations of the existing barriers

for struggling black musicians in the pre-Civil Rights era.

Frank, the resident cynic of the group, is disenchanted with the progress of blacks in society.

During the course of the play brings the three in contact with the white world through Maxine (Martha Teagle), a white woman with a penchant for rock and roll and black musicians.

Washington said, "In more than one way the music in West Memphis Mojo is part of the hope, the dream. Some dream of success in music. Some take solace in music as they live from day to day."

The shattered dreams and continued hopes of the characters illustrates the fact that "...music soothes the soul in a way that nothing else can."

West Memphis Mojo will play the 23 Street Theater February 16 through March 12. Show times are 8 p.m. Thursdays, Fridays and Saturdays, and 2:30 p.m. on Sundays.

Tickets for reserved seats are \$15, \$10 for general admission, \$8 for students and \$7 for children under the age of 13 and senior citizens. Call 231-3706 for more ticket information.

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# Left Bank Books

## "The Little Bookstore That Could"

by Thomas Crone  
Journal Editor

Buying used books in St. Louis can, at times, be hazardous to one's health, albeit profitable in terms of what one can find.

For instance, try to find a copy of Abbie Hoffman's aptly titled *Steal This Book* in St. Louis. The first thing to chase from your mind is that you can go to the mall for a copy. No chance.

But that still leaves you without the book. There are a few alternatives, for instance Paul's Books in the Loop, along with old standbys like A Collector's Bookshop or 20th Century Ephemera, with its looming walls of books of all kinds staring down from rather formidable heights.

**'The store was opened in 1969 by a group of people, most of them activists, some of them grad students at Wash. U.'**

**--Kleindienst**

However, the chances are greatest that one single trip to Left Bank Books, located at the corner of Euclid and McPherson, might be the ticket. Used books are located in the basement, but unlike most places, they're in tidy rows, clearly labelled and priced incredibly.

This attitude of offering low-cost books is a throwback to the days of old, when Left Bank was still in University City, and operated by a collective.

The initial thought of Left Bank was to offer a difference for book shoppers, according to current co-owner Kris Kleindienst.

"The store was opened in 1969 by a group of people, most of them activists, some of them grad students at Wash. U.," Kleindienst said. "They intended to open a bookstore with more political titles. There was no capital at all, with a lot of the books being contributions."

That initial group of owners stayed with the business until 1975, when the ownership shifted to a pair of brothers, Bob and Steve Zeffert, who retained



Left Bank Books is a favorite stop off for visitors and residents of the Central West End.  
photo by Suzedie Clement

much of the original idealism of the earlier incarnation of the shop.

And in the early days, the progressive attitudes of the books applied also to the way the store was run, which included the workers in the decisions of the daily management of the operation.

"Even now, everybody who's come in here to work has come here because it's an alternative factor in the community," Kleindienst said. "In the beginning we were kicking and screaming into the capitalistic world."

Again, the progressive view to management is a direct reflection on the types of books sold.

"We still have the image, and project the image as a politically progressive bookstore," Kleindienst added.

This attitude is particularly apparent in the used book section which houses the best collection, or at least most organized one, of '60s progressive and radical literature.

For instance, a recent trip to the shop could find *The University Crisis Reader*, *The University and Revolution*, Jerry Rubin's infamous *Do It!*, and others with six books totalling under \$10. The fact that one can even find two copies of *Do It!* at the same bookshop is not one to be lost on potential customers. All that rhetoric for just \$1.29!

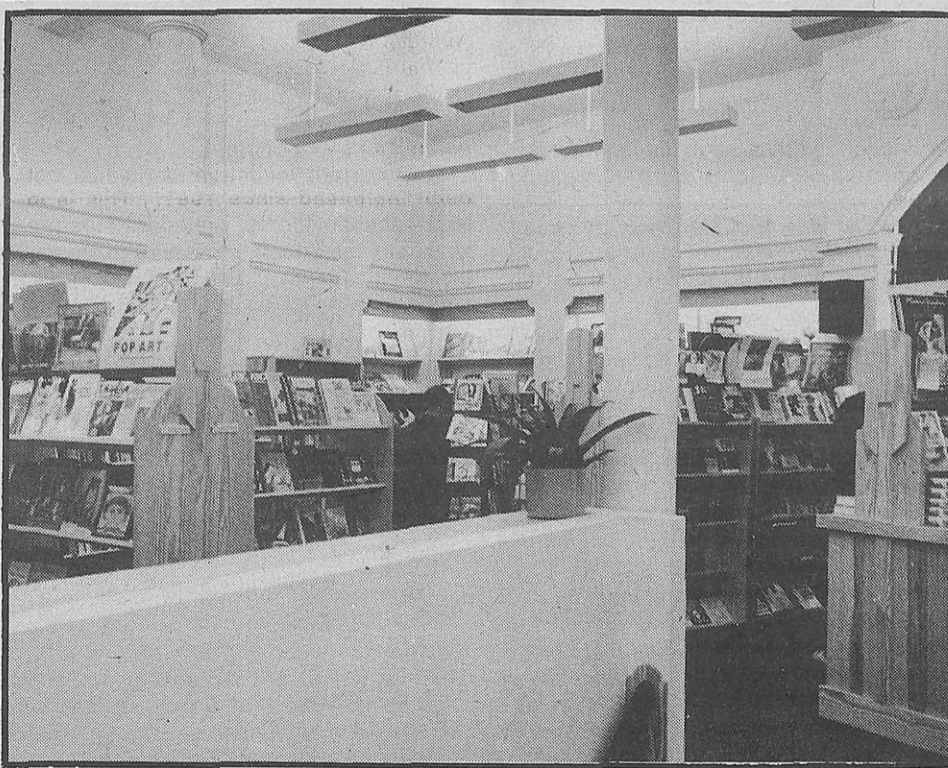
Similarly the new books reflect the attitudes of the current three owners, Kleindienst, Justin James, and Barry Liebman, all of whom were around in 1977 when the shop changed hands a second time.

At that time the three not only had little experience in the business end of the operation, but also little interest in mastering it. But their first foray in collective ownership was quite a success.

"We had no capital at all," Kleindienst recalled, "and we had to call customers to raise money to actually have enough to move."

That innovative approach led to \$5,000 being raised for the transfer of locations from the Loop to the current location. Initially the move was made because of the influx of Paul's Books and the building of the massive Washington University bookstore, which had previously been an afterthought of the administration there.

This competition forced the little bookstore to the location on Euclid, which at



Book lovers can browse for hours among the many selections at Left Bank Books.  
photo by Suzedie Clement

the time cost \$13,000 to completely outfit the store, minus the actual merchandise. Kleindienst estimated that the same building would now require \$150,000 to develop from scratch.

Similarly, the neighborhood has seen quite a change since that rather eclectic period of the mid-'70s.

"The Delmar Loop was in its down years, and in between its times of revival," Kleindienst said. "And this neighborhood was a lot more interesting, less high-powered. There were doll shops, antique shops..."

Now the area is so hip it hurts, with the traditional bourgeois air of most urban renaissance sites - techno jazz clubs, elite restaurants, all mixed in with the more earthy charm of the older neighborhood.

But inside the shop, the attitude is still that of a somewhat left-of-center shop. There are black, gay, non-sexist children's, and feminist sections. The periodicals are also in this vein with titles such as the *Guardian*, *In These Times*, and *Mother Jones*, and the like.

The service offered at the bookshop also exceeds that of the chain variety, with sales clerks willing to help out the occasionally confused customer. This type of service and fare allows Left Bank to compete with the majors in an indirect fashion.

"Our service is so far superior to that of a B. Dalton's. People come to us for a different reason - different books, different service," Kleindienst said. "I don't think we compete directly with them, and a lot of the best-seller, hard-copy books that sell their are only mentioned to us by customers."

So that lack of Judith Krantz is more than made up for by the variety within Left Bank. And as for competition against other small, progressive booksellers?

"Obviously we compete against one another, but we also help each other," Kleindienst said. "When a city can support more than one bookstore that's good for books."

And at the very least, Left Bank is good for books. Just don't step on the cat.

DANCE

February 25

The Webster University Council on Student Affairs hosts the third annual President's Ball, 8:30 p.m. to 1 a.m. in the cafeteria. Evening wear is required, Bob Kuban's Quintessence band will be featured. Cost is \$2 per person.

COCA and Dance St. Louis present the Mid America Dance Company, performing works by its dancers and Webster University choreographer Beckah Voigt.

Performance begins at 8 p.m., at theater of Contemporary Arts, 524 Trinity Ave. For more information, call 968-3770 or 725-6555.

EXHIBITS

February 17

An exhibition by Jack Canepa of "Mostly unseen works on and with paper" will run through Feb. 18 at the Cecille R. Hunt Gallery, Visual Arts Studio. Canepa is associate professor of art at Webster University.

Gallery hours are 10 a.m. to 4 p.m., Monday through Friday and weekends by appointment.

February 23

Webster University presents an exhibit of prints by Kenneth Kerslake, professor of art and head of the print-making program at the University of Florida, through March 24 in the Cecille R. Hunt Gallery, Visual Arts Studio.

An opening reception will be held Feb. 24 from 4 to 7 p.m. Admission is free. Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. For more information, call 968-7171.

FILMS

March 4

*Dutch: Recent Video Art from The Netherlands*, will be screened in the Winifred Moore Auditorium through March 5 at 8 p.m. Admission is \$3.

March 10

*Daddy Long Legs*, starring Jane Gaynor and Warner Baxter, and *Berkeley Square* with Leslie Howard, will be shown in the Winifred Moore Auditorium at 7:30 p.m. through March 11. Admission is \$3.

February 17

*Quilts in Women's Lives*, a film showing the work and biographies of women whose lives have been impacted by quilting will be shown 1:30 to 3:30 p.m., in the Lammert Building. Admission is free.

For more information, call 968-7171.

February 24

*John Huston and the Dubliners*, directed by Lilyan Stevenich, and "The Dead," directed by Huston, will

be shown through Feb. 26, 8 p.m. in Winifred Moore Auditorium. A Sunday matinee will be presented at 5 p.m. Admission is \$3.



G.M. Ford appeared in the cafeteria at Webster University on Feb. 8 to entertain students. photo by Leon Algee

*Crime and Punishment*, directed by Pierre Chenal, will be shown at the Winifred Moore Auditorium, 8 p.m., through Feb. 19. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

LECTURES

February 21

The Study in Europe Office presents an open information session from 7 to 9 p.m. in room 101 of the

B/T complex. Program includes information on each campus, the costs and finances of studying abroad and a question and answer session.

For more information, call 968-6988.

March 9

Janice Huff, KSDK meteorologist, will give a presentation on being a woman in meteorology, as part of Webster University's Women's History Month celebration. The talk is open to the public, and will be held in the Green Room of Maria Hall at 1 p.m.

MUSIC

March 3

Composer Anthony Davis' ensemble, Episteme, will perform several of Davis' compositions at 8 p.m., Sheldon Concert Hall, 3648 Washington Ave.

Tickets are \$12.50 each, and may be purchased by calling the Opera Theatre box office, 961-0644.

March 27

Pianist Daniel Schene will give a solo recital at 8 p.m. in the Winifred Moore Auditorium. Admission is \$1.

Schene is an assistant professor and director of keyboard studies at Webster University, and performs regularly as a recitalist, concert soloist and chamber musician.

POETRY

February 28

Webster University's Department of Literature and Language presents a poetry reading by Naomi Shihab Nye, 1:30 p.m. in room 2 of the Pearson House.

THEATRE

February 17

George Bernard Shaw's *Saint Joan*, the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.

For more information, call 968-4925.

CAPTAIN SALIVA

BY TODD JOHNSON

WELL! HERE WE ARE AGAIN! AND GOSH! YOU LOOK GOOD. YOU REALLY DO. I MEAN THAT IN A SINCERE-AND REAL WAY, EVEN THOUGH I DON'T KNOW WHO THE HECK YOU ARE! WHY - BECAUSE I'M TRYING TO WIN YOUR FORGIVENESS BY HANDING OUT SHALLOW COMPLIMENTS! HOW SORRY AM I? THIS SORRY. I AM SORRY THIS MUCH FOR NOT HAVING A SECOND INSTALLMENT OF "CAPTAIN SALIVA" READY FOR PUBLICATION THIS WEEK. I KNOW I WILL BE LOOKED DOWN UPON FOR THE REST OF THIS WEEK. BUT I'M GOING OUT ON A LIMB HERE TO LET YOU KNOW HOW SORRY I AM. GO AHEAD AND GET IN ME. LOOK HOW THIS MUCH. AND I THAT. REALLY.

TOM - CAN I KILL HIM? CAN I KILL HIM NOW?  
NO - WAIT UNTIL NEXT WEEK!

## Gorloks Shine in Victory Over Parks College, 109-77

by Patrick Elsner  
Sports Writer

If the Gorloks had their way, they'd play Parks College more often.

A stunning performance by the entire Gorlok squad led to a 109-77 victory over Parks College at Nerinx Hall High School Thursday night.

Several Gorloks, resting on a comfortable lead, let their true style show through with dazzling plays and fancy passes.

"We were feeling good about (the lead), so did some stuff we wouldn't normally do," said Eric Stack, Gorlok guard. "We were just having fun."

The Gorloks, the hardest-working team in Division III basketball, improved their record to 7-15. Parks College remains winless (0-19).

Leading at halftime 54-30, the Gorloks played like the Lakers of L.A.

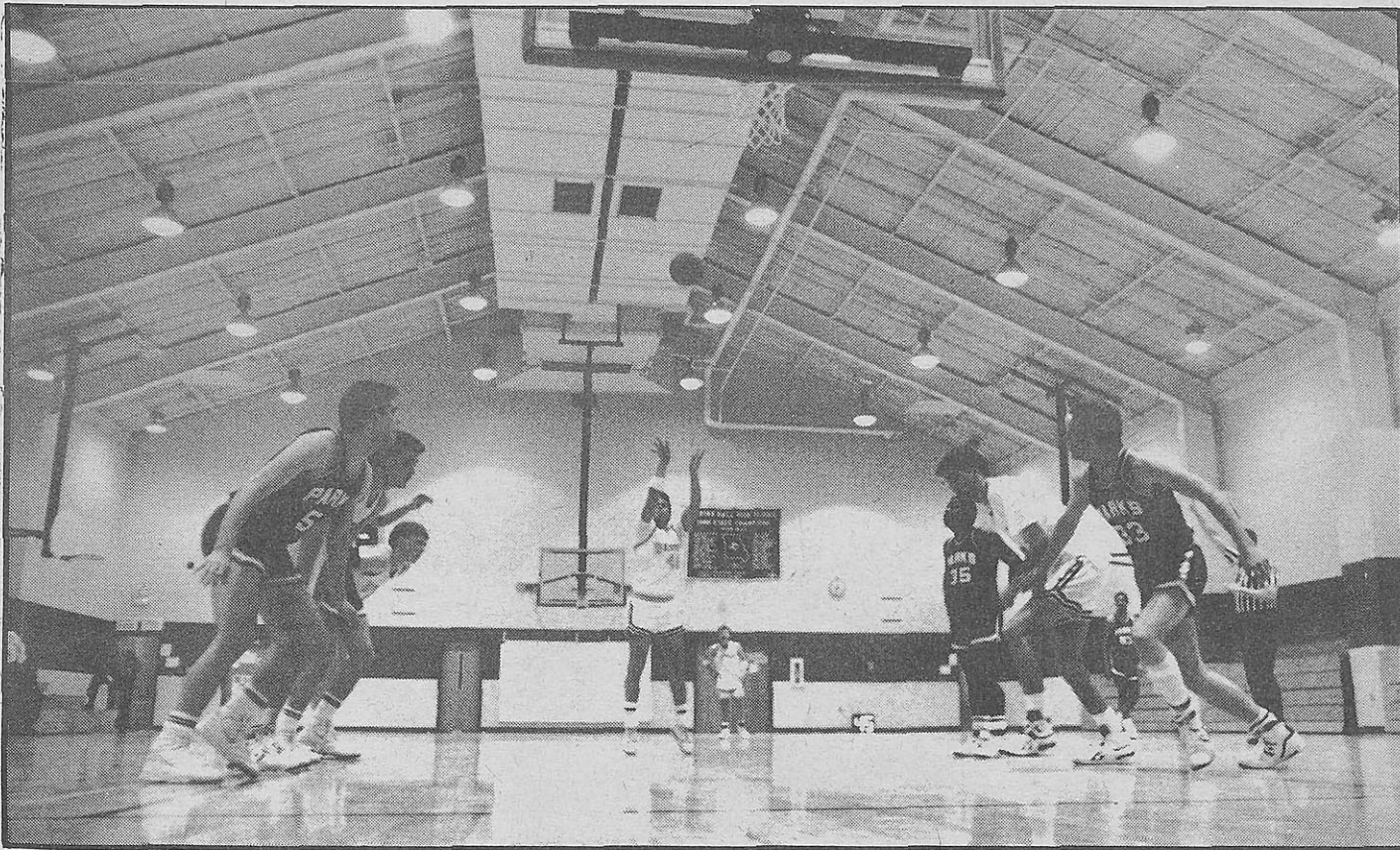
"We had a good lead and we were having fun," said Duane Thomas, Gorlok coach. "Everyone played and played well."

"We got a big lead early and just held on to beat them," said Thomas.

Parks College is suffering from losses due to injury. At least three key players have been sidelined throughout the season.

"They've had their injuries...and when you lose players it always hurts," said Thomas, who can relate to the scarcity of team members. The Gorloks have been playing with a slim roster all season long. Currently, seven is the lucky number for the Gorlok squad. Larry Grasso, who played soccer for Webster this past season, has joined the small fleet of sharpshooters.

"We needed a seventh man on the



Larry Grasso (# 42) puts one up at the charity stripe.

photo by John Koniak

roster just in case we got into foul trouble," said Thomas. "Larry has shown up for two games and has played well both times."

Stack shot for 21 points and led the team with seven assists. He felt the team handled Parks College well and that his

own performance had improved.

"I feel like I'm starting to shoot better," said Stack.

Thomas applauded Stack's efforts as a team player.

"Eric set up the big points for Dan (Thoman) and Sam (Farrar)," said

Thomas. "He had some big assists."

Sam Farrar continued to lead the Gorloks in points with 35. Dan Thoman and Paul Berra were tough on defense with 13 and 14 rebounds, respectively.

Farrar posted five three-pointers and Stack had three.

## Gorlok Profile: Surgery Almost Sidelines "Top Gun"

by Patrick Elsner  
Sports Writer

It's a good thing Sam Farrar's feet can wait.

"We thought at the beginning of the season we might lose Sam," said Duane Thomas, Gorlok coach. "He needed minor foot surgery, but luckily it could wait."

Farrar, who will have surgery on his feet following the basketball season, has made significant contributions to the team. "Having Sam on the team has been a big help," said Thomas.

Averaging about 22 points a game, Farrar is the Gorlok's top gun. "His forte is putting the ball in the basket," said Thomas. "However, Sam is probably most effective on the fastbreak"

The 6-foot, second year business student feels this season has been more productive for the team than the previous one. He attributes that to Thomas' laid-back approach to coaching.

"Duane is real easy-going," said Farrar. "He calmly tells you what's wrong and helps you correct it. Everyone likes Duane. I've learned a lot from him."

The attitude of the players is a plus for the team, Farrar thinks.

"We play because we want to play," he said. "There are no athletes on scholarships at Webster. We go out there for ourselves."

Farrar feels that lack of support on and off the court has hurt the Gorlok basketball program.

"We really need more players. You can't play effectively when you have seven against 10 or 15 guys. It would be great if we could sit on the bench for more than a minute," he said.

Farrar feels if the team would win more games, the fans might fill the stands.

"Sure, it helps to win games," he said.

"Actually, fan support has increased since last year. We'd be lucky to get five or 10 fans to watch us play. It's nice to see more people in the stands."

Because of his upcoming surgery, Farrar won't be playing baseball this season for the Gorloks as he planned. A graduate of John F. Hodge High School in St. James, Farrar is used to being called a tri-athlete. Along with baseball and basketball, golf is another sport Farrar has mastered. He usually shoots about six-over-par.

Farrar's involvement in sports doesn't end when he walks off the playing field. He has been asked to be a member of an athletic department advisory board.

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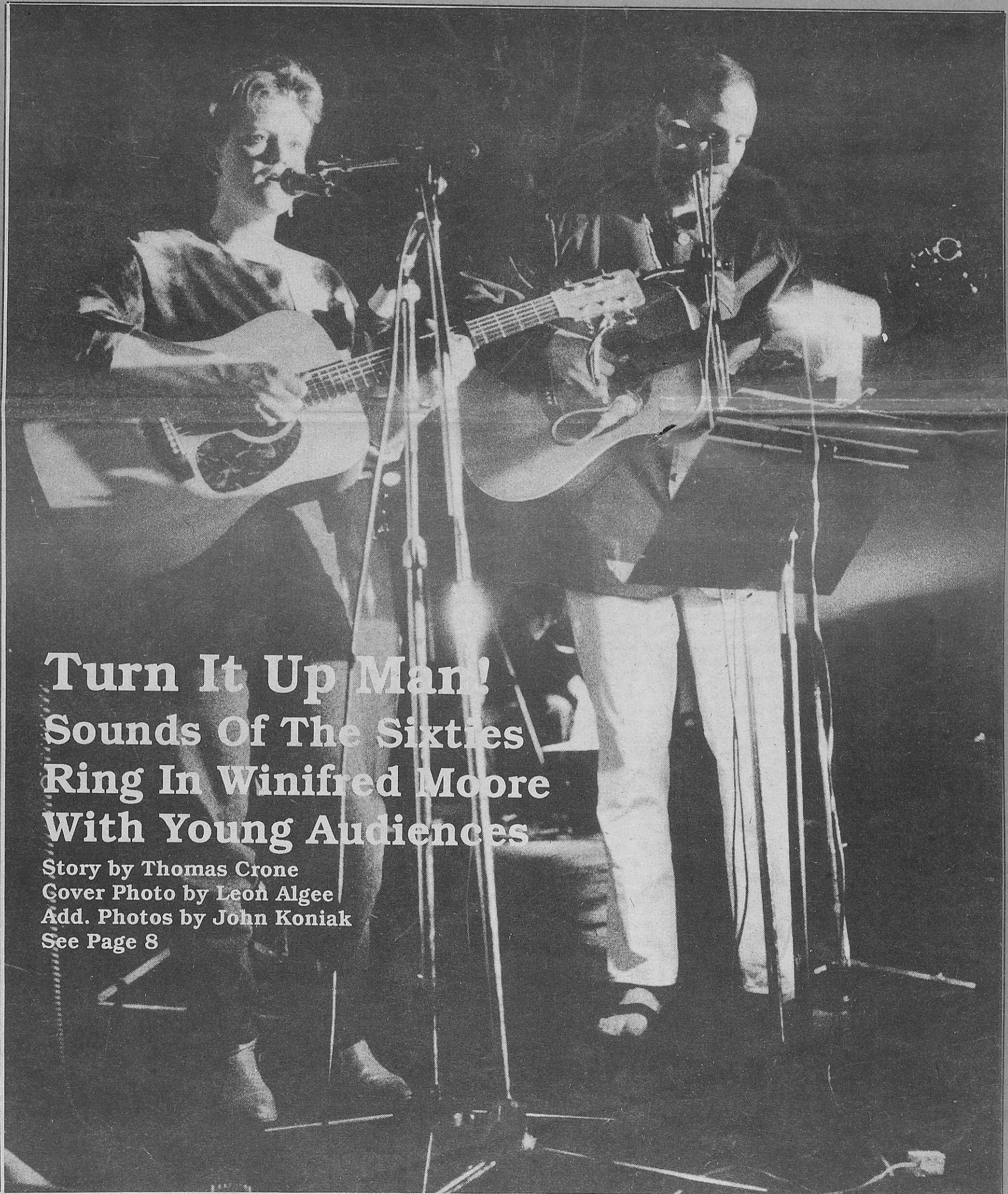
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# The Journal

Webster University's Student Newspaper  
February 23 - March 1      Volume 24 #6



**Turn It Up Man!**  
**Sounds Of The Sixties**  
**Ring In Winifred Moore**  
**With Young Audiences**

Story by Thomas Crone  
Cover Photo by Leon Algee  
Add. Photos by John Koniak  
See Page 8

## Social Action On The Rise

Throughout freshman year, new college students are usually exhilarated to find themselves a part of an environment that breeds intellectual thought. Universities are after all called the think-tank of American society.

However, if by your senior year, or perhaps if you are quick to be disillusioned, by your second, you find nothing but talk and ideological banter between friends among whom your ideas are safe, it is easy to become disgusted with the inactivity and with the so called system.

It's not too much to ask that the groups on campus be faithfully committed to more than just ideals. Action is something that has truly been missing from campus politics.

I should note that not all students are guilty of this. It has often been mentioned that the Association of Black Collegians has taken some very positive steps toward political movement.

Not only was the organization very effective in forming an agenda and applying it to an action oriented schedule, but they were willing and unafraid to present those ideas to the university policy makers. That is the ultimate goal.

The newly formed November Committee began its Peace campaign on campus this week and seems to be starting out on a very promising note.

The most promising aspect of this group is that it is free of the entanglements imminently faced with CSA affiliated organizations.

While undoubtedly having good intentions, the organization has become addicted to non-issues.

CSA's major role has, since my stay, revolved around social organizations. While these are an important part of college life, it's a naive and unforgivable oversight to expect nothing more substantial than volleyball sponsorships.

It's an insult to our political system to pass a thoughtless attempt at organization off as government. Likewise, it takes more than allocations to make a body representative of true political thought.

Shockwaves should have swept the school when CSA, upon first request, refused to touch the Association of Black Collegian's divestment proposal because it was, and I quote one council member, "too controversial."

The organization also faltered on sponsoring a forum on racial issues held on campus. Again too political.

This should not just upset those who are pro-proposal, but anyone who has an issue of relevance.

Students must realize that because CSA has been given the political clout to represent students to the administration, it is not a joke. The response to the ABC proposal should signify that the administration is ready for progress, no matter how forced. But the students must be ready first.

Enter the November Committee. Waiting for student government to heal itself could take a while, although the appearance of Clay Ware as president will undoubtedly be an asset, as the first meeting has already lead to a discussion of old, previously touchy subjects.

Journal Editor, Thomas Crone is as many have guessed involved in the organization. This should have no effect on the Journal as Mr. Crone has already made his political views clear through editorials. It must be stated, however, that the Journal is not the official shell of the NC as is rumored.

Although not a member, I am sympathetic to the groups goals. With the problems we face as a society there is no place for lapses in social concern. It's move now or never and I applaud the NC for choosing now.

As for CSA, the current members must decide its role. If the function of CSA is to be the university moneylender for fundraising activities, then fine, but call it as such. Do not insult the intelligence of the thinking community and waste their time with mock elections to entrust student concerns to "leaders" who fear politics like the plague. F.S.

## CSA Shows Signs O' Life

CSA season is upon us once again. With the official election of officers at last week's meeting, the true semester's Council on Student Affairs is ready to embark, hopefully with a new sense of direction and purpose - that of actively involving students in CSA activities, both social and socially-minded.

The following are a few musings on the start of the new CSA period.

**The Election** - The election of CSA this semester followed an altogether familiar refrain - no voters. And this time, the campaign itself lacked much enthusiasm. For instance, the candidates themselves did little advertising, particularly when compared to the paper drive of self-promotion carried on last fall.

The Journal has also typically carried the statements of intent of each candidate in the issue of the paper preceding the election. This year it was decided that this one forum of getting the word out would not be used. This is quite unfortunate. The use of the campus' only true student media outlet is healthy, and should not be turned aside.

**The Officers Election** - The election of officers last week showed healthy signs, as three candidates split votes for the position of CSA chair, while several more members ran for the remaining four officer's positions.

Competition of this sort is healthy and all the members seemed to have accepted the outcome very well. Each officer has had previous CSA experience, and this past activity should, ideally, serve the council very well.

**Attendance** - By the end of last

week's meeting 14 of the 15 members had dropped in. This type of attendance is rarely, if ever, seen at CSA, and while the officers election may have had something to do with it, it is hoped that this trend continue.

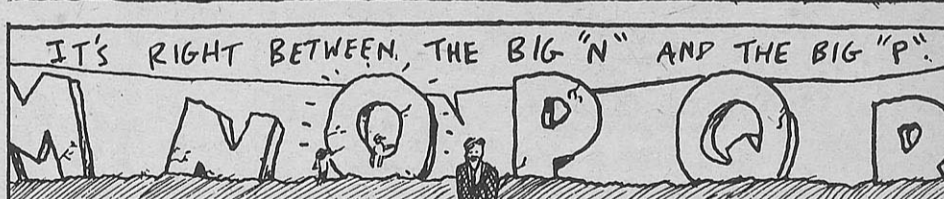
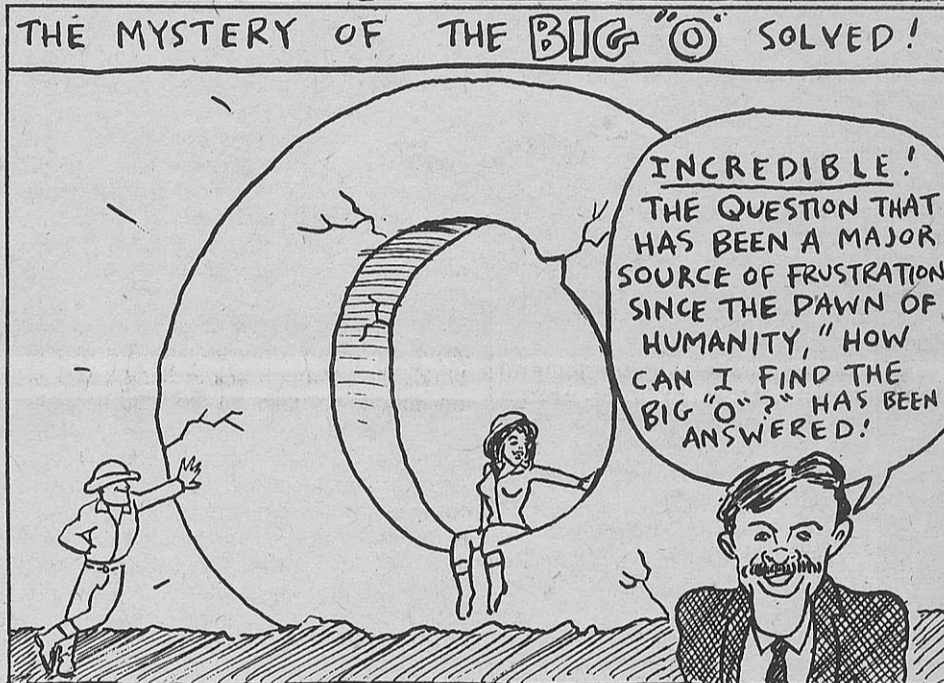
**Debate** - For the first time in many moons, the CSA let down its collective guard and flat-out debated a point without the restraints of time, agenda availability, etc. In this case, the debate centered around the President's Ball, and why student money was being used for a party supposedly geared toward "faculty interests".

Whatever the topic, this type of disagreement gives students faith that the official student government cares enough to take a stand. In past semester, issues like the ABC proposal (though not only it) have gone through a semester of tabling without ever getting resolved.

**Underlying Theory** - Some members of the CSA argue that they should not make political choices that the rest of the campus must live with. But since almost every member of the campus was not at the meeting, the only way anything can get done is for the members to vote. By accepting their seats, each council takes responsibility for voting in good conscience for the rest of the student body.

In short, the Journal wishes success upon this semester's CSA, and particularly to Clay Ware, Brandon Benton, Brad Graham, Kelly Murphy and Brady Umfleet, in addition to the rest of the group.

And this doesn't mean we won't be critical as some point. But for now... TC



**The Journal**  
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**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The Journal operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community. The Journal reserves the right to edit all contributed material.

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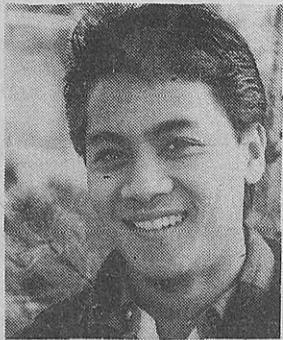
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## Reader's Ad



by Rommel Medrano  
Columnist

...so then she breaks out the gravity boots and whip cream and tells me to start...oh, I'm sorry, you caught me in mid-dream there for a moment. I'm just jokin' buds. I really don't think like that. People would even consider me relatively naive. As a matter of fact, up until a week ago, I thought S&M was a brand of generic brightly-colored-candy-shelled chocolate tid-bits. But naive is a far cry from being an appropriate or pertinent adjective for describing the acumen of your common Webster student.

When asked to quickly and concisely evaluate the Journal so far this semester, these willing and able boys and girls ate it up:

Chris Spence- business/management sophomore: "It's too liberal of reading for me but that's what you'd expect for a college campus, I guess."

Eric Stack- business/management sophomore: "Most of it is pretty good...they need more on sports, like one page instead of a few columns. They also need more student-oriented articles that keep student interest."

Mark David- media/communications senior: "I don't think it's thorough enough, yet I do think it's underrated by most people."

O'ouida Young- media relations senior: "It's a nice paper for the size of this school."

Larry Even- business/management and computer studies senior: "It's really structured well but the sports section needs more features. An athlete profile would be nice, for example."

Diane White- media sophomore: "If you were to compare it to other semesters, it's not as fun as before. Sure, they have comic strips still, but there aren't any lighter articles to enjoy...it's a little too serious. Also they dig for stuff that's not there."

Martina Dahm- literature teaching assistant: "I like the cover shots, especially the teacher profile on Tom Lang; also the movie reviews are helpful."

Bozkurt Aktuglu- graduate student in business: "It has changed a lot from last semester. There are different sections to make it look more attractive and make us want to read it. It keeps my interest."

"Electric" Mike Gilfone- music sophomore: "I really like it--they're on the ball. They have a good program and the topics covered as well as lay-out has improved. They do need to have a section for Webster bands and their gigs."

Louise Nichols- manager, Webster food services: "I haven't got to pick it up yet this semester, but I do have one complaint: I wanted to run an ad and no one has acted on it. As a whole, though, it's a good paper."

Tom Crone- Journal editor: "I think the photos and ads have improved remarkably in both quality and quantity. As for the editorial section..."

Well, I'm tired and I'm outta here. N'uf said.

## Letters:

## Top 10 Reasons to read the Journal:

- 10.) Weekly acts of heroism in Captain Saliva.
- 9.) The bright yellow insert looks pretty.
- 8.) For the Rommel column.
- 7.) For the cartoons.
- 6.) I need a new roll-up paper for my dog to fetch.
- 5.) To see what unqualified remarks T.C. made about one of the university clubs.
- 4.) I need something to check my oil.
- 3.) For the cartoons.
- 2.) To help me fall asleep when I'm suffering from insomnia.
- 1.) I needed something to put in my Hamster cage.

Thanks,  
John McCarthy  
#882980

## To the Editor:

The following resolution has been adopted by C.S.A.

The Council on Student Affairs of Webster University would like to make known that we support the call by the Association of Black Collegians for Divestment, the increased hiring of minority faculty, and the offering of more Black oriented courses.

The United Nations has mandated a world-wide boycott of companies that do business in South Africa and Namibia until equality is restored. CSA strongly urges our university to follow suit by divesting all monies that we invest in this racist society.

The United States of America is the most culturally diverse society in the world. It is through acknowledgement of our differences that we are able to grow and appreciate uniqueness. The absence of black faculty members at Webster University perpetuates the misconception of the lack of professionals. Because Webster has such a limited number of minority faculty and Administrators our student community is denied exposure to minority role models. We feel that it is imperative that we hire more minority faculty.

We have mentioned cultural diversity, and are assuming that everyone understands we are including blacks and other minorities. People have always been afraid of the unknown. The lack of information available through the school system about the positive aspects of cultural diversity have created a deficiency in our levels of sensitivity. We know that the only way to fight ignorance is through education. It is so important to provide classes or courses that cover a range of topics of diversity, to help those deficiencies. We would like to see more of those courses offered at Webster University.

We, the representatives of the student body, pledge our support on the issues presented in this resolution.

Clarence Ware, Brandon Benton, Stephanie Morton, Kelly Murphy, Tamala Johnson, Debrahann Rosenberg, Tim Anthony, Donnell Smith, Brad Graham, Beth Rauhut

## To the Editor,

"Well children, welcome to Mr. Tom's neighborhood. Today were are going to talk about Pseudo-intellectualism. Can you say pseudo-intellectualism? I knew you could."

Is this just a fantasy, or is it real? If you've been reading *The Journal* this school year, then you know that it is real. Under the leadership of Editor Tom Crone *The Journal* has been turned into a political battleground.

It has been turned into a battleground by different political factions at this school. This in itself is wrong for the simple reason that this paper is not the

*National Review* or the *New Republic*.

This is a school newspaper of a traditionally liberal school. However, 'Times are a changing'. These changes are in the form of older and more conservative individuals. Therefore, this paper of the students, by the students and for the students needs leadership not presently in place at the editors helm to keep the paper apolitical. This would be, I feel, in the best interest of the entire school.

In all fairness to Tom, he is not alone in this pseudo-intellectual mental bigotry on the Webster University campus. There are others who act as if *The Journal* is the political battleground of this up and coming school. If we are to gain respect with others and within ourselves, then we need to stop playing what Woody Allen would call "Mental Masturbation." Simply meaning that instead of doing what feels good for ones own mentality, do what is in the best interest of the entire school community.

I am proposing that Thomas Crone, other individuals and groups lay aside their personal, political, and self interest goals in order to do this school justice. Keep this paper apolitical; leave the political opinions within "the Muddy Scope" of the political factions at this school.

Stewart "Brady" Umfleet

## Dear Mr. Crone,

As members of The Young Republican Club, we took special interest in your February 16th editorial.

First let us correct your embarrassing error concerning the Democratic Party. You wrote that "The Democratic Party . . . has taken an odyssey of bizarre proportions since losing the White House in 1976." Unfortunately, Jimmy Carter won the presidency that year. Perhaps the Democrats would like to forget their connection with Carter, but it is unfair to suggest that 1976 was a year the Republicans led this nation.

Our organization is pleased to read that another political group may soon form on Webster University's campus. We support such formations although we may not necessarily support their ideas. Such organizations lead to a healthier environment for any college campus. We certainly hope that other clubs around this school join in our welcoming of The November Committee.

We should add that it is almost flattering to know that the formation of the YRC influenced the creation of other political clubs such as yours, Tom.

In your editorial, you suggested that the YRC food drive last November was nothing more than a publicity stunt for the organization. We consider this an unfair statement - proof of your consistent bias against a political organization to which, **thank god**, you do not belong to.

Our organization of the food drive was a sincere action and we are sorry you view it with such a narrow mind. The sole purpose of the food drive was to help raise food for St. Louis' needy. Indirectly, a way to show that individuals can help solve the problem of society's less fortunate with little government interference.

The drive produced 14 bags of canned food. And while this gesture may not have taken care of all the poor families in St. Louis, it was more than any other student organization contributed to the cause.

If publicity was our purpose, we surely would not have invited every other student club to join us through signs, letters and a letter in the *Journal*. Unfortunately, no other clubs helped the YRC - certainly not ABC (which was to worried about the problems in South Africa to offer a little assistance in helping the less fortunate in their own community), CSA, Circle K, Alpha Kappa Psi nor the Media Association.

We have had actual events, Tom, although they may not have been what you consider "of real magnitude." We invited Thor Hearne to Webster University, held a meeting with POWs

and MIAs and have helped with dances at Webster.

Now onto your statement about the YRC evading issues. According to Webster's dictionary, evading means to escape or avoid by deceit.

Perhaps you mistakenly chose the wrong word, but we doubt that since as an editor you so carefully choose your words. So perhaps the choice to use this word was another way you could display your dislike for our organization.

The YRC has not evaded any issues. The YRC has not been asked its stance on any political issues. How can we possibly evade something we have not been confronted with? Just because we do not state verbally our stance on issues does not mean we are evading them.

Another comment to make concerning this statement is that as usual, you give no examples to help any of your readers understand what you mean. Where is an example of an issue the YRC has evaded? This is a disservice to all of your readers, as is your unprofessional attitude as editor of the student newspaper.

Sincerely,  
Members of the YRC

(Editor's Note: The embarrassing correction is duly noted. The Democrats did indeed lose the election in 1980, not 1976, as written. As for the word "evaded" that was exactly the word meant. Cheers, TC)

## To the Editor,

Hey! Why doesn't everybody leave Tom Crone alone!! The last time I checked, the editorial page in a newspaper was meant for opinions of the editor and/or the newspaper. Tom Crone has trouble sleeping at night, lying awake thinking up editorials. Tom has come into the Journal office more than once, scared and tired. He can often be found sneaking around from one place to the next for fear of backlash from certain school factions. So hey, he's only doing his job so give the guy a break!!!!

Scott Audette

To: The Journal  
Re: Announcements of Study Opportunities

1) Georgetown University sponsors a summer Public Affairs Seminar Internship Program in Washington, D.C. This year the program runs from June 12 to August 18 and the tuition is \$1,500. Applicants should have a good background in political science and better than a 3.0 GPA. Interested students will find a descriptive brochure and applications in the History-Political Science office in room 320 of the Administration Building.

2) The American Political Science Association is sponsoring the 4th Annual Ralph Bunche Summer Institute for Black American Students. This six-week program for junior students provides tuition for two classes at LSU and Southern University in Baton Rouge, LA. It also covers room, board, books and transportation costs. Contact Mike Salevouris in the Department of History-Political Science for a brochure and application.

3) Students interested in participating in a Model U.N. project from Fall 1989 through Fall 1990, please leave your name, address and phone number with the Department of History-Political Science or with any history-political science faculty member. Next year we will try to organize a team to represent Webster in the Midwest Model U.N. which will be held in February, 1990. There will be a Public Service Practicum (POL 365) section in the fall for students who would like to earn one hour of credit for their preparation. Sr. Mary Mangan will be the teacher of the Practicum and the departmental sponsor for the model U.N. For further information contact Mike Salevouris in the Department of History-Political Science.

Mike Salevouris

## Local ACLU Member Explains Union's Purpose

by Lori A. Schmidt  
Journal Staff Writer

Michael Dukakis may be the most recognized card-carrying member of the American Civil Liberties Union (ACLU), but he is only one of 250,000 Americans belonging to the organization.

Murray Underwood, a member of the ACLU, spoke about the union to Webster's Civil Liberties and the Law class on Wednesday, Feb. 15.

"A lot of people think the ACLU is made up only of lawyers," said the engineering professor at Washington University. "It's true that we have many lawyers who volunteer their time, but the ACLU is made up of all types of people: businessmen, engineers, housewives and social workers."

The ACLU was founded in 1920 hoping to assure that the Bill of Rights was preserved for everyone.

"We started when there was a lot of opposition to the world war and a lot of democratic violations were taking place," Underwood said. "These violations of the rights of citizens and non-citizens were the cause of the formation."

The ACLU works through educational programs, lawsuits and legislative lobbying. It represents its clients without charge.

"We fight for the Bill of Rights and our federal constitution," said Underwood. "Usually we do most of our fighting for minorities . . . The regular schmo on the street may not be able to fight for his constitutional rights; his are likely to be

imposed on."

Underwood explained to the class that the ACLU is not a partisan group: It is neither Democratic or Republican.

"We don't have a specific goal that we are fighting for," he said. "We don't defend causes. We defend principles."

The 69-year-old organization fights for the constitutional rights of groups such as the Klu Klux Klan and the Nazis to the Communist Party and Jehovah's Witnesses. The ACLU defended the right of workers to organize in the 1930s and worked for the rights of the Vietnam War protestors of the 1960s.

Underwood claims that the reason the ACLU is often viewed negatively by the public is because the people they defend tend to be unpopular members of society.

Because of the ACLU's belief in individual liberty over governmental interest, their position on controversial issues such as pornography, drug legalization and abortion tend to sway toward the liberal political spectrum.

One issue Underwood generally focused on was the issue over the separation of church and state.

"The ACLU does not believe the Christian religion should be forced on anyone because this country is made up of all religions," he said. "This is a secular nation and the government has no right favoring one religion over another."

An argument against the removal of religion and prayer in public schools is the promotion of secular humanism.

"I think that is a bad argument because it is a contradiction in terms," he said. "Humanism is a philosophy on life. Secular means non-religious. It is a non-religious philosophy."

Many people associate the ACLU with pornography, particularly "kiddie porn" because of their fight for its right of constitutional protection. But according to a recent ACLU newsletter, the organization does not support child pornography. Rather, it fights against the idea of censorship based solely on content.

"I am adamantly opposed to child abuse - physical or mental," Underwood said. "So what about 'Kiddie Porn?' According to the Missouri law, the age of legal consent is 16, yet if anyone is 18 years or younger or is even portrayed as being such in pornography, the material is considered unlawful. I don't think that is right."

He compared that situation with the portrayal of a murder in a movie.

"Murder is a criminal activity, but we see murders committed all the time in films," he said. "Sex is not a crime if it is between two consenting adults, so why is it unlawful to have two adults portray any type of sexual activity?"

The ACLU representative also found it unconstitutional for people to be restricted from watching any type of pornography.

One student asked Underwood if he thought there was a connection between pornography and sexual crimes.

"There is no proof of that," he said.

"They (the Reagan Administration) have done their darndest to prove this, but haven't been able to. Even if there was a connection, the crime's not viewing the pornography; the crime is murdering people."

The ACLU's main concern with laws on pornography lies in what kind of precedent such restrictions establish.

"Porn laws have been used and can be used to censor political speech," Underwood said.

He referred to a legal battle in Columbia, Mo., where a number of college students protesting the Vietnam War sold newspapers filled with anti-war material.

"In the paper there were two bad words and they were taken off to jail for selling pornography," he said. "That is political censorship. That is not what this country stands for."

The instructor of the course, Gwyneth Williams, commented that the ACLU plays an important role in our democratic society.

"I think the ACLU is important . . . Although I am not a card-carrying member," she said. "We need an organization that fights for the civil rights of individuals."

Missouri has two ACLU affiliates: The American Civil Liberties Union of Eastern Missouri based in St. Louis and The American Civil Liberties Union of Kansas and Western Missouri based in Kansas City.

## CSA Officers Elected For Remainder Of School Year

by Fontella Scott  
Journal Managing Editor

The Council on Student Affairs in its most recent meeting elected officers for the remaining portion of the semester.

The new officers are Clarence Ware, president, Brandon Benton, vice-president, Brad Graham, secretary, Kelly Murphy, comptroller, and Stewart Umfleet, publicity manager.

Former CSA President, Murphy, chaired most of the meeting with acting President Ware, calling in the latter portion for all members to take care of any thoughts previously withheld from discussion.

**'I would feel that (the president) would be much more honored to go to a ball that was well attended...'**

**-Graham**

Ware said that council members often held their tongues when in disagreement or conflict over an issue.

"I think we should just clear the air right now," he said.

One issue brought up by council member Trudy Heaven as a result of that discussion was the upcoming President's Ball. Several members of CSA revealed some consternation as to how the event was planned.

According to Murphy, although the event is advertised as a CSA sponsored activity, it in actuality has very little to do with the organization.

Specifically, members were not included in discussions on format or content. The only CSA input given was, according

to Murphy, the selection d'oeuvres.

Graham said, "I've talked to Kelly (Murphy), about the ball and the principle of it is to honor the president.

"I would feel that he would be much more honored to go to one that was well attended by students, faculty and administration instead of just by students who didn't know what they were getting into," he said.

Murphy said that she discussed the issue with Director of Student Activities, Peg McCarthy. According to Murphy, McCarthy said the event was not specifically for the students, but rather held for the faculty, administrators, and president.

The sentiment expressed by Murphy, Graham, and several other members of the council was that a "student" council should not fund the activity if it is not a student event.

Another point of debate for CSA was a resolution relating to the Association of Black Collegian's divestment proposal which passed by a 13-1 vote.

The issue has due to prior conflicts in the phraseology of the proposal, been on the agenda for several months.

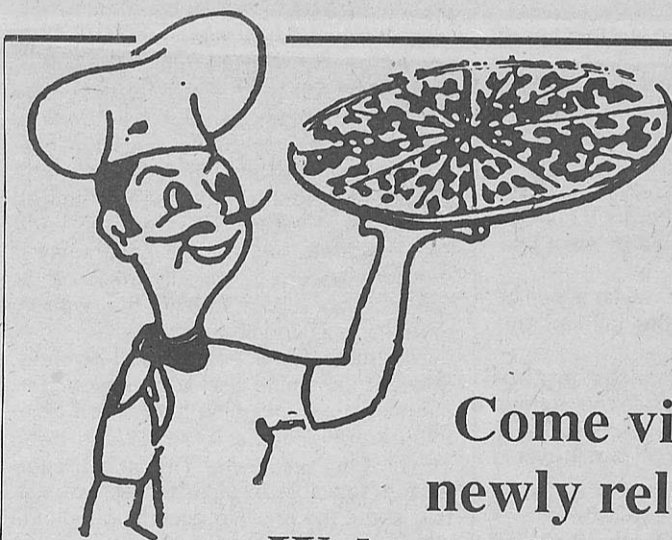
Donnell Smith, CSA member and President of ABC, wrote and distributed the resolution which had previously been assigned to a special committee for construction.

When questioned as to why he prepared the statement outside of that committee, Smith said, "We place things in committees and they take forever. Half of the semester is already over."

He then suggested that the council read and vote on the prepared statement.

There was preliminary debate on the wording of paragraph two on divestment, as the resolution stated, CSA strongly urges the university to divest all funds..."

**continued on page 7**



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# From Backboards To Blackboards: Harry Cargas Speaks Out On Sports, Cheerleaders, Ethics...

by Patrick Elsner  
Sports Writer

In February of this year, Harry James Cargas stepped down from his position as athletic director, citing work overload. Cargas' style of leadership was both praised and criticized but his commitment to the athletic program has never been openly questioned.

Cargas met with *The Journal* recently to discuss the reason for his resignation and outlook for the athletic program.

**Journal:** Why did you agree to accept the position of athletic director when you already were so busy with teaching, public speaking and writing?

**Cargas:** Because Joe Kelly asked me to. And my feeling is that after all this time...where the university has understood me, encouraged me and supported me in the work that I do, that I feel I owe the university when there is an emergency or crisis. So, they asked me and I said sure.

**Journal:** Why were you chosen as athletic director? What did you have to offer the university? And was it a PR move on the part of the university?

**Cargas:** Outside of good looks...I feel that is a question Joe Kelly should answer.

**Journal:** You have no insight into that?

**Cargas:** Oh, I think I have but I feel it would be appropriate for the chooser to say why he chose rather than the chosen to say why.

**Journal:** Did you feel that the woman's basketball scandal damaged the athletic program?

**Cargas:** Oh, sure it did. I think what happened then was done with the best of intentions and there was no intent to use this (using non-roster players) to win games. I mean the women's basketball team has never won a game and they've lost by large margins, in fact. But it was an attempt to honor commitments. It was just misguided. I think it was a mistake but I don't think it was a sin.

**Journal:** It was blown out of proportion?

**Cargas:** Certainly...by some. Mike Bush (sportscaster, KSDK-TV) for example. And by some members of the *Journal*. It's a matter of judgement and that's my judgement. (It wasn't blown out of proportion) by people like Kevin Horrigan, sports editor of the *Post-*

*Dispatch* who called us "The Gang That Couldn't Cheat Straight." I thought he was putting it into a kind of perspective. It looked like to me Mike Bush was trying to win a Pulitzer Prize for the story but what he got was a Pulitzer "Booby" Prize.

**Journal:** So it had an obvious effect on the program.

**Cargas:** It had an effect on the program, it had an effect on the university at large. We made a mistake but it was made public and I think we've suffered a little for it.

**Journal:** Did the athletic program need any major changes, as you saw it?

**Cargas:** I felt we need some new coaches. I thought some members of the coaching staff did not have the best interest of the students and the university at heart. I think we've revised that considerably. We have an excellent staff and an attitude which I think is more consistent with what I'd like to see the Webster University attitude toward competition be.

**Journal:** Your "winning is certainly not the most important thing, but having fun is" attitude has been applauded and at the same time scoffed at. Any comment.

**Cargas:** Having fun is important. The most important thing is good conduct. Participation and growing in skills is also important. And it would be nice to win some games. I think the largest failure I've had is convincing the scoffers that athletics is part of our moral existence and needs to be looked at morally. I don't think there ought to be yellow journalism and I don't think there ought to be yellow athletics either. I think we could have made an impact under certain circumstances and we still can. For example, the NCAA has expressed interest in the fact that we going to be giving trophies to other schools that display good sportsmanship and award athletic letters to athletes from other schools who combine good skills and sportsmanship. They think that is a step in a very good direction.

**Journal:** The NCAA?

**Cargas:** The NCAA does. Or at least individuals in the hierarchy of the NCAA whom I've spoken to. That practice may not continue under successor but I would encourage it.

I think those who scoff are not understanding what we are trying to do and not understanding that it would to their benefit and really benefit America to encourage an attitude that is not based on winning

but based on recognizing each other's humanity whether it's in church, on the basketball court or the soccer field.

**Journal:** Some cheerleaders have said they feel like you don't care for their presence at sporting events. Is this untrue?

**Cargas:** I like the women individually and collectively. I think cheerleading is an aspect to athletics that I find, personally, repugnant. I do not like cheerleading; I don't like that form of showmanship. Nevertheless, I did not try to keep them from doing what they do. I find their acceptance by the fans seems to be quite positive and so I say good luck to them.

**Journal:** How do you feel about the proposed student center? Is it a step in the right direction?

**Cargas:** I feel it's a step in the right direction. I, frankly, would like to see a gymnasium and another separate building that is a student center. Of course, it's easy to spend someone else's money.

I hope it's a facility that meets requirements for hosting tournaments on a college level and on high school and even grade school level...as a way of not only providing an entertainment facility but...as a way of showing people who we are. Get people on this campus and show them why we are proud of Webster University.

**'I think the largest failure I've had is convincing the scoffers that athletics is part of our moral existence and needs to be looked at morally.'**

**-Cargas**

**Journal:** So, would the student center have a significant effect on student enrollment?

**Cargas:** I think it will and that is a real plus.

**Journal:** What have you done to recruit athletes for the university?

**Cargas:** Virtually nothing. The coaches have done, in some cases, a heroic job but when I took this position it was late in the year and I simply didn't have time to recruit. That may be another failure of my tenure here.

**Journal:** Would you have liked to have been able to do more recruiting if you had the time?

**Cargas:** No, I wouldn't be a very good recruiter; I don't like to do that sort of thing. That would be like fund-raising for me. I want people here who want to be here. It's not that I don't think recruiting has its place, I think it does. But I don't think I would be very good at that.

**Journal:** Are you personally opposed to athletic scholarships? What if Webster became Division I or II...

**Cargas:** I would be opposed to that (athletic scholarships) primarily because of the abuse. There is a lot of talk about whether athletes should be allowed to play if they have a certain composite score on their entrance exam, high school grades, and so on...I have a solution to that. I think that every athlete should only be allowed to play beyond work and go to school and then let them play. And if you want them to play for four years, let them add an extra year to their undergraduate studies but do not let them play in their freshman year.

**Journal:** In the recent article reported by Fontella Scott (*Journal* February 16, 1989), it stated that your resignation was a mutual decision (with Dr. Kelly). Who came to whom first?

**Cargas:** We encountered each other in another meeting. We had a meeting their freshman year. I think no freshman should be allowed to participate in inter-collegiate athletics. Let them get their feet on the ground and find out what college is like; find out if they can do the about some aspects of the athletic program with Mark Govoni (Dean of Student Services) and I began the meeting by saying "I think it's imperative that I tell you that I think I should not continue in this role"... I didn't even finish the sentence when Joe Kelly said he felt the same way and he wanted me back in the classroom. It was kind of a humorous incident. I know there were a couple of people who thought I was fired and there were at least two athletes who wanted to start a petition to retain me and I asked them "Please, don't do me this favor."

**Journal:** Are there comments you'd like to make as athletic director...

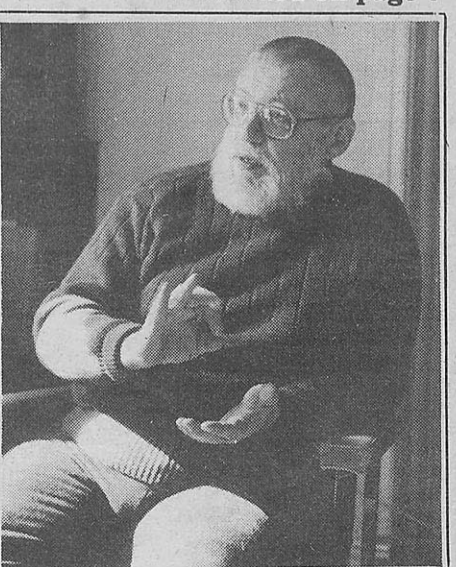
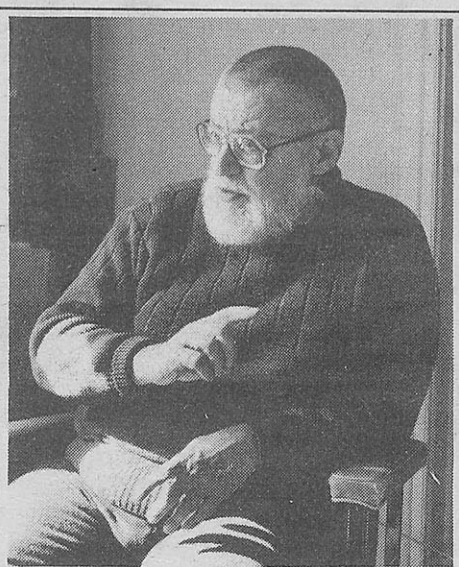
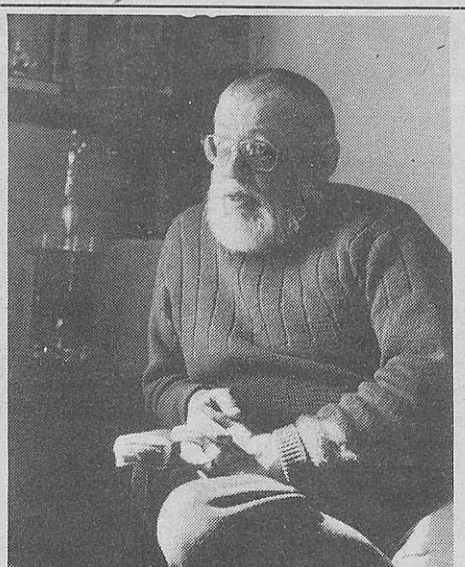
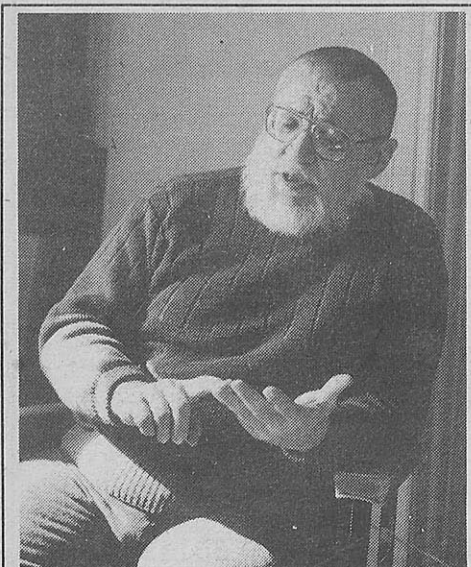
**Cargas:** We mustn't lose sight of the fact that an athletic director at a university should be a teacher just as much as a coach or faculty should be. We've tried to keep that in the forefront of our minds but we're not always successful. I think that is the function that I would like to see the athletic director fill.

Because of circumstances, I did not have any guidance in fulfilling the athletic director's role. My successor will have that advantage; at least I will be around. I'd be willing...I don't want to presume on my health...I'd be willing to assist that person as long as necessary. A year if necessary...at no extra pay.

**Journal:** What advice do you have for the incoming athletic director? What would you like to see happen or what would you tell them...

**Cargas:** I would say, first of all, be prepared to have a really good time. The athletes are fun. The games are fun. Complying with NCAA regulations is a pain. Just being aware of what all of them are is so time-consuming. On the other hand, I was surprised...pleasantly surprised at the understanding the NCAA gave to us. A, because we made the mistake and B, when I was unsure, calling for assistance...and even made mistakes. Not rule violations but some

continued on page 7



Harry Cargas, professor of lit/lang, discusses the future of sports at W.U. after his term as athletic director.

Photos by John Koniak

## London Campus Looks To Fill Director's Post

by Dawn Grodsky  
Journal Staff Writer

William Duggan, current director of Webster's London campus, will return to St. Louis in August to resume his duties as dean of the graduate program. Between now and then, the job of finding a new director must be completed.

The job is open to all full-time faculty and administrators. Joseph Kelly, university provost, said that no one has applied for the job yet.

"We have asked our faculty and administrators to consider discussing with us the possibility of assuming the responsibility of directorship of London. We have had three or four tentative, informal inquiries and have asked them to be more specific in interest so an appointment can be made this spring," he said.

Kelly declined to reveal who the interested parties might be, saying he couldn't name names until their interest was more formal.

He said he very much hopes to find a new director inside the university community.

"I would be very disappointed if one of our full-time faculty did not seek to serve in this capacity," Kelly said.

"Our policy, when calling on appointments to directorship of European campuses, is always first to faculty, we prefer faculty. Second would be to university administrators.

"When we don't succeed in getting full-time faculty or administrators and go outside the university, I consider it a shortcoming in the system," Kelly said. He said they have had to go outside the university on three previous occasions.

"I am ideally looking for the day when the directors in all European campuses are Webster faculty and administrators," he said.

Kelly explained the process as self-nomination. He said that when both the Vienna and Geneva campuses opened, there was no one on campus prepared nor interested enough in going.

Kelly said that once they do receive some formal applications the deans will consult with the Faculty Executive Committee in making a decision. The applicants will be reviewed and a consensus will be taken.

The appointment to directorship of a European site is not a permanent move, but it is hoped that the director would stay for three years, Kelly said.

"We would prefer and expect a director to stay three years with a minimum of two. However, family exigencies often interfere and the university would take that into account," he added.

William Duggan will have just completed his second year when he returns in

August. Kelly said he had hoped Duggan would stay three years but that Duggan feels he has completed the development task and that it is time for him to return home.

Charles Madden also spent two years as a director. Madden was at the Leiden campus six or seven years ago, spent two years there and decided to retire, Kelly said.

Faculty members who have directed European campuses are Bob Chamberlin and Jim Evans.

Chamberlin was in London for its first year. "Professor Chamberlin, having very young children, requested to return to teaching in the music department because of the new baby and the differences of living in London," Kelly said. Duggan took over when Chamberlin left.

Evans spent four years directing the Leiden campus, taking over for Madden. "Obviously he (Evans) was someone doing well and getting satisfaction out of it. We'd have been delighted for his tour of duty to extend longer. It was his decision to come home," he said.

Kelly feels a three year term will become optimum when, in six to eight years, all the campuses mature.

"Three years will probably be preferable in that, over a few years, perhaps 20-30 percent of full-time faculty could have the experience of managing a complex European campus as well as the satisfaction they'd derive from the experience," he said.

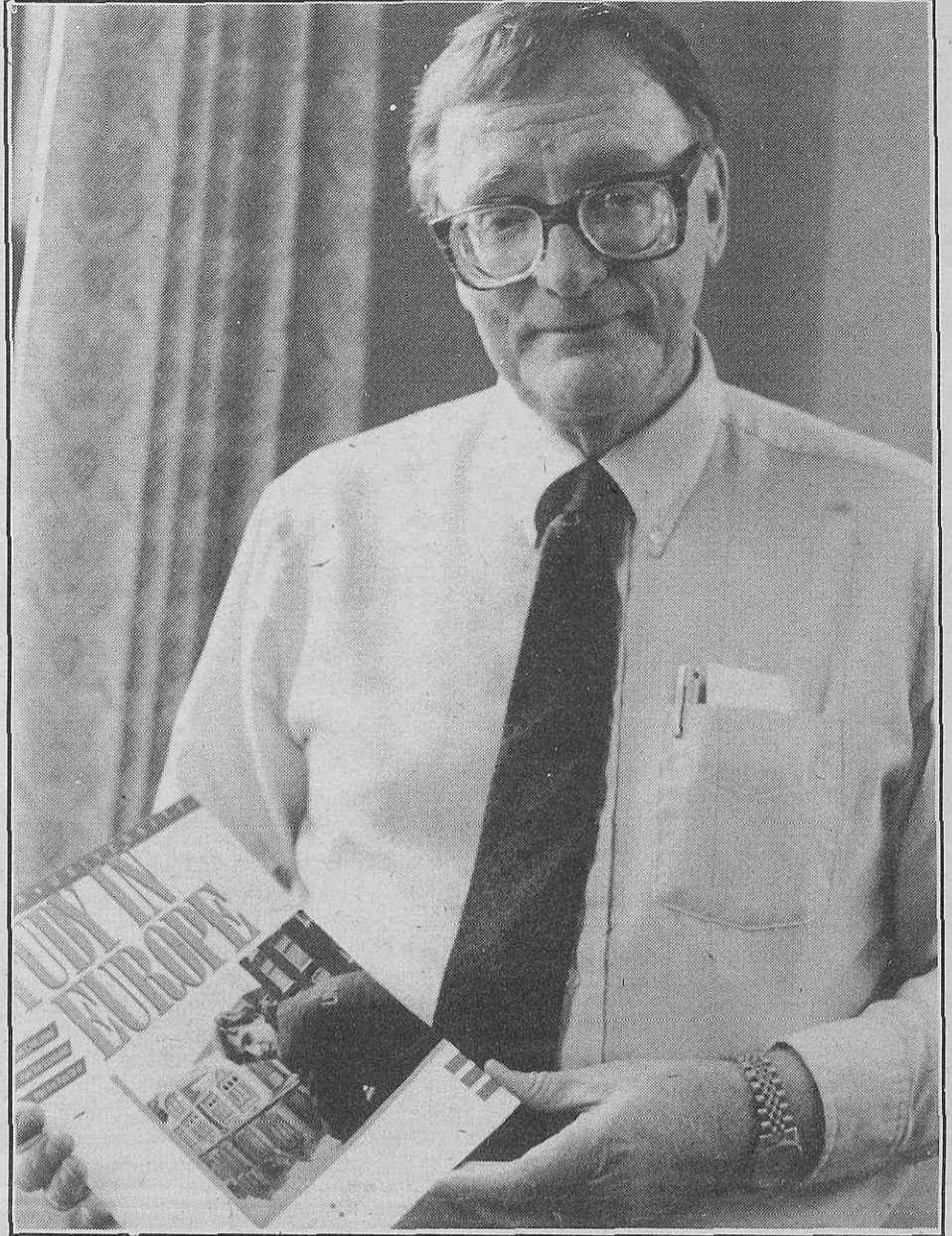
Evans described his satisfactions from his experience in directing the Leiden campus as: the opportunity to live in a different culture, the fact that informal things are slightly different and becoming accustomed to the rituals of everyday life there.

He explained his job as having been a little bit of everything. "There were so many facets to it. You are a little bit a dean of students, a faculty member, an academic dean, and an external and public relations director," Evans said.

When asked how he came to be Leiden's director, Evans replied, "I don't know. When there was to be an opening, word spread around. I had lengthy talks with Deans George and Duggan, as did other people."

He said he felt it was not just someone selecting him to go, but choosing the most seriously prepared person to make the move. He said the decision is more formalized now than it was then because now, they expect to have regular periodic occasions to find directors.

When asked what qualifications he would look for in a director if he were to select one, Evans said he would look for flexibility, outgoingness, an interest in



Joe Kelly, Webster University provost, is looking for a replacement for the vacated London Directorship. photo by John Koniak

people and a prepared and openness to change.

"I would look for someone who would not be thrown by, but would enjoy living life to a slightly different lifestyle," he said.

Evans said that he feels there are both liabilities and advantages in not making a directorship a permanent move. He said there is always a period of adjustment when moving to another country, and that much would depend on the individuals experience in living abroad, the culture he was in, and if he would dive right in or be reflective. He said it would vary from person to person.

Evans feels the non-permanence is important for maintaining the flexibility of the university. He noted that most of the university appointments are renewable and do not last for long stretches of time. He said most are not more than five year periods. He gave the example of FDL, the faculty development leave program.

"They want a commitment for more than one year," Evans said. "There needs to be an intermediate period between something as short as one year and as long as forever. The ideal term is something no one is sure of yet."

Provost Kelly cited a comment made by Professor Mike Salevouris at a recent Board of Trustees meeting as, in addition to the value of international curriculum and European sites for the students, that it is of great value to the faculty in going to Europe on occasion to teach.

Kelly said, "Upwards of 20 percent of full-time faculty have taught in Europe and, budget permitting, we expect to accelerate that rate immediately."

"The value in a faculty members career of managing a European site for several years, aside from benefitting the university, would be a feather in the cap of any faculty member."

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## Volunteers Phone For Dollars, 100,000 To Be Exact

by C. Pudlewski

Journal Contributing Writer

The Webster University Executive Conference room is alive with sound. Voices murmur into telephones, pens scratch on paper, and every so often a bell clangs as Webster University inches its way toward its \$100,000 Phonathon goal.

The Webster University Phonathon is a yearly event that strives to collect money from alumni. Faculty, staff, alumni, and students man telephones, calling the over 17,000 graduates that the University has phone numbers for. These alums are asked to pledge money to the University.

The money collected is used to provide scholarships for eligible students, to strengthen the faculty development system—a system that allows faculty to take paid leave for a semester, to support program development, and to maintain and update all site facilities. This year's Phonathon ran from February 7 to Feb. 23.

According to Robyn Hanser, director of annual giving, this year's Phonathon is a resounding success. The \$100,000 goal set by the Phonathon Committee, is the highest ever attempted, and as of Feb. 17, it had brought out in \$67,160. Hanser is confident that the goal will be reached.

The Phonathon Committee consists of five alumni and is co-chaired by two alumni, Judi Peckham, class of 1981, and Eunice McEldoon, 1982. Peckham and McEldoon were co-chairs last year as well, and it was under their leadership that the Phonathon was changed.

Under the new system, a "mini-phonathon" is conducted earlier in the year. Six alumni volunteers contact everyone who had been a caller on an earlier Phonathon and ask for their help on the current one.

"This recruitment technique works great," said Director Hanser. "We had to set up six more phones in the Development Conference Room to fit all the volunteers. Our regular 15 phones just weren't enough. And, of course, the more callers, the more pledges."

Alumni receive letters at the end of January from the President of the Alumni Association, Ernest Stewart, explaining that a call will be coming and encouraging pledges. The alums are encouraged to increase their gifts each year. They also receive a pamphlet explaining the "Matching Gifts" program, where their employer may match or double their gift to the University.

"We had one woman who donated



Ina Sachar, left, and Marita Woodruff, telephone 17,000 Webster University alumni to solicit donations. Photo by Leon Algee

\$60, and it turned out that her employer quadrupled her gift. The program really helps a lot," said Hanser.

Alumni who pledge may receive gifts from the University embossed with the Webster University logo as a sign of appreciation for their pledge. They also may become members of the gift clubs, decided by the dollar amount of their pledge.

Callers also have a chance to win prizes. Money amounts and pledge amounts are tabulated and those callers with the highest number of either receive prizes. There will also be prizes given to the callers with the largest amounts at the end of the Phonathon.

Reta Madsen, Chairman of the Literature/Language Department and a regular member of the Phonathon staff said that the Phonathon was fun to do, and that "...the alums were giving at an unprecedented rate..."

She also said that there is no "technique" to the pledge calls, but she always enjoyed the chance to contact former students. Madsen was one of the nightly

winners.

Hanser is hoping to enlist the help of the Webster University Circle K later this spring in order to contact the alums that were missed during the initial phonathon. He will also be visiting Kansas City,

where a large alumni group conducts their own phonathon in mid-March.

"The students are the ones who benefit from this," said Hanser, "and the Phonathon is headed toward a record breaking year."

### CSA from page 4

Council member Stewart Umfleet said that the statement implies that the entire university is behind divestment.

"Unless I know that this is what all of the student body wants, I will not sign this," he said.

Umfleet was the only member who rescinded from signing the statement.

In addition to these topics, Ware announced a desire to research the orga-

nizations constitution for possible changes concerning the funding of organizations.

Among the changes discussed were checking organization sponsored events to ensure their compliance with the groups statement of intent, and increasing the \$200 ceiling on the student grant funds.

### Cargas from page 5

mistakes; not getting certain required information in on time...that sort of thing...and they said "OK...It's late but get it in." So, they're very pleasant and very helpful.

Also, be prepared to spend a lot of time on this job. It is very time-consuming...but if you like it, you can be very creative, which I think college athletics needs. I'm writing a book now on sports ethics and I feel, after investigating the field somewhat, we're just getting the same old stuff over and over again, only, perhaps, maybe intensified. We need some new approaches. That's what I'd

hoped I could begin here but wasn't able to achieve.

**Journal:** Would you recommend to Mark Govoni and Dr. Kelly that the position of athletic director be made a full-time position?

**Cargas:** I would. I have. I don't know if that would be accepted. I don't know all of the circumstances. I don't know what the budget is and that sort of thing.

**Journal:** Dr. Kelly said that he hoped you would think of yourself as Webster University's "Lou Holtz" (of Notre Dame).

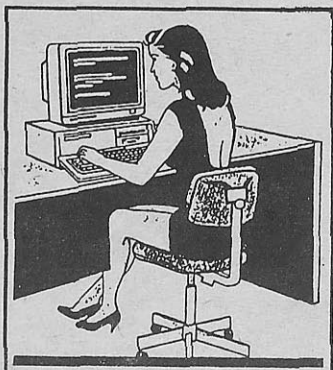
**Cargas:** Not on payday.

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## Civil Rights Leaders Relate Past, Urge New Efforts

### "If We Don't Watch Out, We're Going To Take Two Steps Backward Into The 21st Century"

by Barbara Friedman  
Journal Staff Writer

Percy Green does not believe in subtlety.

In 1964, Green was arrested when he climbed the Gateway Arch to protest discriminatory hiring practices -- one year after he was arrested demonstrating against Jefferson Bank for the same reason. Green is the director of the Laclede Town Housing Development and was a member of the Congress on Racial Equality (CORE) in the 1960s. He was among five panelists who gathered at the History Museum Sunday to discuss the effects of the civil rights movement on St. Louis between 1954 and 1968.

'...we're going to have to go back to the streets if someone... doesn't come up with some creative solutions to reverse what Reagan has done...'

-Howard

Laurna Godwin, producer and host of KETC's Postscript, moderated the discussion. Godwin is a teacher at Webster University.

In observance of Black History Month, the museum is sponsoring an exhibit, "A Strong Seed Planted: The Civil Rights

Movement in St. Louis." The exhibit includes photos documenting the movement and continues through Sept. 5.

In addition to Green, the panelists included: Raymond Howard, a lawyer who was legal counsel to CORE in 1963; Charles Koen, founder of the Black Liberators civil rights group and director of the United Front; Evelyn Roberts, president of the National Association for the Advancement of Colored People (NAACP) in the early 1960s; and Rev. John Shocklee, founding member of the St. Louis Archdiocese Human Rights Committee.

Blacks have made some progress since the civil rights movement began, the panelists said, but they expressed concern those gains were being diminished now.

Three of the five panelists said blacks are better off today than in 1954, with more access to good jobs and quality education. But because big business and government are largely void of blacks, decision making at those levels does little to promote race relations.

"The black community is under serious attack," said Koen. "There is a master plan in America to make sure the black man is not around in the year 2000."

The panelists discussed methods to advance the civil rights cause.

"Discrimination has taken on much more sophisticated forms," said Howard. "My feeling is that in the 1990s, we need to get blacks into the boardrooms to make decisions at policy levels where they can trickle down."

Green has charged some blacks with attaining positions of power and neglecting the black community.

"If you're continually opening doors and letting people in who have not paid their dues, they can get caught up in the money they're making and the cars they're driving and forget about the blacks they left behind," Green said.

Koen said placing blacks in political office was the way to further civil rights.

"If a black is running for mayor, whether we like him or not -- wherever we have blacks moving forward in a positive way -- we should support that," Koen said.

Koen did not endorse a candidate, but mentioned the mayoral races in St. Louis

and Chicago. Locally, Michael Roberts, a black, is running against incumbent Vincent Schoemehl Jr., who is white.

Howard said although he had "passed the torch," he was concerned by the lack of effort currently to promote racial equality and bridge the gap between blacks and whites.

"If we don't watch out, we're going to take two giant steps backward into the 21st century," Howard said. "We're not picketing anymore, but we're going to have to come out of retirement and go back to the streets if someone doesn't come up with some creative solutions to reverse what Reagan has done and what the Conservatives have done in this country."

Asked if there were any current plans to eradicate problems such as black unemployment in St. Louis, Green said no.

"There are none that I know of," he said. "I don't know that anyone is even getting together to discuss the problems."

Green said a return to direct action of the 1960s might be effective today. The

action of CORE was influential in winning jobs for blacks in St. Louis in the 1960s. He added that he continues to picket, but hasn't "gone to jail lately."

"It depends on how you do it," he said. "But you certainly need to dramatize the sickness. Action speaks louder than words. When the country goes to war, you need a few foot soldiers."

Shocklee said rather, the key to furthering civil rights was education and unity.

"I don't mean seeing how far you can go in college, but an education that teaches you how to think for yourself and appreciate yourself and others," Shocklee said. "Secondly, you need a sense of family, we seemed to have lost that."

Koen urged families to teach their children about the history of the civil rights movement.

"My daughter is in law school and I'm convinced she will carry on in my footsteps," Koen said. "We must teach children from the time they can understand, to carry out the philosophies and culture of the race."



The panel of civil rights activists included, left to right: Rev. John Shocklee, Raymond Howard, Percy Green, Charles Koen and Evelyn Roberts.

photos by Ann Appelbaum

## Next Week...

-Black History Month  
(a photo essay)

-Music Stereotypes  
(segregated radio)

-Gerontology Workshop  
(long-term care)

So hold your breath...

They killed a young black man by the name of Russell Hayes. He was handcuffed in the back of a police car. They had taken him to Central District and the driver of the car claimed he looked in the rear view mirror and saw Russell Hayes coming out of his pocket with a 45. Mind you, he was handcuffed. Now the policeman sitting next to Russell rolled out the door because, he said, when the driver got out he hollered. Both of them came up shooting...

Ivory Perry



In observance of Black History Month, the History Museum in the Jefferson Memorial at Forest Park presents a photo exhibit which documents the civil rights movement in St. Louis.

# Unscrambling The 1960s

Young Audiences Presents  
*Times That Were A Changin'*

by Thomas Crone  
Journal Editor

It was twenty minutes before show-time, and Lydia Ruffin was looking for a place to change. Armed with a purple tie-dye, she looked just as relaxed as she had while a member of local vocal-dominated groups Spatz and Jasmine.

But tonight her appearance at Webster University would be part of the long-awaited (and heavily advertised) Young Audiences performance of *The Times They Were A Changin'*, an hour-long production featuring music, conversation and re-enactments of what life was like on the New Left during the 1960s, with the aid of a multi-media approach.

The members of the group, Ruffin, Steve Mote, Charlie Pfeffer, and Blake Travis have all had extensive backgrounds in local bands, usually veering towards the folk or jazz, vein. And that background was perfect for the evening which could unabashedly be called folk.

The show basically focused its energies on explaining the youth reaction to world events during the tumultuous decade. Topics included the Vietnam War, the assassinations of Medgar Evers, Martin Luther King, Jr., John Kennedy, and his brother Robert.

But mixed in with this were topics just as important to students at the time including growing long hair, listening to the Beatles and playing guitars in the commons, with the standard hippie regalia in place. Ultimately the Beatles would get as much play as either JFK or Martin Luther King.

The show started out with each member coming out to explain how they differed today from the halcyon days of lore.

This was accompanied by the slides which illustrated just how much, or how little, the four performers had change.

"Can you believe I used to look like this?," Travis mused from behind his array of percussion. "And look at that hair."

With an afro rivaling that of vintage Julius Irving, Travis does look a bit different now. But like the other members he was wearing the uniform of that time: tie-dyes, Nehru jackets, Levis.

However, like the rest of the program the introduction was not an unrehearsed one. The entire show was penned by local playwright (and former *Journal* staffer) Joan Lipkin, whose work with community- and issue-oriented theatre has become her trademark.

And while this sense of direction kept the show moving, the distinct feeling was that the '60s show had been written for a decidedly younger audiences. This is not surprising when considering the name of the company.

Indeed, the group has been performing at local schools for a time, concentrating particularly with local high schools. Therefore, the banter from the stage often stressed the most basic issues/events of the students in the 1960s - the British Invasion, where you were when Kennedy was shot, Kent State and SNCC.

Similarly many of the harder-edged issues were left from the Young Audiences agenda, topics like the increasing radicalism of the New Left's SDS and Weatherman, the drug usage increase among students, and the swing toward Republicanism by the end of the decade.

Changed attitudes were also in evi-



Blake Travis plays percussion in the musical presentation of *The Times They Were A Changin'*.

photo by Leon Algee

dence, for instance, while musing about the 1960 election between J.F.K. and Richard Nixon, Travis mused to "Just remember. Every vote counts."

However, when the foursome were not exchanging political views with the audience, they were engaging in what they did best, namely, singing the songs of the period. This playlist included a medley of Beatles tunes, including "Love Me Do",

and more protest-oriented numbers like "We Shall Overcome", and Dylan's "Blowin' in the Wind."

Not surprisingly, the evening wound towards the liberal political theories of the over-35 set, trying, and often succeeding, to recreate the mood of a bygone era.

Young Audiences was brought to campus by the Black Resource Office and Student Services.

## Next Week...

-Students  
Acting Against  
Apartheid  
(beyond armbands)

-Compact Discs  
(not just an option?)

-Funnybone  
Comedy Club  
(off-campus laughs)

Keep holding...  
until next issue.



Under a projection of the Beatles, Lydia Ruffin, Steve Mote, Charlie Pfeffer and Blake Travis flash back to the 1960's.

photo by John Koniak

## Persistence Of Vision



### John Huston & The Dubliners with The Dead Reviewed by Maxine Beach

John Huston, Hollywood film director and lover of good literature, amazed many of his contemporaries when he made his last film *The Dead*. Huston was dying of emphysema at that time but refused to let his waning health prevent him from creating an excellent cinematic adaptation of James Joyce's short story *The Dead*.

Huston's ambition and his undying love of filmmaking was held by some to be a model of true dedication. Luckily, fellow filmmaker Lilyan Sievernich documented Huston while he worked on the set of *The Dead*. Webster University's Film Series will Sievernich's documentary, *John Huston & The Dubliners* this weekend, along with Huston's final product.

*John Huston & The Dubliners* takes a behind-the-scenes approach to Huston. Actors and crew members of *The Dead* are interviewed while on shooting breaks, sometimes making it necessary for them to whisper so they do not disturb the other filmmaking activities. On the whole, most of the comments about Huston are noting but positive.

Film editor Robert Silvi calls Huston "one of the last gentlemen in this industry." He goes on to say that even on the set Huston never screams. One of the actresses says, "John Huston, now that's a magical name isn't it?" And about the most unkindly thing anyone has to say is "I have heard he can be a very tough director if you don't please him... when you're pleasing him he's lovely."

Throughout the documentary Huston projects a very amiable, personable, patient demeanor. And despite confinement to a wheelchair and an oversized oxygen tank, Huston manages to give his all to his work, his vision.

It is no wonder Huston was, before dying, so set on making *The Dead*. James Joyce was one of his favorite writers and Huston said of *The Dead*, "It is one of the most extraordinary short stories in this language."

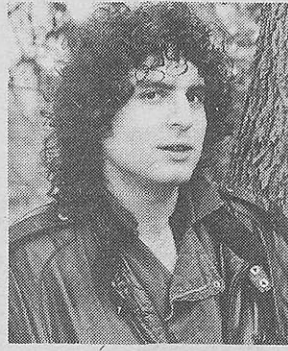
Huston made his last film a family project. Tony Huston, his son, wrote the screenplay and Anjelica Huston, his daughter, played the leading female role. Huston says of the two, "My children are doing me proud."

And Huston did the film industry proud when he completed *The Dead*. It is a difficult task to adapt short stories to film without somehow degrading or changing the essence of the printed story.

Huston says, "The story is about a man being revealed to himself... what we think we are and what we are really are two different things. And the discovery of what one is, that's a soul-shattering discovery."

It is too bad that Hollywood, so full of money-mongers and undereducated special effects hounds, has lost such an intelligent, insightful, caring and patient director as Huston. *John Huston & The Dubliners* enable us to see what a truly amazing man he was and *The Dead* allows us to firsthand his visual genius.

## Jordan's Music Column



### Review of Tommy Keene's *Based On Happy Times* Geffen Records

by Jordan Oakes

Tommy Keene is an amazing songwriter. Combining a Church-like guitar attack with an unadulterated pop philosophy, Keene inhabits the netherworld between gloom'n'doom and The Cavern Club (the Beatles first haunt).

His voice reaches, even cracks, for the high notes with a phlegmy sincerity more than superficially reminiscent of Alex Chilton, a major influence.

Keene writes basically three different kinds of songs. There are the intentionally-pure-pop numbers with easy to sing choruses, loud guitar and boyishly desperate vocals. You can count on finding at least two of these on any Tommy Keene album. "Highwire Days" epitomizes this approach. Its Beatish melody is offset by a guitar figure worthy of the early Cure, and lyrics that mourn the passing of a special relationship, doomed like any other under the spell of time.

His secondary tunes sway and rock with a meandering complexity that isn't immediately winning. However, most of these songs still hold up as near masterpieces thanks to Keene's effortless origi-

nality and seemingly genetic pop sensibility.

His third brand of song could best be described as the "poignant ballad". Drunk with sadness, Keene sings of a hopeless world in emotional terms, language pulled more from the heart than the headlines.

Balancing out Keene's sad outlook is the bouncy pen of Jules Shear. Adding a silver lining to Keene's dark cloud, Shear is a welcome, if tentative, collaborator.

*Based On Happy Times* is a great album, a sad journey through the human heart. If anyone can put their thoughts into music it's Tommy Keene. And he's put everything he's got into *Based On Happy Times*.

### Review of Matthew Sweet's *Earth* A&M Records

Matthew Sweet is another talented guy. With his high-pitched vocals and catchy tunes, he might very well define the term "wimpy pop". What makes the difference here, however, is that the songs are radio-ready. Many walk the tightrope between inspired, left-of-center, college-kid rock and mainstream pop, a dangerous stunt. But Sweet pulls it off, and without a trampoline to fall back on.

From the opener, "Easy" on, the songs are immediately captivating and continue to offer buried treasures with each subsequent play. Dig the ornery hard-rock arrangement of "When I Feel Again", the Cars-like acceleration of "Vixen", the beholder-be-damned beauty of "Having a Bad Dream".

It's Sweet's talent as a songwriter that makes *Earth* such a happy musical landing. Sort of the link between underground Southern pop and more commercial confections like Til Tuesday, Sweet makes music that lasts a lifetime. This guy is no wimp.

## WRC Offers Support To Women, Students, Mothers

by Monica Walker  
Journal Staff Writer

Those who take on new tasks and responsibilities sometimes find that the transition can be difficult.

For women who have taken on the challenge of returning to college, the pressures, for some are even greater.

In addition to being a wife and mother, or girlfriend, there is also the role of student. In order to help women deal with the pressures of being a returning student, Webster's Women's Resource Center holds its "Women's Support Group" Wednesdays at noon.

Becky Maring, manager of the WRC assists with advising those who feel anxiety from returning to school. The purpose of the support group, according to Maring, is to provide a sounding board for women who share some of the same frustrations.

Maring said the support group is very important for returning women students.

"So many pressures come from so many directions," Maring said.

"For example, a traditional aged student (18 to 22) usually doesn't have a family to care for or a career to manage. Finding time to study is not as difficult." Maring explained that some women who return to school "have kids to feed, a husband, and a hundred interruptions into studying time."

Maring also said a recurring problem she sees women deal with is the "super-woman personality". According to Maring, some women feel they have to be all things to all people.

"Women have a hard time asserting

themselves and saying 'no'," Maring said.

Donna Bennett, who organized the support group in August of '88, noted that families' roles change when women become "adult learners."

Bennett said family members may become apprehensive about their new roles. According to Bennett, some women lose the support of their families.

"Once women return to school, said Bennett, the so-called support group is gone."

Bennett said other women fear getting lower grades and competing with younger students.

Along with these fears, returning women students may feel resentment from their families. The women to return to college face some obstacles, "so these women must be inwardly motivated."

Women can benefit from the support group by talking about these issues, Maring said. Everything discussed in the support remains confidential.

Attendance to these meetings is small, but both Maring and Bennett said it won't affect the group staying open. Rate of attendance is at the most six, at the least, three.

"Regardless of the number of people participating, I plan to be there. The door is always open from 12 p.m. to 1 p.m.," Bennett said.

The low attendance rate may be due to scheduling. Maring said the WRC would be willing to experiment with evening hours.

## Journal Post Available Now

### Notice to Readers:

The Publications Board is now taking applications for a Copy Editor position on the weekly *Journal*. There is a stipend of \$100 per month for this position. The position is for a two-month appointment, but may be extended into the fall semester.

A description of the position is as follows:

Copy Editor is responsible for reviewing all copy for publication to correct grammar, diction, style errors, etc. The copy editor also alerts the Editor-in-chief regarding potential story problems and acts as a fact checker when necessary.

An important responsibility of the copy editor is to act as the Newspaper Production liaison/contact for the copyediting class and copyediting instructor. The copy editor will help coordinate newspaper editing assignments for the course, and assist the instructor with the computer management of stories from writing classes, which may be edited by the copy editing class before publication in the *Journal*.

Please submit a letter of introduction and relevant portfolio of journalistic work to Kathy Corley or Arthur Silverblatt in the Media Communications Dept. Deadline for application is March 3.

## Affirmative Action Laws Contested Locally

by Jon Lhommedieu  
Journal Staff Writer

On Jan. 23 of this year the U.S. Supreme Court ruled against the city of Richmond, Virginia in a case involving that city's set-aside policy for public contracts.

The ruling said that states and municipalities must always avoid using racial quotas, and may take affirmative action measures only to correct documented examples of past discrimination.

The federal minority contracting laws were upheld by the Supreme Court in 1980. The recent ruling in the Richmond case only applies to state and municipal programs.

Justice Sandra Day O'Connor wrote for the majority saying that the need for affirmative action must be based on specific local evidence of past discrimination in an industry, and not on a general desire to correct social bias. An amorphous claim that there has been past discrimination in a particular industry cannot justify the use of an unyielding racial quota, O'Connor said.

This wording makes, at least in part, the basis of a case presently before the District Court involving the St. Louis Minority Contractors Association. The case is a class action suit against St. Louis and St. Louis County.

"We have to prove that there has been discrimination within the contracting

industry," said Eric Vickers, the attorney representing the case. He claims this would be easier than trying to statistically prove discrimination by the city in general.

Their case differs from the Richmond case in that the city of Richmond based their quota of awarding 30 percent of public contracts to minorities on population statistics.

"If your going to set a goal, make it realistic," said Vickers. "Population statistics are not enough."

Vickers says that with all the construction and development going on downtown and in other parts of the St. Louis area, less than ten percent of these contracts (totaling half a billion dollars) have been awarded to minority contractors. He figures it is closer to one or two percent.

In a recent case in St. Louis County, Vickers sued for and won higher minority participation in the construction of a police and fire training center.

The county had argued that because there was no federal money involved in constructing the facility, they were not obligated by the affirmative action laws. However, because federal money was used to clear the land for the project, the laws did apply.

"The ruling came after much of the work had already begun," said Vickers. "We were awarded 17 percent of the contracts, though we were seeking more than that." He said he felt the ruling did the best it could because it came after the fact.

In the present suit, Vickers is trying for

a much higher percentage of representation by minority contractors.

"There are a large number of very capable minority contractors in the area that could easily fill 30 percent of the jobs," said Vickers. "However, we are suing for 40 percent in an effort to make up for past discrimination."

By showing the nature of the work done, the number of contractors hired for each job and who they were, then comparing this to the number of minority contractors who could have done the job is how Vickers hopes to show the lack of minority involvement.

"We have been constantly looking for ways to open up opportunities for minority contractors," said Vickers.

The affirmative action laws which work towards greater involvement of minorities in work and education have been contested in the past couple decades. One notable case is that of University of California Regents vs. Bakke.

In that case, the university had set aside a certain number of seats in its admissions to medical school for minorities. A white student was denied admission to the university, even though his test scores were higher than many of the minorities admitted to the school.

In 1978 the Supreme Court ruled that the university's admissions policies were unconstitutional. The court said that race could be taken into consideration, but not used as the only criteria.

The present ruling in the Richmond case states that set aside laws cannot be enacted by states or municipalities unless they can document past discrimination.

## New Proposal May Affect Student Aid Availability

by Jon Lhommedieu  
Journal Staff Writer

A recent bill introduced in Congress would require those wanting federal student aid to first serve in the civil corps or military in order to receive credit for aid.

The bill would require those wanting federal aid to serve two years in the civil corps or military, and during that time they would earn \$10,000 or \$12,000 credit per year respectively. At the end of the two years this money could be applied towards college tuition, building a home, or starting a business.

According to Sharen Lowney in the financial aid office at Webster, 559 of this semester's 2885 undergraduate students receive federal aid. This represents 19.37 percent of the undergraduate enrollment as being dependent on federal aid.

In a survey taken for this article, a slight majority of Webster students feel that such a law would be unfair.

"I think this bill is completely unfair," said one respondent to the survey who felt that the bill would force those who could not afford school to serve involuntarily. "What if I had other plans for my time and future? Too bad?"

Another respondent claimed that having to wait an extra two years before attending college would have probably deterred them from attending at all.

"It makes no sense to demand more of students' already valuable time," they said. "I think we'd have a lot of people giving up in despair."

Of those in favor of such laws, the

opinions were that it would encourage people to work for the grants instead of getting handouts.

"Too many people see the government as a free ticket into college, and that is wrong," they responded.

"I think it is an excellent plan...nobody should be given handouts without working for them," said another.

Though the bill was opposed by a majority of Webster students surveyed, most of the high school students surveyed were indifferent to the bill.

Many of the high school students said they would be depending on federal aid for their tuition, but would not object to joining the military or civil corps if it were required to receive that aid.

"I was planning on joining the army and getting in on the G.I. bill anyway," said one respondent. "This sounds like a better idea."

However, not all of the high school aged respondents were in favor of such legislation. Many were reluctant to serving in civil service jobs or the military in order to get the money they will be needing for school.

"I don't think it's fair that I would have to wait for two years to get the money for school," said one student. "Especially if it is a loan that I will be paying back anyway."

If enacted the bill would take about five years to go into effect.

The proposed legislation's main supporter is Sen. Sam Nunn, D-Ga. and Rep. Dave McCurdy, D-Okla. supports a similar bill in the house.

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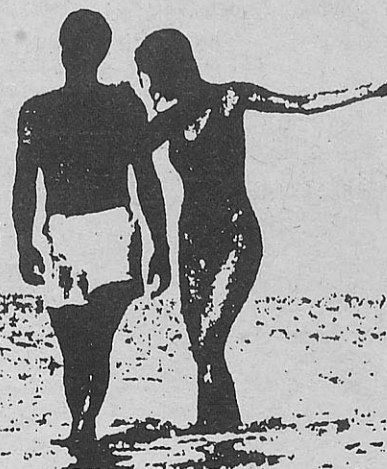
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## EEK-A-MOUSE THAT ROARS... Jamaican Reggae Star Lights Up The Nights

by Dave Simon  
Music Editor

The Mouseketeers take to the stage and set the mood for the evening with a hard-rocking reggae instrumental. The youthful crowd wave its fist in the air and scream for the Mouse.

No, this is not Mickey Mouse in concert. It is the reggae superstar Eek-A-Mouse making his St. Louis debut at Mississippi Nights on February 7.

The 6'6" Mouse brings the crowd to an uproar when he comes out of hiding and parades around the stage. Eek-A-Mouse

**'When some sing, they say 'la la woa yeah', Eek-A-Mouse say, 'bon bon biddy deh.'**

**-Eek-A-Mouse**

looks more like sci-fi P-Funkster than a reggae star, in his outlandish costume.

His band does not sound like your typical reggae band. Instead of playing in the roots rock mode, they play more like a rock band with screaming guitar solos and various synthesizer sounds. This approach to Eek-A-Mouse's music has been prevalent in his last two albums.

"As time goes on you got to be into the crowd. You can't be back, your gonna be left behind," he said. "They build new equipment to do that. That's what the mind is for, to make new stuff and use new stuff."

Born in Kingston, Jamaica, Eek-A-Mouse (Ripton Joseph Hilton) developed a love for horses. Not riding them but betting on them. His experiences at the track led to his stage name.

"There was a race horse named Eek-A-Mouse. I used to bet on Eek-A-Mouse but he never won. So one day I didn't bet on him and he won. My friend began to call me Eek-A-Mouse," Mr. Mouse said. I didn't like it. It's like a nickname; they stick it to you then. I couldn't get rid of it so I said, 'O.K., let them use it'."

His name seems appropriate for his style of singing. If mice could sing they might sound like Eek-A-Mouse. He combines singing and a comical style of reggae-rap, better known as d.j. style.

"They call me sing jay. When some sing, they say, 'a la la woa yeah'. Eek-A-Mouse say, 'bon bon biddy deh'."

From just hearing his name and his voice one can get the comical feel of Eek-A-Mouse. Eek-A-Mouse's comical persona is what makes him so appealing. He creates the image of being a cartoon character. His costumes, lyrics, and stage gestures help create an animated image of Eek-A-Mouse.

The song "Eek-A-Mouse Goes to Disney Land" represents his comical approach to lyrics while building on his cartoon image. "I went to Disney Land/ I met Mickey Mouse we both shake hands/ He was the mouse I'm the man."

Eek-A-Mouse is one of the few reggae artists who has been able to extend his audience beyond the reggae crowd. He has developed a large following of punk-rockers which was apparent at his Mississippi Nights concert. Also unusual was a large number of black youths.

"Black kids, white kids come and see Eek-A-Mouse. Kids, dem love Eek-A-Mouse. They think I'm Mickey Mouse," he said.

Eek-A-Mouse likes to see people of different color and cultures come together by means of music. The hope for unity has always been the pre-eminant message in reggae music. He feels this dream is spread through the current trend



Reggae star Eek-A-Mouse made his St. Louis debut at Mississippi Nights on February 7.

of American artists incorporating the reggae sound and message.

"We are all the same people from a different accent, a different language," Eek-A-Mouse said. "We have to partici-

pate in music. It's a good thing because each one promotes the other. I wouldn't mind Michael Jackson or Bruce Springsteen singing some reggae. Get it out there. Ya know mon."

## Cloud 9 Set To Challenge Cast, Crew, Audience

by Brad Graham  
Contributing Writer

Earlier this year, director Meredith Taylor said she expected *Cloud 9* to be a challenge to produce.

The actors, designers and directors have met the challenge. The show opens this week at the Loretto-Hilton.

Now Taylor is ready to challenge the audience.

*Cloud 9*, a contemporary play by English playwright Caryl Churchill, takes place in two separate time periods, in which the characters are bound by two distinctly different values systems.

The first act takes place in Victorian Africa, while the action of the second act occurs 100 years later in London of the present.

The play also calls for several role reversals. Some women's roles will be played by men, and vice-versa. The part of a black is played by a white, and two children are played by grown actors.

The action of the play revolves around relationships — among family, government and God. Churchill presents the view the sexual revolution was actually a minor skirmish; that there is still considerable ground to be gained. The play also explodes the myth of the "white, male system."

"I think a lot of people assume that

sexism is something that we've already conquered," said Taylor. "that women's liberation is a thing of the past; that in terms of civil liberties, we've come so far. There's just as much need for awareness now...as there ever has been."

"I really think that's what *Cloud 9* is about. It's really a satirical examination of what the white, male system — in fact, I would add straight, white, male system, too, because it deals a lot with the new ideas and views of reality of women, gays and bisexuals."

By setting the initial action of the play in colonial Africa, Churchill neatly draws a parallel between the sexual and racial oppression of the time.

"In both cases," said Taylor, "there is a real discounting of the basic nature of the person who was oppressed — the African or the woman."

"Act one deals with the relationships not only between the head of the household, Clive — the exponent of the white, male system — with the other women and children in his house, but also with his black servant."

"[The servant] is played by a white because he does not value himself as a black, and he's trying to be what white men want him to be. Clive's wife is played by a male for the same reason, that she does not value herself as a

woman, and she is simply...a creation of men."

Act two is set in modern society, London of the 80's. Many of the characters remain the same, but their identities have changed.

"The problem is that we're suddenly free of a lot of some of the pressures to be some ideal," said Taylor. "There's not just one definition of what we should be."

**'You can see the ghosts from the past coming in, still affecting them, still trying to overcome things they dealt with.'**

**-Shoemaker**

"At the same time, we're really lost and searching, because we're told to just be ourselves, and that's a very difficult thing. We're all very much in need of a role model now, and suffer from not having enough of them."

"It's interesting that Churchill makes a 100 year difference between acts, but for

the characters, it's only a 25 year difference," added Deanna Shoemaker, assistant director.

"You can see the ghosts from their pasts coming in, still affecting them, still trying to overcome things they dealt with a hundred years ago."

The text of *Cloud 9* is deceptively simple, but brought to life on the stage, the contradictions of both eras emerge vividly.

"There are situations and language in it that are meant to shock us," said Taylor, "because I think Churchill's trying to take us in the sense of challenging our perceptions so we can get a clearer view of reality. Sort of wakes us up, like a knock on the head."

"The amazing thing is that, with all the serious issues, the play is extremely funny. It sort of manages to be politically aware and relevant. I think it is a wise play, and has a lot of offer, and at the same time, it will entertain."

Shoemaker adds, "[Churchill's] very good at making you laugh hysterically at the things she's saying we're all guilty of."

*Cloud 9* runs February 22-26, and March 1-5, in the Studio Theatre of the Loretto-Hilton Complex. For ticket information, call the Department of Theatre and Dance, 968-6929.

## Trader Bob's: Where 'Mother' Is No Longer #1

by Thomas Crone  
Journal Editor

Depending on where one draws the boundaries, South St. Louis has more than its share of landmarks.

There's the brain sandwich ad in the window of a restaurant at Grand and Gravois; the Venice Cafe's post-modern hanging gardens; the Cherokee strip of antique stores, with most articles not exactly fitting into the relic category.

On the corner of Gravois and Jefferson sits another. It's Trader Bob's Tattoo Shop, with an arresting nighttime neon attack which draws the casual passerby into a wall of painted screaming demons, parrots and skulls.

And at night, the site of "Electric" Ed Tatum is part of the scene, too. Tatum, a fixture at Trader's for nine years, sees more than his share of business, varying from removing old girlfriend's names to creating unique pieces of anatomical art.

"If you can think of it, you can do it," Tatum said. "The only limit is imagination. When we run out of imagination we run out of ideas."

As it stands there are plenty of ideas just on the walls in the waiting room. Most of them were drawn and "stolen" by "Honest" Mitch Mitchell Tatum's partner, and owner of the southside parlor.

"An old guy named Bob Cleveland retired here in '72 or '73," Mitchell said. "We just kept the name."

That continuity is recognizable in the neighborhood populated by fast-food shops and quickie auto joints. In the center of the block is the Palms bowling lanes, and on the corner is the shell of Bobbie's books, an adult tome-seller that was finally driven out of business in the past couple years after repeated raids.

It's the kind of neighborhood that looks ready to escape the charming renaissance of city areas which have become gentrified, moving out the old-standbys that don't fit into the new image of the area. But that doesn't seem likely at Jefferson and Gravois.

Trader Bob's has stood vigil at that location since it moved from downtown

from a spot "near the bus stop". And customers have been travelling there from across the area since.

"It all averages out," Mitchell said discussing the rates for tattoos, which can range all the way up to \$50 per hour. "It's a living and that's about it. Fuck, if I got that many people in every day I could retire in a year."

Most of the tattoos price listed on wall range between \$35 and \$125 for more elaborate models. As the message scrawled on the waiting room table reads, "Cheap tattoos are not good. Good tattoos are not cheap." That applies to Tatum, Mitchell, and associate Brad Fink, a student at Visual/Performing Arts High.

According to Tatum, the work ranges from simple name-coverings to full body suits which can require years to fully complete.

"We do everything. I'm serious," Tatum said. "I specialize in one of a kind stuff. People come in and draw something up for me."

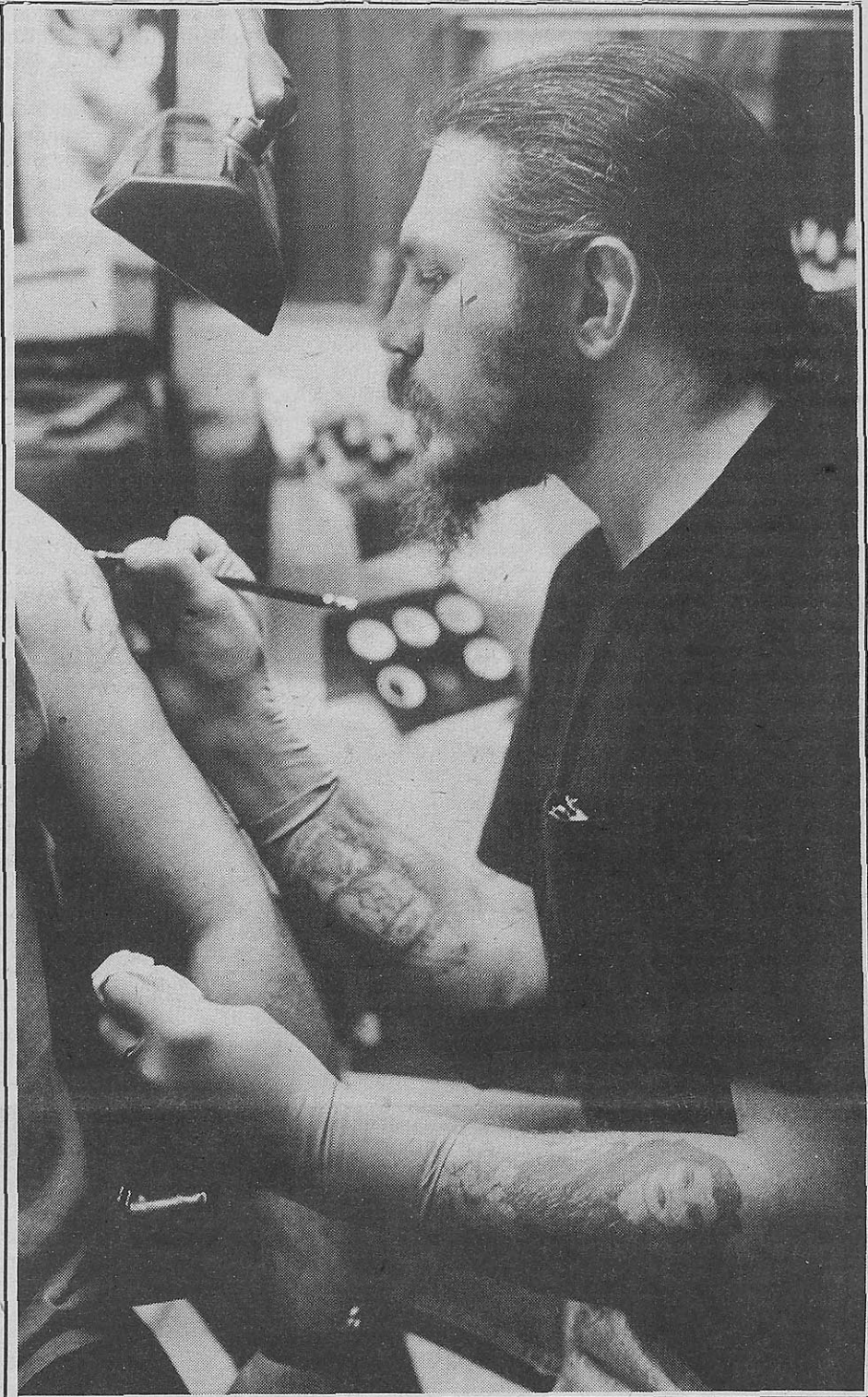
And if invention is not in the plans that day, there still is a wall full of designs to choose from. Some of the more popular ones seemed to demons, skulls in various forms of action, tombstones inscribed with the infamous "in memory of mother", and a host of parrots, butterflies, fish, Casper the Ghosts and Mickey Mice.

So then the question arises what about the pain level?

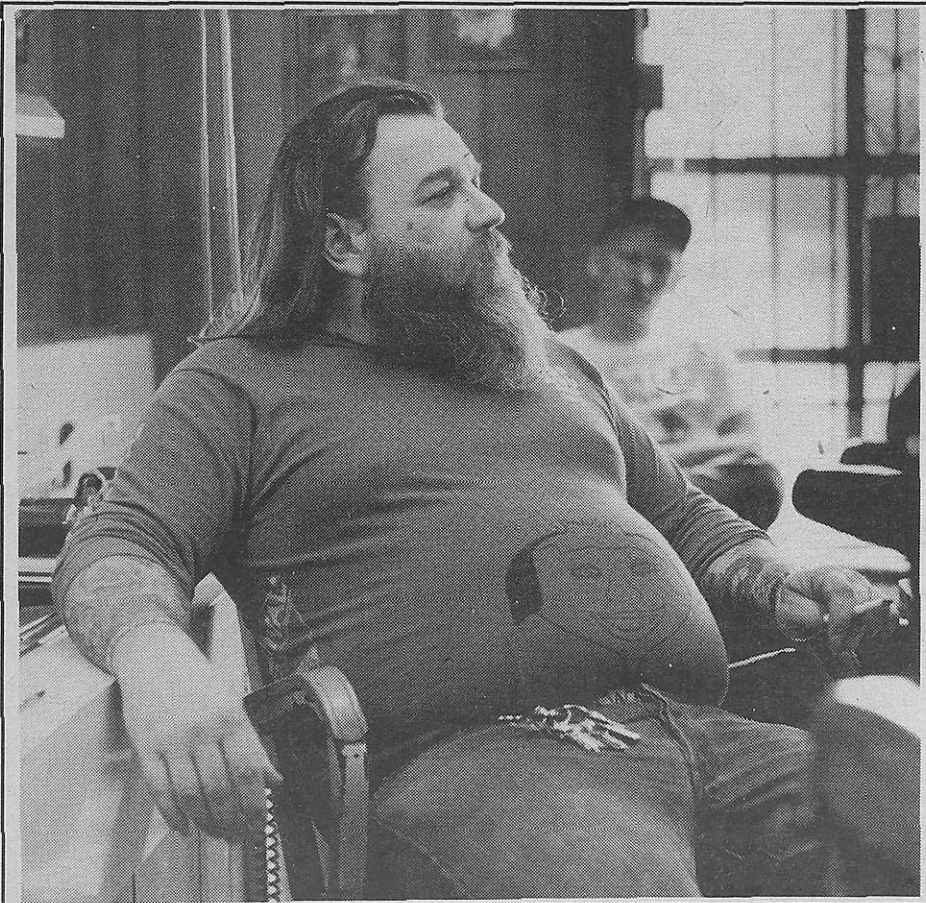
"I don't think I've ever had any problem with anybody," Tatum said. "It's more mental than anything. The fear of the unknown. There is a little sting to it."

The little sting is apparently not enough to keep away dozens of clients, including one who recently came to the shop from Illinois, who had two new additions: one to his back and one to his left arm. The right arm had three roses strung together allowing "Kathy" to get rubbed out in favor of a new name.

"I did a 70 year-old woman one time," Mitchell said. "She said 'I want to freak my grandchildren out.' Well, she did that, I'm sure."



Electric Ed Tatum applies his art to a customer's arm at Trader Bob's.



Honest Mitch Mitchell, proprietor of Trader Bob's, with Brad Fink in the background.



Trader Bob's Tattoos, local Mecca for those wanting body murals is located at 2529 S. Jefferson. photos by Suzedie Clement

DANCE

**February 25**  
The Webster University Council on Student Affairs hosts the third annual President's Ball, 8:30 p.m. to 1 a.m. in the cafeteria. Evening wear is required, Bob Kuban's Quintessence band will be featured. Cost is \$2 per person.

COCA and Dance St. Louis present the Mid America Dance Company, performing works by its dancers and choreographers.

Performance begins at 8 p.m., at the center of Contemporary Arts, 524 Trinity Ave. For more information, call 968-3770 or 725-6555.

EXHIBITS

**February 23**  
Webster University presents an exhibit of prints by Kenneth Kerslake,

professor of art and head of the print-making program at the University of Florida, through March 24 in the Cecille R. Hunt Gallery, Visual Arts Studio.

An opening reception will be held Feb. 24 from 4 to 7 p.m. Admission is free. Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. For more information, call 968-7171.

FILMS

**March 4**  
*Dutch: Recent Video Art from The Netherlands*, will be screened in the Winifred Moore Auditorium through March 5 at 8 p.m. Admission is \$3.

**March 10**  
*Daddy Long Legs*, starring Janet Gaynor and Warner Baxter, and *Berkeley Square* with Leslie Howard, will be shown in the Winifred Moore Auditorium at 7:30 p.m. through March 11. Admission is \$3.

**February 24**  
*John Huston and the Dubliners*, directed by Lilyan Stevenich, and "The Dead," directed by Huston, will be shown through Feb. 26, 8 p.m. in Winifred Moore Auditorium. A Sunday matinee will be presented at 5 p.m. Admission is \$3.

LECTURES

**February 27**  
History/Political Science Club will host speakers with opposing views on abortion, 12 to 1 p.m. in the executive conference room.

**March 9**  
Janice Huff, KSDK meteorologist, will give a presentation on being a woman in meteorology, as part of Webster University's Women's History Month celebration. The talk is open to the public, and will be held in the Green Room of Maria Hall at 1 p.m.

MUSIC

**March 3**  
Composer Anthony Davis' ensemble, Episteme, will perform several of Davis' compositions at 8 p.m., Sheldon Concert Hall, 3648 Washington Ave.

Tickets are \$12.50 each, and may be purchased by calling the Opera Theatre box office, 961-0644.

**March 6**  
Jazz guitarist Dan Rubright will perform a concert of original jazz compositions at 7 p.m., in the Winifred Moore Auditorium. Admission is \$1.

Rubright teaches guitar at the university. He will be accompanied by his six-piece group, which also features teachers from Webster.

**March 27**  
Pianist Daniel Schene will give a solo recital at 8 p.m. in the Winifred Moore Auditorium. Admission is \$1.

Schene is an assistant professor and director of keyboard studies at Webster University, and performs regularly as a recitalist, concert soloist and chamber musician.

POETRY

**February 28**  
Webster University's Department of Literature and Language presents a poetry reading by Naomi Shihab Nye, 1:30 p.m. in room 2 of the Pearson House.

THEATRE

**February 23**  
Conservatory of Theatre Arts presents *Cloud 9*, by Caryl Churchill, 7:30 p.m. in the Studio Theatre, through Feb. 26 and March 1 through 5. Sunday performances begin at 2 p.m. Admission is \$4, \$2.75 for students.

**March 10**  
George Bernard Shaw's *Saint Joan*, the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.



Chris Parisi studies the works of Patrick Nagatani and Andree Tracey which will be on display in B/T Center through March 10. photo by Ann Appelbaum

CAPTAIN SALIVA

BY TODD JOHNSON



## Gorloks Have "Nice Time" While Losing Three Games

by Stephanie Morton  
Sports Writer

"Even though we lost both games we had a nice time-we had fun," said freshman Tim Anthony about the men's basketball game against Columbia College, Feb 17.

Traveling to Columbia, Mo. to play the game, the men lost 96-66.

"The score pretty much says it all," said forward Dan Thoman. "No one was having a spectacular night."

Even though the Gorloks had a tough game, Thoman dominated in the high scoring and rebounding categories. Thoman made 20 points and rebounded eight times.

Traveling once more, the Gorlok men battled against Westminster,

Almost beating his high-scoring record of 35, Sam Farrar scored 31 points. However, the squad lost 92-80.

"We were capable of beating Westminster, but we were pretty tired from the night before," said Thoman.

According to Anthony, the team managed to alternate between the six players that consistently played in every game.

"That was our main obstacle this year," said Anthony. "We didn't have enough players, but I think we did a good job in working hard as a team- that really helped out."

Other players recruited to help the depleted squad were Matt Brockman,

guard, and Larry Grasso, guard, both of whom played against the Maryville Saints, Feb. 20.

The Gorloks started the game off with a five-point deficit, but battled back to a three point deficit, when Thoman landed a three pointer, putting the score 15-12, Maryville. By half-time, the Gorloks trailed 59-33.

"We had a slow start, and our main problem was preparation, especially when they (Maryville) started pressing," said Coach Duane Thomas. "We just needed more man power."

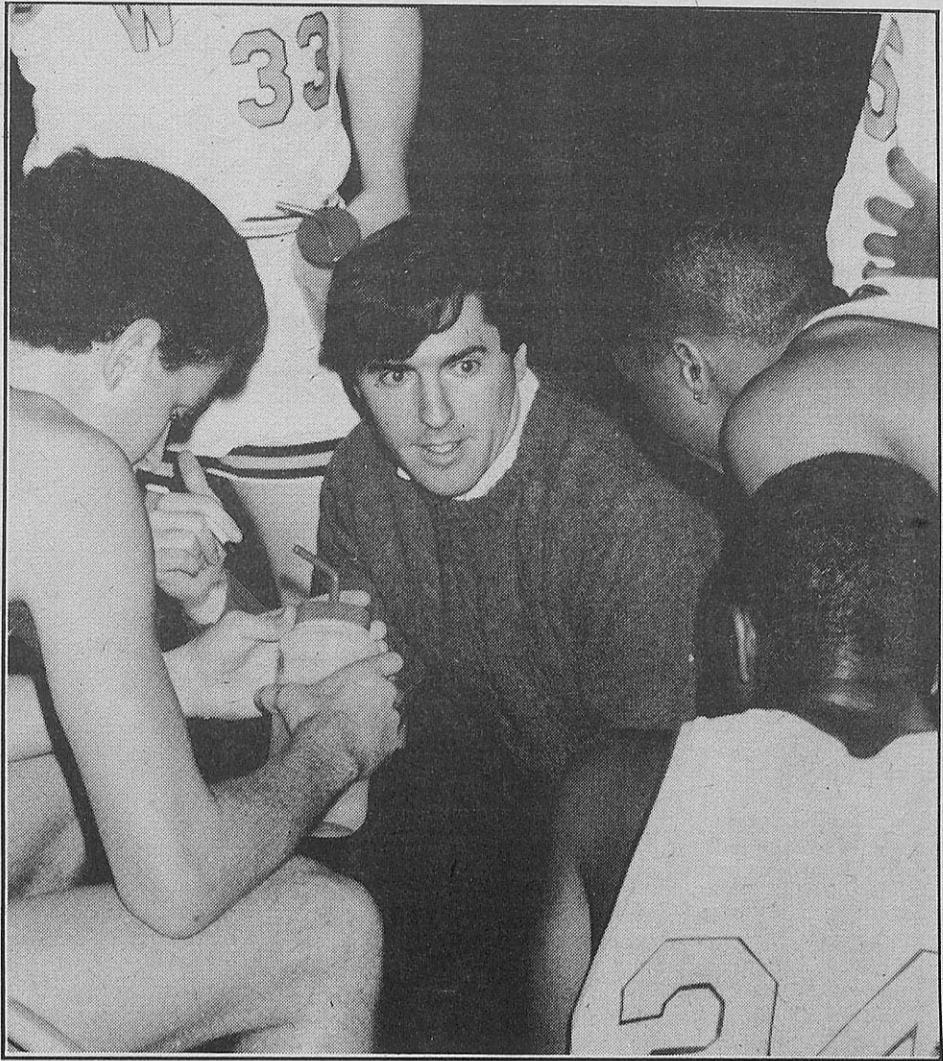
During the second half the Gorlok men revived and played their usually strong game. Eric Stack, guard, sank a three-pointer, and Farrar followed Stack's lead by landing another three-pointer. Webster came from 30 points behind to only 11.

The Saints fought back and went up to a 82-68 lead, and from there they let the Gorloks score only six more points. The Maryville Saints won 94-74.

"We had a real good run in the second half, but we tired, and that is when you need the subs," said Thomas.

Overall, the season was a good one according to Anthony.

"For me, every time I went out there I learned something new, this was the first time I played on a team, and I got a lot of experience and came a long way," said Anthony.



Basketball coach Duane Thomas with the Gorloks.

photo by Scott Audette

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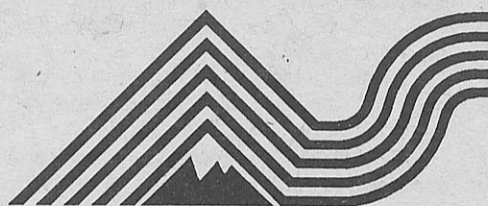
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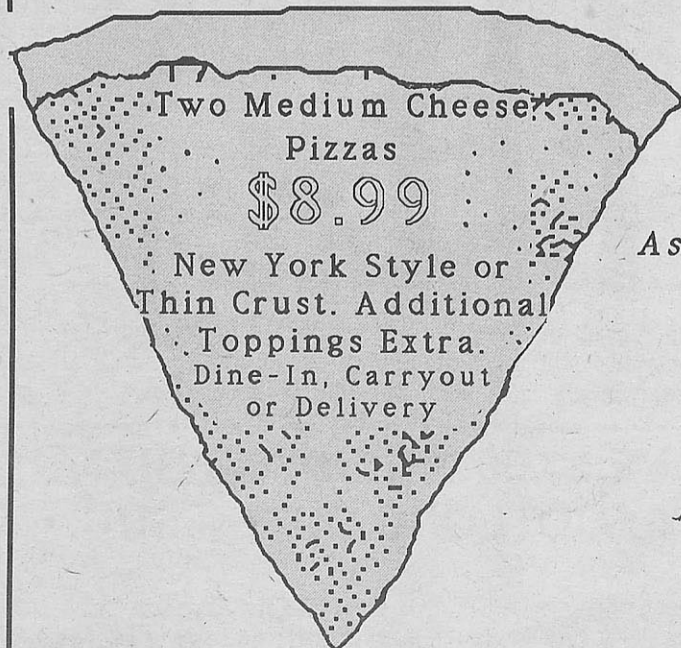
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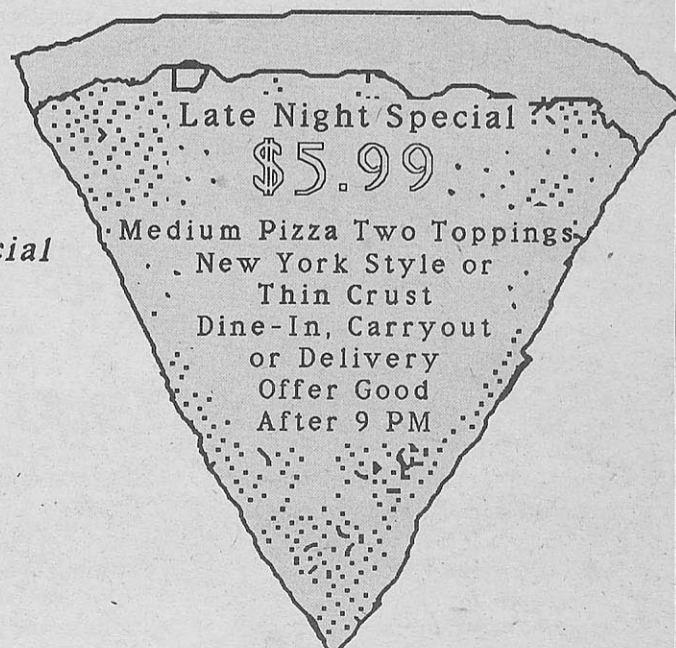


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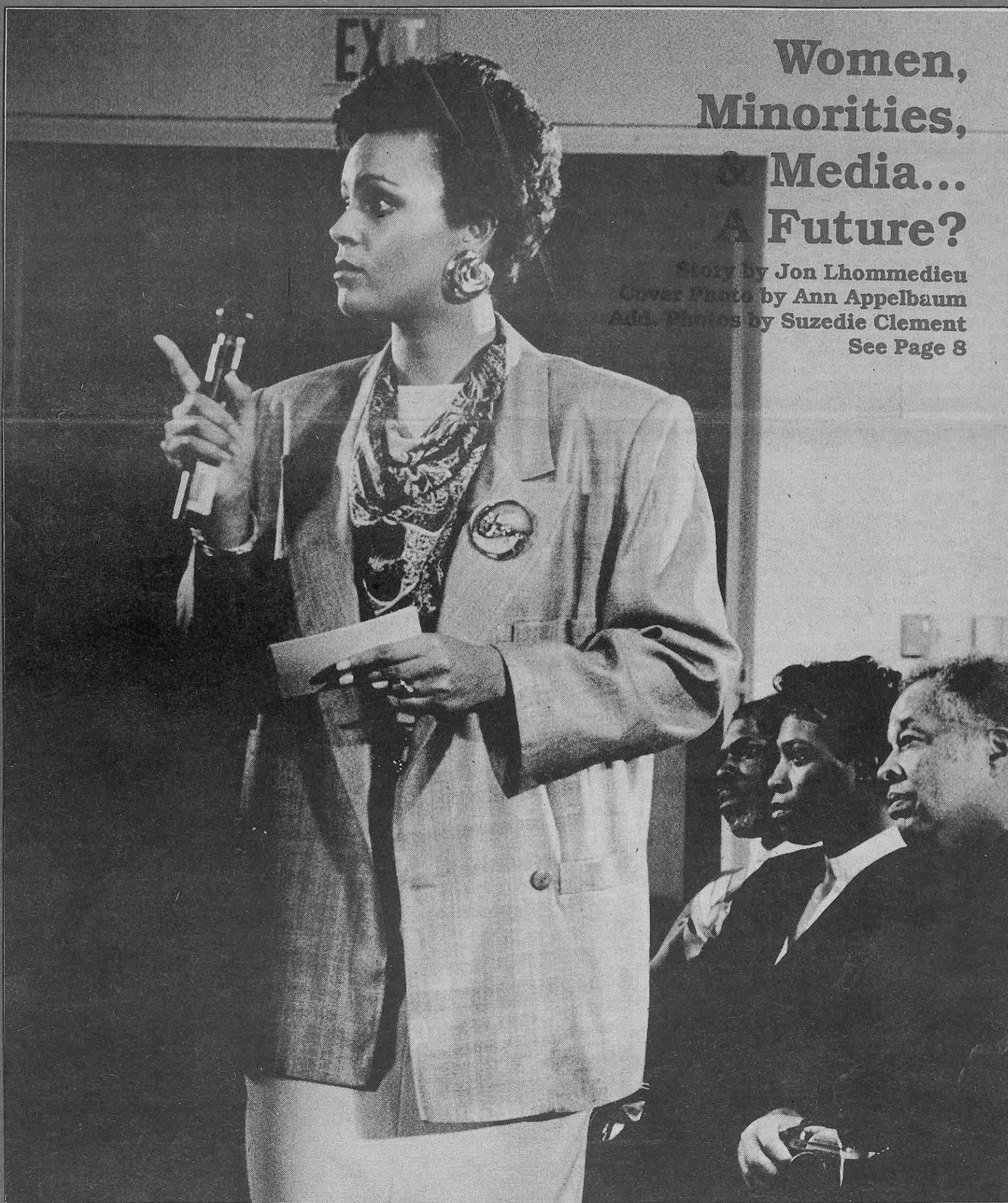


Cloud 9 Continues Run At Studio Theatre; Review, Page 4

# The Journal

Webster University's Student Newspaper  
March 2 - March 8

Volume 24 #7



## Women, Minorities, & Media... A Future?

Story by Jon Lhommedieu  
Cover Photo by Ann Appelbaum  
Add. Photos by Suzedie Clement  
See Page 8

## Sports (Again) At Crossroads

With Harry Cargas stepping down as athletic director, Webster University is faced with the opportunity of finally settling the issue of where it wants to take Gorlok athletics. And this situation will not only put to rest the debate about how high sports is on the priority list, but also allow athletes, coaches, and the new director to put their own stamp on the program.

There are various directions the university can go in hiring for the newly vacated position. The fact that Cargas is willing to go the extra mile in staying on as long as necessary is a positive way to ensure that these directions will be explored.

The obvious mystery quotient in all of this is the soon-to-be-built (?) Activities Center, which despite all arguments to the contrary, will be used mostly as a gymnasium for indoor Gorlok teams, and as a practice site for days of inclement weather, for outdoor teams. For coaches, this will be an obvious plus in attracting students who might go elsewhere, namely to a school with its own facility.

After all, this is a Division III school. Student/athletes do pay their own way, and the center could mean the difference in attracting the students sitting on the fence.

And there is the prime example of where Webster needs to decide how serious it wants to be in attracting student athletes. To date, the school has primarily relied on walk-ons and players with (hopefully this won't offend anyone) marginal high school careers. Not to say these players aren't good athletes. Usually they were either second-line players, or had to play in out-of-the-way schools.

This policy could change if the university wanted it to. Local rival Washington University has been beating up on Webster squads for the last five years, and it, despite its significant size, is a Division III school.

The athletes attracted to Washington University are obviously top-rank students, as well. The university has unquestionably earned its reputation as a great school. This trend follows all the way down to the athletic facilities which include the venerable Francis Field, a good baseball pitch in Kelly Field, and a great gymnasium with swimming pool, additional basketball courts, weight rooms, etc.

Exactly how equipped the Webster facility will be is obviously unknown. It certainly will not be as equipped as Washington University. But other schools that frequently play Webster have gyms and fields that also don't rival the one at the Hilltop.

All of this is not to say that the Activity Center will be the end-all of determining where Webster sports will go. Obviously too, it is more than just a cursory component of the bigger picture.

Humans remain, and the person to step into Cargas' shoes will face a school that is still not entirely settled on what the position should remain.

It is strongly recommended here that the athletic directorship be a full-time position. The job requires much in the way of travel arrangements, scheduling, and promoting the program.

Another aspect that Cargas stressed is that of recruiting. While Cargas himself was, admittedly, not keen on the recruiting end, if Webster is to maintain a competitive program it must heighten the skills of the players brought in, not just work on the skills of the players here.

The recruiting record of the individual coaches is hard to determine since many are in their first season with the squads. But a look at most teams shows an incredible turnover rate on each roster for each team. This has been particularly true of, though not exclusively limited to, the basketball squads.

Cargas also cited that the new director be a teacher. It is possible that such a dual post be occupied, but again the position shouldn't be too encumbered with activities not directly related to the sports department. And though other university administrators do teach the occasional class, this shouldn't be a primary responsibility.

The bottom line to the entire situation is that sports are at Webster for the foreseeable future. The debate that sprung up last in the spring of 1988 will probably die as the last of us who saw the Plymouth Building get torn down while we were freshman in the fall of 1985 - the second year after sports, A.S.

So why reminisce, you ask? True. The athletic directorship will be filled and, hopefully, the department will either have the green light to go, or the known understanding that losing is alright, as long as positive effects can be drawn from the program's activities. TC

Dinky by Paul Muller



## M-HEE MUSICK "NEWS" BREAK

LIKE, BACK TO METAL IN A MOMENT. THIS JUST IN! THE NEXT PHASE OF MUSICAL NEWNESS - MAKING IS HERE! LIKE, YES! THE TREND OF BANDS COVERING CLASSIC TUNES WILL BE REPLACED BY BANDS COVERING ENTIRE CLASSIC ALBUMS! SLATED FOR PRODUCTION ARE THE FOLLOWING: RATT WILL COVER SIMON & GARFUNKEL'S CONCERT IN CENTRAL PARK; BANANARAMA WILL COVER PINK FLOYD'S THE WALL; MICHAEL JACKSON WILL REMAKE THE BEATLES WHITE ALBUM, AND TIFFANY, IN A MUSIC FIRST, WILL COVER HERSELF! WOWSERS!

T.J. 89!

## African Hist. Month Recap

The Association of Black Collegians has concluded its month-long celebration of African-American culture in America, with the Gala holding the last position, having been held last Tuesday.

In addition to that event, the group along with the Black Resource Office (and varying degrees of assistance from Community Relations and Student Services), were able to present a workshop and lecture with Bob Law on February 1, and the Young Audiences show in Winifred Moore, two weeks ago.

Not on the official end of month, but perhaps most importantly, was a Black Mini-Conference held at St. Louis University last Saturday. Representatives from several local schools were in attendance, with guest speakers such as St. Louis mayoral candidate Michael Roberts.

All in all, the day seemed to be a positive experience for all those involved, however, the end of the day proved a bit disappointing. The students were not able to nail down a time for the next meeting, and were undecided as to whether the event should be held semesterly or yearly. Perhaps this is quibbling.

The fact remains that the event was a necessary first step, a one-day event that will probably be lengthened out next year. That move would also, hopefully, increase attendance at the event. Only seven Webster students attended this year's mini-conference.

However, in all the conference and the month-long celebration were very positive. This is, after all, the year that ABC came into prominence with "The Proposal" and following it up with an impressive African-American history month was a good way to include more students.

This is at least true in theory. The '60s show attracted a broad cross-range of attendants, whereas Bob Law's address drew fewer than ten white faces. Alas, this month is not necessarily done to attract white students to what ABC is doing but that group needs to decide for next year how much it wishes to retain an inner-view, or how much it wants to reach out. As for this year, full-photo coverage will appear in next week's edition.

In a similar vein we look forward to covering Women's History Month in March, with Webster events highlighted weekly. TC

## The Journal A Webster University Student Publication 470 E. Lockwood Webster Groves, Mo. 63119-3194

**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The Journal operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community. The Journal reserves the right to edit all contributed material.

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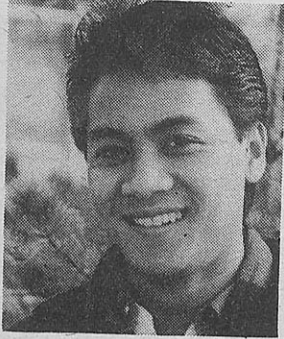
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## Reader's Ad


**by Rommel Medrano  
Columnist**

Mutiny. Uttering this word tends to conjure up vividly vibrant visions of pirates, loads of buried treasures, and sure enough, walking the plank.

First there was *Mutiny on the Bounty*, then there was the famed *Caine Mutiny*, (not a bad flick by the way), and now there's the possibility of one that hits close to home entitled *Mutiny at the Journal*.

Here's a bit of background info to shed some shine on what we're getting at: recently, the proverbial little bird told me that there are a handful of students who are questioning the ability of Tom Crone as editor of the university student newspaper, *The Journal*. With hopes to refrain from sounding like a Geraldo, Rona Barrett or Jerry Berger, I have also heard through grapevines sources that these same students are actually seeking to impeach Mr. Crone from his position held.

Being the supposed "voice" of the readers, I felt compelled to flat foot it around this great campus in order to find out whether this is indeed clear, cut and dry fact or simply foolish psycho-babble rumor.

When asked to respond with all b.s. aside and fear of rocking the boat on the back burners, these willing buckaroos offered up these concise comments to the burning question: "How would you evaluate the performance and the capability of the *Journal* editor thus far?"

Dan Replogle-mathematics senior. "I'm a transfer student from Meremac Community College and I feel that he is doing as good a job as the editor of the *Montage* (Meremac's student paper)...the reporting isn't as high but the editing is good as any college paper I've seen. I think the overall staff did a great job as a whole in covering important stories such as the sports scandal, racial issues, and other insightful campus-related issues."

Sam Person-special education freshman: "Personally, I find the paper boring-not too interesting. The sports section definitely is lacking. I don't know if he's got anything to do with it, but for instance in covering stories on the tennis team and on certain individuals, it would only mention things like 'she lost by the score of 6-1, 6-1...' instead of mentioning how hard that person tried."

Jennifer Pollard-education/English freshman: "I find the paper to be well constructed. His editorials are substantial and give everyone something to think about. I believe he's fair in letting others respond with their opinions regardless if they're for or against his own. He's doing a fine job... That's about it."

Marcia Copeland-art sophomore: "I think he does a lot of hard work...so much time and responsibility involved. He does a pretty good job. Keep up the good work!"

Bill Foster-media junior: "I think he's open to all suggestions. He's very receptive and is always willing to listen. All students are free to write letters in response to the editorials. Tom has done a good job in the past year and as far as complaints go, I have none."

**continued on page 15**

## Guest Opinion

**Deciphering the B.F.A. Thesis Code  
by D.Whartman**

The search for the cipher began when I decided to pursue a bachelor of fine arts degree. The start was simple enough. I looked in the Webster University - Undergraduate Catalog 1988-89 for clues. (Those already familiar with the "Catalog" catch-22 will recall all claims of ignorance are answered, "Well you should have looked it up in the catalog".)

Accordingly, I found, on page 15, the following information:

"ART 490 B.F.A. Senior Thesis. All students pursuing the B.F.A. degree must complete the following requirements: (1) The candidate presents to the Art Department a written document in thesis form which is evaluated in terms of format, expressive content, and personal growth in support of work accomplished in the student's major area of emphasis. (Guidelines for the thesis are available in the art office.)"

You're familiar with "legalese" if you understand perfectly what you've just read. I, however, find a lot of ambiguity in the instruction. Having been a technical writer, whose job is to translate the glyphs of engineers into prose clear enough for anyone with the IQ of a rock to understand, I find a simple declarative sentence is left wanting.

Still with my nose to the scent, I followed clue number two's lead. The one that states, "Guidelines for the thesis are available in the art office." When Rita Claypool, defacto art department office manager, was asked for a copy of the rules, her response was humorous wonder. She didn't know such a list existed, but did offer advice on how to continue the search.

Ever determined, I sought the good council of Phil Sultz. He's been here long enough to know the ropes. He's also been "reader" for a lot of theses. Phil's first response was humorous. To his credit, he continued with a thorough explanation of what the "thesis" should be. This was most helpful but it was anecdotal and therefore not official.

I thought of getting more faculty opinions, but realized that in obedience of official "Guidelines" all sources are arbitrary

and non-binding. Coupled with the third clue (i.e. the "humor" both sources expressed), offered by people I have the utmost respect for, it became apparent how futile my effort had become. Not futile personally, of course, I know from conversations with my "readers" and research on what has been written in the past, the whats and hows concerning my thesis composition. This futility is expressed through students who are being asked to be prima ballerinas in a show where the choreography changes according to whom ever is striking the drums today. You'll never learn the dance until the beat is set.

As it stands, the thesis process is a personal paper written under the tutelage of your advisor. A lot depends on who your advisor is, what, how much, and how exacting your thesis is expected to be. This approach has produced some good papers and some bad papers. There have been abuses.

One possible solution follows:

1. The B.F.A. thesis should be manifesto, a declaration and explanation of your principles and intentions as an artist.
2. Your ILE form must clearly state your central theme and include a rough outline.
3. Two "readers" are selected. They will guide your progress and assure you meet all deadlines.
4. Orals day: Two weeks before orals copies of your paper are submitted to the faculty for reading. On Orals Day you will appear before a faculty committee and explain your manifesto.
5. The committee makes recommendations that your readers, will in turn, pass on to you.
6. Your final draft is submitted and evaluated for creativity (50 percent) and grammatical content (50 percent).
7. The final letter grade goes in your transcript.
8. All final papers are collected, hard bound, and put on file in the library.

This approach is probably harder than most students would like, but ask yourselves, "Why is there a thesis requirement?" Simply put, it's because you can't offer a B.F.A. without it. I said frequently,

the staff of the *Journal*. It has come to my attention through various conversations with unhappy individuals, that the *Journal* is not satisfying the needs of some of the members of our community. I propose that instead of complaining about the "quality" of the material and the oversights by the staff, the disenchanted readers should get involved with the newspaper and use it to voice what topics they believe should be discussed each week. I've been a part of the Webster community for only one semester, but I've seen many pleas for writers for the *Journal*. Instead of searching for an outlet to vent one's frustrations, one should find out what is actually bothering him or her and take decisive action to dispel the feelings of discontent. Talking about change is one thing - acting for change is another.

On that note, I would like to bring up one other topic - change that is being demanded by students. Many students are not open to the fact that the world is an everchanging place. Different topics are being raised by some organizations (Students Acting Against Apartheid, November Committee and others) and some individuals are voicing opposition to social awareness and change. I feel these individuals should take a walk through history. For example, take desegregation. If it weren't for social change, I would have never had the opportunity to meet and become friends with many beautiful people. By resisting change, one falls into a rut of complacen-

"I'm an artist, not a smartist." You don't need to go to college to be an artist, so why are you here? You're here because you want an education, an academic education. Proof of which is a grade point. And the grade point is made by you doing a thesis not because you're a "smartist" but because you want to be the smartist artist.

The thesis form, by its own merits, is an exercise in reflection and growth. An opportunity to expose your philosophy to the light of scrutiny. Dear hearts, need I emphasize that scrutiny is how art is judged. If, after four years of art school you've not learned how to express yourself in light of criticism from all directions, then I believe you'd better find another profession. There have to be requirements so the process is equally applied to everyone.

The current system is confusing. It needs to be clarified. A place to begin is by talking to the faculty and seeing to it that they come to a consensus.

**The End**

**Did You Ever Wonder Why?**

1. Catalog Alert! While reading page 11 you'll find "Exhibits of student work throughout the year in the Cecile R. Hunt Gallery." This was listed as one of the benefits of enrolling here.

Question: When have you seen a student show in the Gallery?

2. Why are the prices in Follett's Bookstore so high?

3. Why does Opera Theatre St. Louis have a building on campus property? Do they pay rent, and how much? Do they pay for the "Reserved" parking spaces they claim?

4. Why do you get kicked out of the Music Building parking lot even though you've paid for a permit? The Repertory Theatre, which is not a part of the university and causes the school to operate at a loss every year, stakes claim on whatever parking they want when they have a performance.

5. Why does maintenance seem to ignore Art Department work orders? Not done: Moving the vending machines in the Visual Art Studios; installing extra lights in the Concourse Gallery.

cy and passiveness. By being aware of social and political issues, one can better perceive the world and understand what is happening before his very eyes. By taking an active part of the issues being brought to the administration, such as divestment of Webster University funds in South Africa, I feel I am no longer being sheltered from the real world and the current events in the media. I am glad I am a voice in the Webster community and I am proud to say that I will be active towards change in a situation where action is called for.

**Sincerely,  
Renee Pitel**

**To the Editor:**

I would like to express my extreme gratitude to all who participated in our successful armband week. I am especially thankful to all those who helped out distributing the armbands and fact sheets. Great job!

I am so excited about the response our group has gotten recently. Within the past week a number of social groups and individuals have called me expressing their enthusiasm about the group and our upcoming events. Many newcomers will be at our weekly Thursday meetings at 4:30 and 11:00 p.m., in the Pink Room. I am eager to hear their input!

A special thanks goes out to Janet Tinsley, Julia Smilie, Christine Hegel and Renee Pitel for all the contributions they have made recently. Many individuals

**continued on page 7**

**Letters:**
**To the Editor:**

Your article about my resignation as athletic director (February 16, *Journal*) had the facts quite accurate and I appreciate that. While it may seem picky to correct a quotation attributed to me, I feel I must because - as with everyone - I am my style and I want to underscore what I said and how I said it. If a replacement for me is not found by May 31, I stated that I will continue for as long as necessary. Then I was quoted as saying, "I've been here 19 wonderful years and I feel that I owe the school something." What I said, after the "and," in reference to the administration, was that "I'll do whatever they want me to do, for as long as they want me to." I saw this as an opportunity to state publicly my appreciation to the administration for 19 years of support and encouragement for the kind of work I do on and off campus. I do not feel that I owe the administration "something" but rather a great deal. I have received help when I've needed it, understanding when I've made mistakes, cordiality always. Whatever contribution I've made to Webster University was made easier for me by the administration and I sincerely want to proclaim that.

**Peace in deed,  
Harry J. Cargas**

**To the Editor:**

This letter is being written to defend

## Another Opening...



**Cloud 9**  
Reviewed by  
Chad Campbell

Homosexuality, bisexuality, heterosexuality. Where do you stand on these subjects? How would you have thought about them one hundred years ago? Would your views be different? These questions are explored in the Conservatory of Theatre Arts' latest production called *Cloud Nine* now running in Loretto-Hilton's Studio Theatre.

*Cloud Nine*, written by Caryl Churchill, delves into the views of society in different time periods on the aforementioned sexual preferences. Act One takes place in Colonial Africa in the 1880's when the British Empire was so large that the sun could set in one part of it and be rising elsewhere in it at the same time. Act Two is set in a London park in the present, but for the characters, the time difference is only twenty-five years in its elapse.

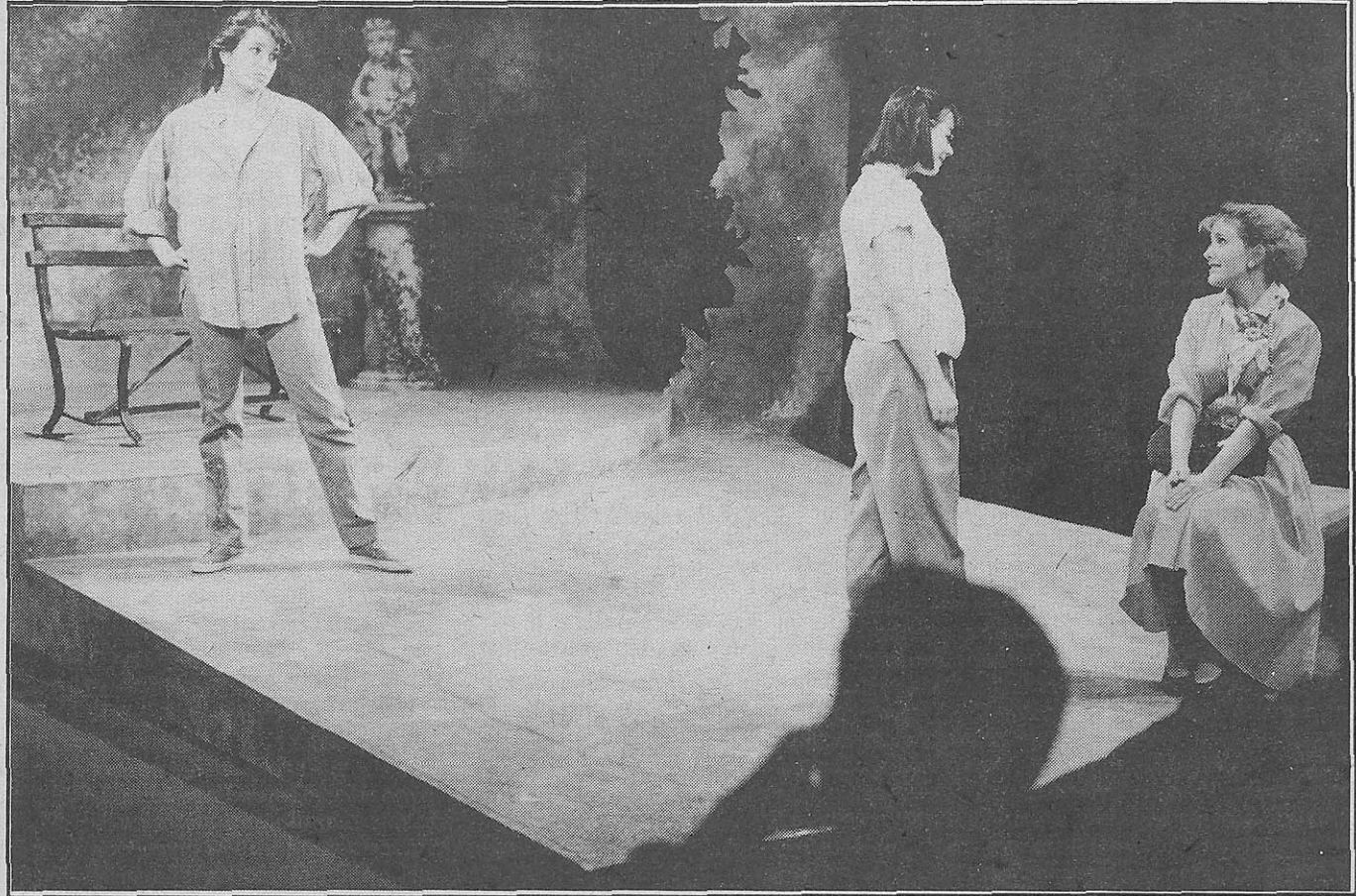
This is a very strange play in many respects, but the most obvious is the fact that a woman is played by a man, a little boy is played by a grown woman, and a little girl is played by a grown man. Other abnormalities include a white man playing a black man and a rag doll portraying a child. Besides its strangeness, I can't say anything negative about this production of *Cloud Nine* except that if you get offended easily by subject matter and language...Don't go! If not, you will be in for a hilariously enjoyable theatrical evening.

All of the actors did outstanding jobs. Each person had to portray at least two completely different characters while some had three to pull off. Even though the play is filled with potentially offensive adult situations, the actors create the scenes with taste and BELIEVABILITY.

Norbert L. Butz floored the audience with his portrayal of Betty, the matriarch of a family living in Africa in the nineteenth century. After you get over the initial shock that Betty is played by a man, you relax and enjoy Butz's completely BELIEVABLE performance. Butz strengthens his characterization with feminine mannerisms, gestures, and voice tones. Butz does an absolute turnaround in Act Two with his portrayal of the homosexual hustler Gerry. Once again BELIEVABLE pops up when describing Butz's interpretation of a man who would rather be sexually free than restricted.

Betty's husband Clive is portrayed by senior Christopher Gurr. Clive is the typical "macho" husband and father who wants order in his family with everyone in his proper place while he has his sordid and sticky affair with the independent Mrs. Saunders. Gurr's interpretation leaves you wanting to take this character by the throat and shake some sense into his head because Clive is so narrow-minded. On the flipside, Gurr portrays Edward, a homosexual in the second act who would rather be a female so much that he has this to say about himself... "I think I'm a lesbian." Gurr more than adequately switches from masculinity to effeminacy with seeming ease to the audience member.

Maud, Betty's mother, is played by Heidi Elizabeth Turner. Turner, last seen as the young, vivacious Popsie in *The*



Terry Richmond, Carri Coffman, and Heidi Elizabeth Turner perform in the Conservatory's production of *Cloud Nine*. The play runs through March 5.  
photo by Suzedie Clement

*Pajama Game*, gains a good many years for her roles in *Cloud Nine*. In act two she plays Betty. Obviously, both of these roles are part of the older generation. Here comes that word again...BELIEVABILITY. I might as well say that word now for every character. Turner makes you forget the youth she represented in *Pajama Game*. Instead, you enjoy Maud's dottiness and Betty's loneliness.

Tim Barker had two of the abnormal roles to tackle. He first played Joshua, Clive's faithful manservant who was a native from the African locale. Barker was the white who portrayed a black. What made him so BELIEVABLE was his excellent usage of dialect. Barker also (like just about all the actors) did a complete turn-around in the second act by playing Cathy, a young tomboyish girl. He makes another leap by playing a dead, longing soldier later in the act.

Carri Coffman, the talented musical performer last appearing in *Waiting for the Parade*, portrayed Edward, Clive's effeminate young son who enjoys playing with dolls. She was also BELIEVABLE as a nine year old boy with her stances and excitement. In Act Two she plays Victoria, a bisexual who finds the fairer sex more fulfilling. Victoria also wants freedom. This she finds with her female lover Lin rather than with her husband Martin.

Ellen, Clive and Betty's meek governess for their son, is played by Terry Richmond. Switching back and forth at the same time, Richmond plays the very widowed and very independent and very strong-willed Mrs. Saunders. In seconds, Richmond goes from weak to powerful and back to weak again with a quick change of costume. Mrs. Saunders finds "relations" with men more preferable while Ellen finds Betty more preferable. Again in the second act Richmond plays a lesbian, Lin, but this time the character has more strength than Ellen did earlier.

Tod Walker plays the adventurous explorer Harry who just happens to be a bisexual (lust for Betty and Clive) and a child molester (lust for Edward). Walker then switches to a Clive-type figure, Martin, in Act Two. With one character, Walker has you laughing with him (Harry).

continued on page 15



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## Gerontology Workshop Gears For Third Year Run

by Nancy Hupert  
Journal Staff Writer

For the third consecutive year an extensive workshop on gerontology will probe issues of relevance for the nations aging population.

The topics for the Third Annual Gerontology Workshop Series held on March 4, will tackle the difficulties in providing long-term care for the fast growing U.S. aged community.

Participants will discuss ways of providing insurance coverage for long-term care, consider the implications of the Catastrophic Health Bill and explore new ways of providing gerontological needs and services for the mentally retarded.

Mary Ann Marler, director of nurses at Cardinal Ritter Institute, an independent residential facility that provides social services, health promotion and everyday needs for independent living, will explain the issue of long-term care.

According to Marler, long-term care is the medical capability to provide different levels of health care as they are needed for the aging community.

The lifecare concept is part of long-term care. Through this program, individuals planning for their golden years provide money in installments to an organization for future health care needs.

Marler said, "We've gotten away from the nuclear family and because our society is mobilized seniors don't want to live with their families." Marler said this is contributing to the increasing number of elderly going into long-term care facilities.

"Because of the aging population and

the number of people needing the care, the private individual may not be able to afford long-term care."

Marler said that fact creates an overwhelming need for some kind of social insurance or cooperative insurance provided by the public and private sector. Marler said that she is surprised by how many elderly are affording their long-term care today.

"Usually a person has an acute illness and if they can't afford long-term care, home health care is provided for a period of time," said Marler.

Rebecca Williams is an agent and broker for the American Republic Insurance agency and her main concern is private insurance coverage for long-term care and the Medicare and Medicaid programs.

"Almost all elderly qualify for Medicare but there is a difference between Medicare and Medicaid," said Williams. Medicaid is a welfare program, you must show need and entitlement to qualify for the program."

Williams said private insurance coverage differs from this because the total cost is provided by the policyholder.

"Currently the national average is \$22,000 a year and this cost will vary depending on the facility and the level of care received by the policyholder," said Williams.

Each insurance policy is different to a certain extent, but Williams said that some general information about private long-term insurance care is true to all policies.

"The typical long-term nursing home policy is designed to protect the assets of the holder," she said.

Long-term care isn't for the low level income person. The typical policy is a daily indemnity policy in which the holder would purchase an amount to be paid to them daily. Williams said the time length of the benefits, when they start and the daily amount paid to you, is decided by the policy itself and the holder.

According to Williams, the deductibles are expressed in waiting periods from seven to 100 days from the time you enter a long-term care nursing facility. She said there's also no set co-payment on these policies because it's measured by the payment received and the cost per day of the nursing facility.

In her address for the gerontology

workshop, Williams will explain Medicare as it applies to long-term care and long-term care insurance. Also, she will give information on things to look for in buying a long-term care insurance policy.

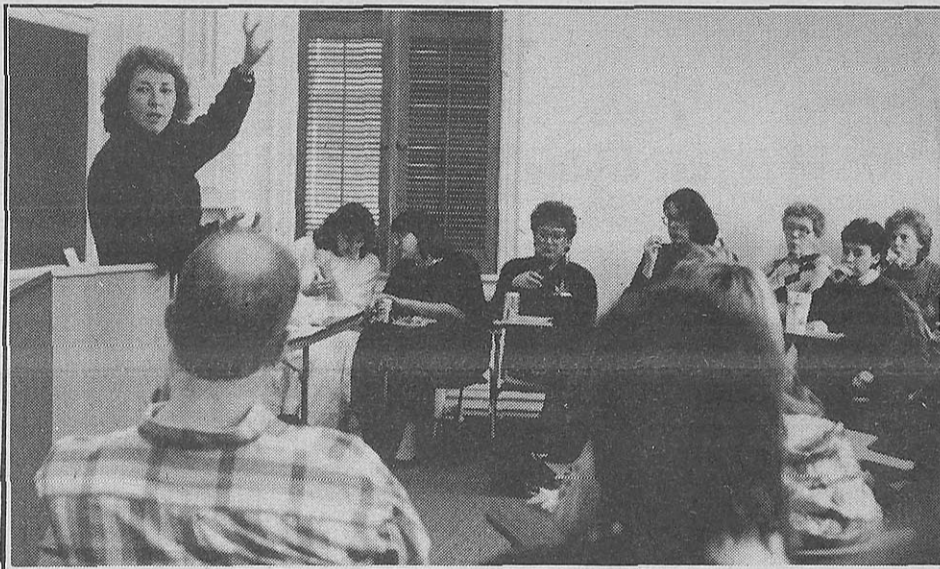
Gary Kannenberg, mentor and human resource person for the gerontology program at Webster University, also served as coordinator for the Third Annual Gerontology Workshop Series.

"The workshops are a way of involving professionals and non-professionals in the area of gerontology and looking at certain issues concerning the aged," said Kannenberg.

"We're really trying to present a forum for discussion and information on these topics."

For more information about the workshop call 968-7462.

## People Addiction Discussed By Author With Psych Club



Diane Fassel, author of "The Addictive Organization", gave a lecture at Webster on Feb. 24.  
photo by John Koniak

by Patrick Elsner  
Journal Staff Writer

Addiction. We hear that word coupled with drugs, alcohol and food. Now psychologists are discovering you can be addicted to people and even relationships. Can addiction to a behavior or a process be life-threatening the way substance addiction is?

According to Diane Fassel, Ph.D., co-author of the best-selling book, *The Addictive Organization*, the answer is yes. "Addiction, both to substance and process, will overpower you and kill you," said Fassel. She made this comment before a packed classroom in a lecture sponsored by the Psychology Club.

Fassel holds a bachelor's degree in theology and English from Webster University and completed postgraduate studies at Harvard University and Union Graduate School. She is vice president of Wilson-Schaef Associates, Inc. where she serves as consultant, facilitator and mediator.

With this broad background, she has been able to pioneer the concept of the addictive organization and is considered an expert in this area of study. In fact, writing the best-selling novel took little time. "I wrote the book in three weeks while in Hawaii," said Fassel.

By definition, organizations, as used in this sense, are systems that are established to perform a certain purpose, such as school, work or religion.

"There's an infra-structure that holds the addictive person and society together and it's called organization," said Fassel.

Fassel said there are four ways in which organizations are addicting and

how addiction continues to survive inside the organization:

-Inside the organization there are a lot of active non-recovering addicts. People who are addicted to substances and people who are addicted to processes such as religion, work or relationships. Fassel said addicts who bring their addictions to work can "ruin an entire company."

-Co-dependents, the addict's partner in crime, covers for the addict by fixing the problem the addicts cause. They are a "key link in the addictive behavior." Instead of letting the addict "reap what they sow", co-dependents are always helping the addict with their destructive behavior.

-Organization is the addictive substance. The "mission" is what becomes addicting. This is where workaholics become prevalent. "Work is the cleanest of all addictions; organizations love it," said Fassel. Interestingly, workaholics are costing companies more money than they are bringing in, according to Fassel.

-Organizations love an active addict. The two work well together because both are plagued by addiction disease. When trying to eradicate the addiction, said Fassel, both addict and organization must be treated.

It's beneficial for everyone to help the addict overcome his problem.

"There's never winning with an addict; you always lose," said Fassel.

Addiction to a person is very common, said Fassel. People, also, can be addicting. Low self-esteem is an important factor behind person/relationship addiction

continued on page 15

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## Third Annual President's Ball A Mixed Bag

### CSA Hosts Gala Party With Plans Discussed For Next Year's Event

by Stephanie Morton  
Contributing Writer

For the third year in a row the Council on Student Affairs (CSA) presented the President's Ball, in honor of President George Washington, Abraham Lincoln, and president of the university, Dr. Leigh Gerdine on Feb. 25.

"It was a wonderful occasion, and CSA should be complimented on the work they put into it (the ball)," said Gerdine. He added, "What I thought was nice was the cakes."

Of the three cakes there, each one posted the profile of each president. On Washington's cake the words read 'I can't tell a lie', while Lincoln's read, 'I freed the slaves' and Gerdine's cake read, 'let them eat cake.' However Gerdine said he did not say that, but it was clever.

**'We were just trying to bring social awareness to the people there, about other things around the world,' - Smith.**

This year about 200-hundred people attended the ball, some in formal attire; some in dresses and suits.

"It was so nice to see everyone dressed up and dancing!" said Peg McCarthy, director of Student Services.

CSA members with the help of other students decorated the cafeteria early Saturday afternoon. Red, white and blue streamers adorned the walls and ceiling as well as helium balloons.

"This year we bought the decorations from Giuliano's Carnival Supply," said sophomore Beth Rauhut, who was in



At the President's Ball this past weekend, members of the November Committee, student organization calling for social change at Webster, formed a 'peace circle' during the band's break.

charge of the decorating.

When 8:30 rolled around, Bob Kuban's "Quintessence" started playing music up until one a.m. During their break, the November Committee, a student organization, gathered around in a peace circle and protested apartheid around the world.

The November Committee was formed, according to their written statement, as a counterweight to the conservatism.

The whole demonstration lasted approximately three to four minutes long.

Afterwards, former Young Republicans Club President, Lester Stuckmeyer, made a speech saying that it was not the right time or place to bring political issues to a social affair. Stuckmeyer was unable to be reached for comment. He is currently at his internship in Jefferson City.

However a source said they had no problem with what Stuckmeyer said, but had a problem with where it was said and how the speech was presented.

However, Donnell Smith, manager of Black Resource Office, was able to be reached for comment.

"We were just trying to bring social awareness to the people there, about other things in the world," said Smith.

Smith also said he felt that the demonstration was appropriate because they were celebrating President's Day, and that most of the faculty and parents were there, so the November Committee saw the opportunity to let other people know what they stood for.

"I think it (the demonstration) was fine-it was peaceful and they didn't disrupt anything," said Rauhut.

Brandon Benton, YRC member, said, "I had no problem with the demonstration, but I did not agree to where it took place. A Webster University social function should be kept as a social function," said Benton.

According to McCarthy, the dance was

another success.

"I thought the dance was very nice and I didn't anticipate any problems," she said. "However, next year I plan to dance." McCarthy said while pointing to her broken ankle.

**"However next year I plan to dance." - McCarthy.**

For next years dance, Rauhut and Benton had some suggestions to improve the dance.

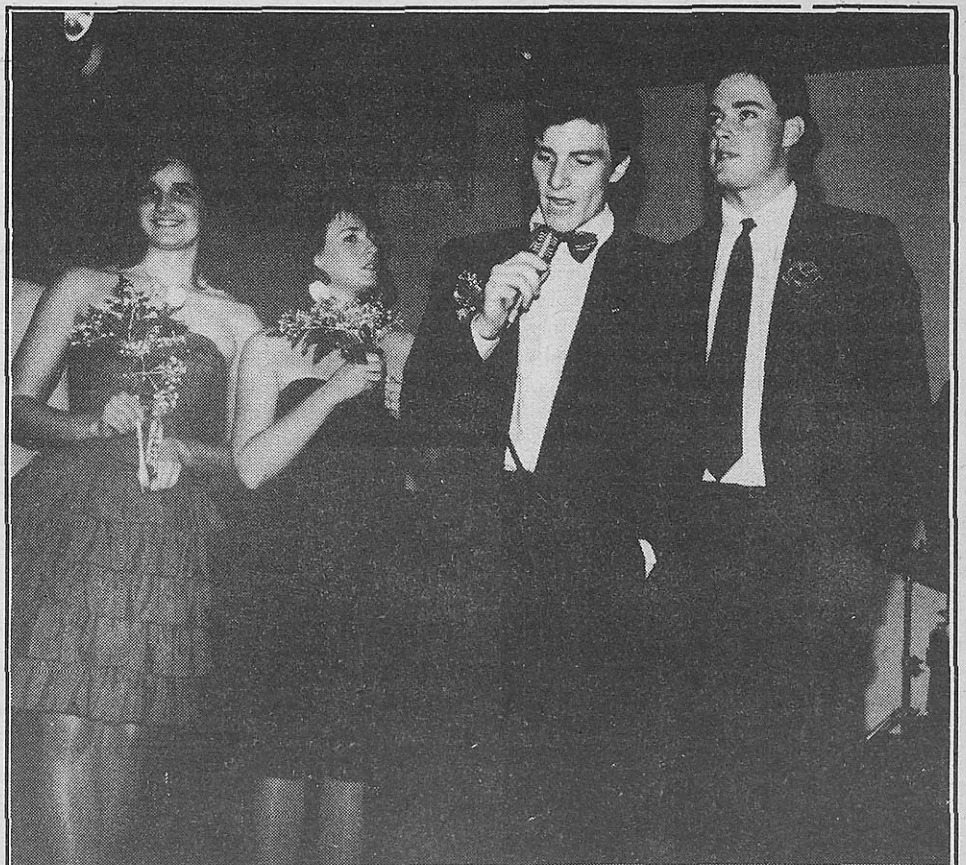
"Next year I think it should have theme dances and make them a little less formal," said Rauhut.

Benton on the other hand, wanted a different location for the dance.

"I think we should have it in a different place, other than in the cafeteria, to make it more formal," he said.



Before and after the 'peace circle' demonstration and the rebuttal thereof students and faculty danced to the music of Quintessence.



Lester Stuckmeyer, representing the Young Republicans, delivered a rebuttal to the 'peace circle.' photos by John Koniak

## More Letters:

are making a difference in what was once a small group and an oversights cause.

I am delighted and inspired with the spirit that Webster students have taken in our activities and I look forward to our upcoming events.

Thank you.

Sincerely,  
Matt Tauber  
President  
Students Acting  
Against Apartheid

To all those who criticize Thomas Crone and our beloved *Journal*:

Have you bothered to weigh our newspaper on a postage stamp scale lately? If you have, you'll note that its weight totals more than 1.6 ounces. Last year it weighed a mere .8 ounces.

Have you taken the time to find the average number of spelling, grammatical, and factual errors occurring in the *Journal* each week of this semester? If so, you'll realize that the figure is far less than that of last year's *Journal*, which according to my estimates, averaged 18 to 25 mistakes per issue.

Have you looked at the ads? Last week's issue had 2398.5 square cm. of advertising. This is almost 1.5 times the space that one issue last year sold.

What about the photographs? (Of course, I'm not biased or anything.) This year we have twice the number of photographs taking up a heck of a lot more than twice as much space. (And they are better pictures too; no offense to any photographers from last year.)

All in all, our school's newspaper is a lot, lot better than it was last year, both in quality, quantity, and spirit. It has so much more color and substance.

And it is under Tom Crone's leadership that all this has come about. He (and Fontella, but I'll just talk about him now, since you are criticizing him) is the driving force behind this newspaper. He's the best editor this paper has had in a long time. No one works harder or cares more than he does about the *Journal*. He epitomizes the soul of the paper, and it has a very beautiful soul, if you care enough to find it.

As for John McCarthy #882980, I can understand why you line your hamster's cage with it. I'm sure he gets far more out of it than you ever would.

And as for Tom Crone mistakenly thinking that the Democrats lost the election in '76 rather than in '80, that is understandable. With Reagan as president, the last eight years have seemed like 12.

LONG LIVE THE *JOURNAL*!  
(AND LONG MAY FREEDOM OF SPEECH REIGN ON THE EDITORIAL PAGE!)

Sincerely,  
Ann Marie Appelbaum

To whom it may concern,

Spectator sitting cannot be a hobby of mine anymore. I have held back my hand when Jordan Oakes pleaded for response with an infantile, poorly written music article of no particular direction. Just what kind of writing or music credentials does this "critic" have? How does one have a music column when said one obviously hates two thirds of the the existing music genres? How does one have an art column - music is one of the arts you know - when one wouldn't know a symbolic gesture with a phallic slap in the face.) I have thrown it aside with a giggle when editorials with a similar lack of direction added to the embarrassing new flavors of lack of footwork, (some) facts, and substantial material have beckoned me with a come hither gaze, but now I have a true cause.

We have been invaded, lovers of peace and non-materialism, just when we were comfortable, just when we were satisfied with the idea of studying at, well, major at an arts school surrounded by

creative types of people, just when we were all getting along so well. Remember that? We didn't really need clubs-at-war and sports were just for fun.

I am in my fourth year here at Webster, and I have seen a radical evolution take place (much like the 20th century wrapped up into a college stay). An evolution I don't particularly like or condone my money being pumped into. The turning point? The catalyst? THE BUSINESS BUILDING, or at least the type of people it has (and I suspect purposely on the administration's part) attracted. They are no different from their larger than life counterparts whom they parrot so consistently. They invade peaceful environments because they have a colonial whim, because somebody has something they want... the worst situation of all for a Republican capitalist; they'll kill you for an object, a material item.

Although most of them at Webster seem too young or insignificant to be harmful, repeating what mommy and daddy tell them, walking about like zombies fulfilling instructed duties, backing up their actions with reasonings like Lester Stuckmeyer's for choosing the politician he was going to work with for the semester, "I chose her because she is a Republican," (good thinking, Les, I suppose you'll have to lie down for awhile now) and forgetting the most basic and relevant of all childhood teachings, "Love your neighbor as yourself," these are in fact the most dangerous of traits.

Anyway, what I'm trying to say is, leave Tom alone. If he's anything like me, me, well, maybe I should just speak for myself. I feel smothered, a stranger in my own school, a senior that's a freshman, longing for the good ol' days, lashing out vehemently where I may because I know I'm a dying breed. It's the nature of the beast... to want to survive. If I were a freshman or sophomore, I'd transfer, but instead, in my last days, I have to watch the whole painful process.

If "you shall know them by their fruits" (quoting a favorite book of theirs), then how does a hostile rotting fruit taste to you? This is their harvest.

Why do we want to be a third rate UMSL, SLU, or Wash U., when we could have been and were a first rate Webster?

Respectfully Yours,  
Kristine Young

P.S. Good luck forming the counter group, but don't expect a majority haven (like before.) Now the group is a must. They have their claws firmly clasped, but give a good struggle. "Do not go gently into that good night."

P.P.S. This does not mean Jordan is off the hook.

Words to Tom Crone, Students Acting Against Apartheid, The November Committee, B.R.O., A.B.C., C.S.A, The Young Republicans Club, and anyone else concerned enough to get involved:

"You say you want a revolution? Well, you know we all want to change the world. You tell me that it's evolution? Well, you know we all want to change the world, but if you talk about destruction don't you know that you can count me out? You know it's gonna be alright. You say you got a real solution? Well, you know we'd all love to see the plan. You ask me for a contribution? Well, you know we're all doing what we can, but if you want money for people with minds that hate all I can tell you is brother you'll have to wait. You know it's gonna be alright. You say you'll change the constitution? Well, you know they all want to change your head. You tell me it's the institution? Well, you know you'd better free your mind instead..."

-John Lennon & Paul McCartney  
Communication and Understanding  
(it's a start), camara felicity achebe

Dear Editor,

I was distressed by the undeclared war against the *Journal* editorial staff in last week's letters column. It seems that various factions at Webster have targeted Thomas Crone and the *Journal* for real or imagined offenses ranging from minor grammatical errors to political disputes.

I do not object to the idea of our campus paper being used as a campus forum, in fact I applaud it. What bothers me is that no one seems to have noticed that under the current leadership the *Journal* has become an infinitely more readable paper.

The letter's column was a full page last week because people are finally starting to read the paper. And for offending an interesting, informative, and yes, slightly controversial paper, I feel the *Journal* staff deserves a pat on the back. Not a knife in the back.

Kathy Nash

To the Editor:

I attended the History-Political Science Club meeting which dealt with *Roe vs. Wade* on Monday afternoon and found it somewhat disappointing.

The signs around the university suggested the event would be an unbiased meeting discussing possible effects if *Roe vs. Wade* is overturned by the Supreme Court. Unfortunately, the club

invited one speaker who was a supporter of abortion. Her feelings were expressed in not so subtle ways.

If the History-Political Science Club had truly wanted to inform the Webster community on this topic, it would have presented both sides. The club could have invited an individual with an unbiased view or invited a second speaker to the event with a pro-life view of the possible effects.

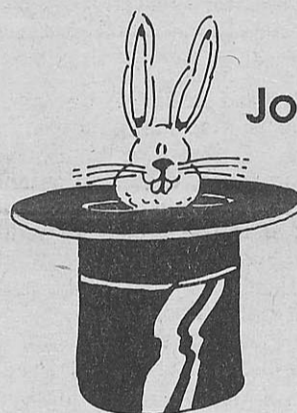
Sincerely,  
Lori Schmidt

Dear Editor,

If Rushdie is looking for a safe place to hide (and indeed he is) then he should seek refuge at a Webster dance party. The security that is hired (and most often they are off-duty cops, which probably get paid more than the average security officer) could protect anyone against the Ayatollah.

Certainly, the crowd which attends these dance parties have by now proven they are a well-behaved lot. I would hope that the percentage of any tuition which funds these parties could be put to better use. The ratio of about one security officer per 50 attendants seems to be a bit much; the threat of an uprising couldn't be that great. If we who attend the parties could feel a little less patronized, such a threat would be greatly reduced.

Michael Stretch



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## Journal Post Available Now

Notice to Readers:

The Publications Board is now taking applications for a Copy Editor position on the weekly *Journal*. There is a stipend of \$100 per month for this position. The position is for a two-month appointment, but may be extended into the fall semester.

A description of the position is as follows:

Copy Editor is responsible for reviewing all copy for publication to correct grammar, diction, style errors, etc. The copy editor also alerts the Editor-in-chief regarding potential story problems and acts as a fact checker when necessary.

An important responsibility of the copy editor is to act as the Newspaper Production liaison/contact for the copyediting class and copyediting instructor. The copy editor will help coordinate newspaper editing assignments for the course, and assist the instructor with the computer management of stories from writing classes, which may be edited by the copy editing class before publication in the *Journal*.

Please submit a letter of introduction and relevant portfolio of journalistic work to Kathy Corley or Arthur Silverblatt in the Media Communications Dept. Deadline for application is March 3.

## Role Of Women, Minorities Subject Of New Course Here

by Jon Lhommedieu  
Journal Staff Writer

Women and minorities in the media is the subject of a new course being taught at Webster University this semester. This is the first semester the course has been taught at Webster, and this is the only local university to offer any such course.

The course, MED 315, is taught by adjunct professors Linda Holtzman and Larna Godwin; it deals with the coverage, portrayal, and employment of women and minorities in the media.

"I strongly felt there was a need for more instruction in this area," said Holtzman. She claimed that people at Webster are not getting enough exposure to the issues concerning women and minorities.

In looking for a text book for the course, Holtzman and Godwin had very little luck finding any single book that dealt with the subject.

"We both did a lot of research and found some articles and excerpts from books that we use," said Holtzman. But, she said, they couldn't find any single text that would portray the subjects realistically.

**'We feel it is an important subject and would like to see it required if we could.'**

-Silverblatt

The two books that have supplied them with the most material are "Minorities in the Media" by Felix Guiterrez, and Carolyn Martindale's "White Press and Black America."

"These issues affect everyone," said Godwin. "By the year 2100, the minority will become the majority, and in order for a fair representation of our country there will need to be more of these groups (minorities) represented in the media."

Godwin, in addition to teaching at Webster, is television host/producer of KETC's *Postscript*. The public affairs program often deals with minority and women related issues.

Presently, the class is made up of mainly women with the exception of one black male. There are no white males in the course, which is a concern of both the instructors.

"Everyone would benefit from the class," said Godwin. "We are all media consumers."

Because of the lack of participation by white males, the issue has been raised in the department of making the course required for all who wish to acquire a media degree.

"Courses like this should not be marginalized," said Holtzman. "I think it would be important for more white men to take the course because it would give them a better insight into the issue."

"Communications is a white male dominated industry," said Godwin. She stated that other consumers need to know about the issues that are usually seen as only affecting minorities, because these issues affect the entire community.

Both instructors agree that having a class composed of almost all women limits the class's ability to offer any variety of viewpoints; they feel the class would benefit from more enrollment by white males.

However, it is unlikely that the class will become required in the department, because of the high number of courses that are already required for a media degree.

"We feel it is an important subject and would like to see it required," said Art Silverblatt, chairman of the media department. "The problem is that the media department already has so many required courses that any more would make it very difficult for students to take the elective classes they want."

Silverblatt said that what the instructors in the department are doing is strongly advising enrollment in the class in hopes of increasing involvement in the subject.

"I would like to see the class required," said Holtzman. "But I would also like to see the subject matter of women and minorities incorporated in other courses in the department."

The instructors state that the images of minorities portrayed by the media are often negative. They cite the fact that often when you see blacks on television



Adjunct professor, Linda Holtzman, teaches course on women and minorities in the media with Larna Godwin. photo by Suzedie Clement

they are either criminals, athletes, or entertainers.

"The discrimination is no longer as blatant as it used to be," said Godwin. "But it is still there and it is institutionalized."

Godwin feels that teaching such a course to white males may erase some of the stereotypes which they presently hold towards minorities and women.

"Most prime time TV shows with blacks are comedies," said Godwin. "Critics say this is because whites have a fear of blacks in a serious role."

In employment, there has been slow but steady progress in the hiring of

women and minorities nationwide. But the St. Louis market has been spotty in this area.

"In management it (the hiring of women and minorities) has gone way down," said Holtzman.

The course will be offered again next semester, but it will be under the umbrella of another media course listing called "cultural diversities in media." In addition, courses on the images of women and images of Afro-Americans in the media will also be taught under the same umbrella listing.

## Apartheid Awareness Flourishes

by Judith Carter  
Journal Staff Writer

At the turn of the decade many people were tying yellow ribbons around trees in honor of the hostages in Iran. Now at the end of the same decade Webster students are asking that people tie red ribbons around their arms in protest of Apartheid.

On Feb. 20-22 the newly founded group, Students Acting Against Apartheid, held an Apartheid awareness week. The group set up a table in the cafeteria where they handed out literature and asked people to wear the red arm bands in awareness of the Apartheid regime in South Africa.

"The group held the arm band awareness in hopes that the students and faculty would better understand the Apartheid group and what they are striving to achieve," said Matt Tauber, founder of S.A.A.A.

When asked if it was a success Tauber said he felt it was an "enormous success" and it was very evident in the fact that at the meeting following the arm band awareness, 40 people including 16 new

members attended.

"People are still wearing them, it's neat how people are expressing themselves..." said Tauber.

The S.A.A.A. continues to express their views in the many activities they have been involved in. Recently, Kristen Hegel, secretary and head of correspondence, and Renee Pitel, treasurer of the organization represented the group at the Forest Park Hotel to give their name in support of the March for Women's Equality on Mar. 9 in Washington, D.C. The group had voted in an earlier meeting and decided to voice their name in support of the cause.

When asked about the vocalized opposition to the group's goals, Tauber replied, "I didn't pay much attention to it... the good reactions totally outweighed the bad."

On Saturday Mar. 4, the S.A.A.A. will sponsor a benefit performance of the play *Cloud 9*. The performance will be held in the Studio Theater of the Loretto Hilton. It will be followed by a reception and an informal discussion lead by Harry Cargas.

"Since the theme of the play deals with racial and sexual oppression, and the theme of Students Acting Against Apartheid deals with the racial oppression in South Africa, it would help people become aware of our cause," said Tauber.

The group is currently planning an Apartheid Awareness Day which will provide guest speakers, films and a dance/talent show as a finale. The members of the S.A.A.A. will participate in the talent show, each expressing their feelings about Apartheid, through their talent. A specific date has not been decided, but Tauber said that people should look for it later in the semester.

The Apartheid group meets every Thursday at 4:30 p.m. and 11 p.m. in the Pink Room. The Apartheid group extends an open invitation for all to attend their meetings.

"Our meetings are a lot of fun because everyone gets involved sharing ideas and feelings. We are planning a lot of social activities within the group because a friendly bond has been formed among the members," said Tauber.

### Cerebral Entertainment

**Next Week:**  
**Music Stereotypes**  
**People to People**  
**Black Rep**  
**Baseball Cards**  
**Whiteboards**  
**Spring Break**  
**College Cuts**  
**Dinky**  
**Dak Trace &**  
**The Gorlok**

## 'Little Egypt' Tells Story Of Local Convicted Murderer

by Dawn Grodsky  
Journal Staff Writer

Dr. John Dale Cavaness could best be described as a man who had no conscience. His actions were for the benefit of himself alone. Others feelings and reactions never crossed his mind.

These actions included shooting a prize bull because it wouldn't behave, killing a young father and his infant daughter while driving intoxicated, and murdering two of his four children for insurance money.

John Dale Cavaness was found guilty of first degree murder and sentenced to the death penalty at the St. Louis County Courthouse in November of 1985.

He hanged himself while on death row in Jefferson City in 1986.

Old news? Maybe. But not for Darcy O'Brien, whose book *Murder in Little Egypt*, the story of Cavaness, is still hot off the press. And never for the few Parkway Central graduates roaming the halls of Webster who remember Sean, the son Cavaness shot twice in the head near Times Beach, Mo.

O'Brien's book is not a literary masterpiece. It is an account of the life of Cavaness, told by those who knew him best: Marion, Cavaness' former wife, Kevin, his son, Charli, his daughter-in-law, and the detectives who were on the case.

O'Brien provides the background such as a stark description of life in Little Egypt, the local name for southern Illinois, which includes towns with names like Cairo, Thebes, Palestine, Eden and Eldorado, the home of Cavaness.

He delves into the history of Little Egypt, filled with violence, and portrays Cavaness as the local hero, worshiped by his patients and forgiven for anything.

One local man was quoted as saying that if Cavaness did murder his sons, then they deserved to die.

Marion Green, Cavaness' former wife, was raised in Webster Groves. She met Cavaness while working as a nurse at Barnes Hospital. Cavaness was interning there. They married and spent some time in St. Louis before moving back to Little Egypt.

Green left Cavaness after years of putting up with his insensitivities to her and her children, moving back to the safety of St. Louis and raising her children in Chesterfield.

Mark, the eldest son, was found dead outside his trailer in Little Egypt on Easter

Weekend, 1977. He had been shot through the heart, and by the time his brother Kevin found him, his body had been ravaged by animals.

Mark was 22 years old. The murder was never solved by police, though some had their suspicions.

Sean, the third son, was found dead in December 1985, on a rural road just outside of Times Beach. He was also 22.

O'Brien takes the reader through police investigations that span the two states. He shows how they built up evidence that eventually led to the arrest and conviction of Cavaness and how Cavaness, his surviving family and his supporters reacted.

O'Brien does not make many judgments, he lets the others do that. The story tends to come across as cold. It is a well-written and concise book.

O'Brien does show that he is not from this area when he makes mistakes such as spelling the Muni Opera, "Muni."

The greatest fault of the book was in O'Brien's portrayal of Sean Cavaness. He tended to portray him as a very insecure person, always trying to please his father.

I do not remember him in that way at all. Sean was shy, but he was funny.

Bruce Hickey, a friend of Sean and his brother Pat, said, "Sean hated his dad completely. What I've seen from the chapters that I've looked at, (which are the ones dealing with Sean that I'm mostly interested in) he (O'Brien) couldn't have been more inaccurate.

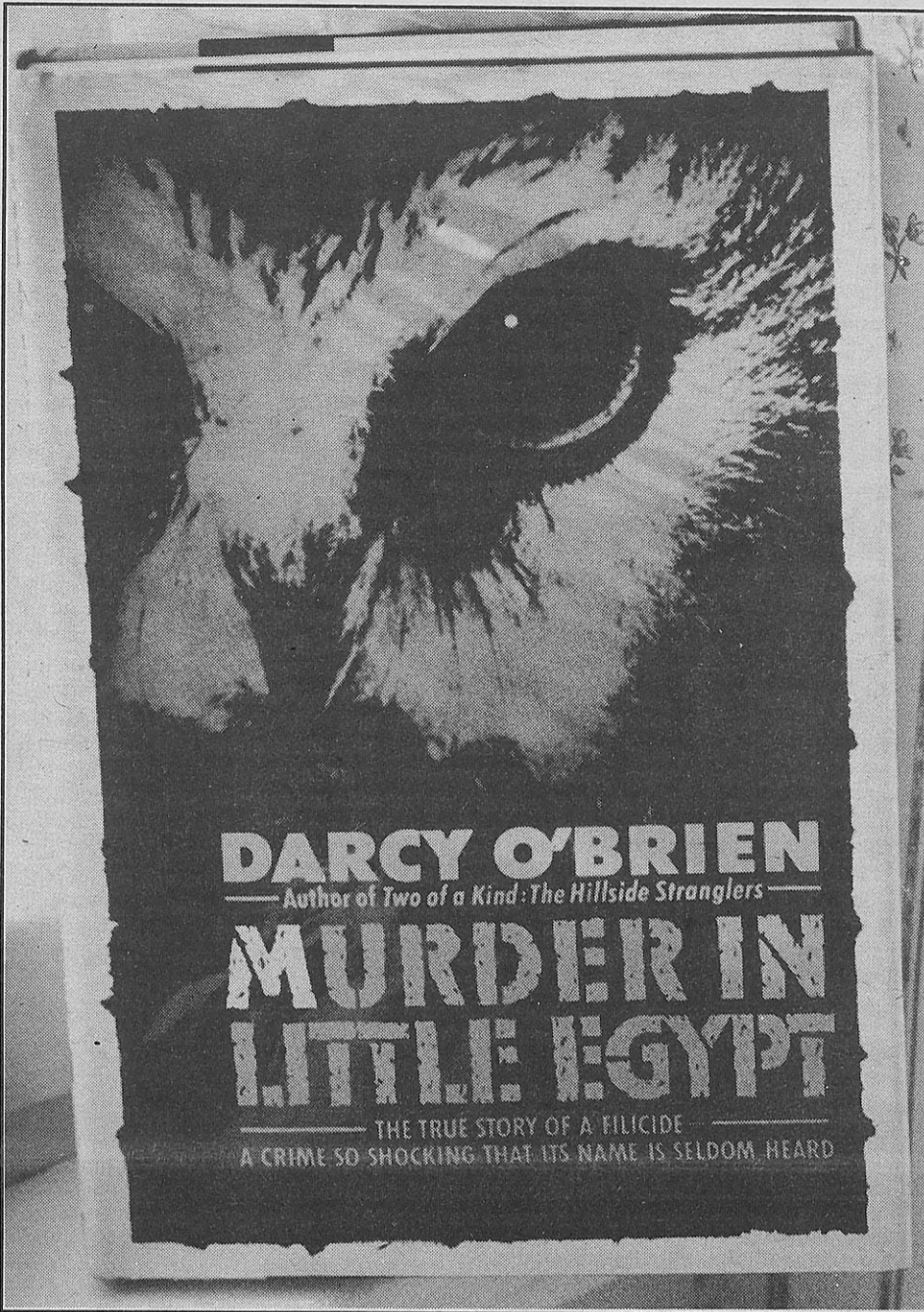
"He made Sean out to be a regressive, hermit type, really wimpy drunk. He had it all wrong."

The most moving character in the book is Kevin Cavaness, the second son. O'Brien lets Kevin tell his story: how it felt to be born to such a man and how he came to terms with what he turned out to be.

Kevin not only testified at the murder trial, but also at the hearing to decide if Cavaness was to receive life imprisonment or the death penalty. It was, in great part, Kevin's testimony that caused the jury to choose death.

Despite the fact that Cavaness committed the inconceivable murders of his own children, the most gruesome incident in the book is the story of how Cavaness took his own life. He did not do so because he felt guilt, but because he considered it too much of an effort on his supporters to go through with the appeal.

In his suicide note, Cavaness did not



Darcy O'Brien's, *Murder in Little Egypt*, tells the story of Dr. John Dale Cavaness who killed himself on Missouri's death row.

photo by Suzedie Clement

express any emotion towards anyone, except for thanking his patients and supporters. He did not mention his family.

Cavaness hanged himself from his cell door with three pieces of electrical extension cord he had tied together; the bottom piece was tied in a slip knot.

O'Brien described his death as an amazing act of willpower because Cavaness was so low to the ground that he had to bend his legs at the knees and hold his feet up or else he would have been standing on the ground.

Dr. John Dale Cavaness killed himself on Nov. 17, 1986. He left the money from

a \$198,000 insurance policy to his girlfriend. The suicide clause had expired the day before.

O'Brien's book is a good read for anyone interested in local crimes, psychology or the bizarre. It is a must for those interested in the ways of Little Egypt. For those who knew Sean and/or know Pat, it seems to delve a little too deep into a part of their lives that they never even hinted at.

With *Murder in Little Egypt*, O'Brien has proved that truth is indeed stranger than fiction, and a lot more shocking too.

## NARAL Rep Discusses *Roe vs. Wade* Controversy

by C. Pudlewski  
Contributing Writer

Catherine Forslund, of the pro-choice National Abortion Rights Action League, spoke at Webster University on Feb. 27. Her visit was sponsored by the recently formed History/Political Science Club.

Forslund spoke on the political and legal ramifications of a possible Supreme Court overturn of the *Roe vs. Wade* decision. *Roe* put abortion regulation in the hands of the federal government, rather than the states. It also set up the trimester system of regulation.

If *Roe* is overturned, the states will once again have regulation over abortion. Many states, including Missouri, Illinois, Kansas, and Arkansas, would probably make abortion completely illegal. It is estimated that 36 states have anti-abortion in the wings, in preparation for the

possibility of a *Roe* reversal.

A Missouri case, *Webster vs. Reproductive Health Services*, may bring about the overturn of *Roe*. A Missouri law regulating abortion was struck down by two successive courts, and the Supreme Court is preparing to hear the controversial case in mid- or late April.

Three important things about *Webster* have led it to be the most serious challenge of *Roe* to date. First, the state of Missouri is requesting a complete reversal of *Roe*; second the Federal Government is prepared to file an amicus curiae, or friend of the court brief, against *Roe*; and third, the Court's makeup has become increasingly conservative since the 1973 *Roe* decision.

The four questions that *Webster* deals with are: does fetal life begin at conception?; should tests for fetal ability to live

outside the womb (viability) be conducted before the abortion takes place?; should

**The Missouri case, *Webster vs. Reproductive Health Services*, may bring about the overturn of the 1973 *Roe vs. Wade* Decision.**

there be prohibition on federal employees and facilities being used for advising on and conducting abortions?; and finally,

should *Roe vs. Wade* be overturned?

Lucy Ryder, president of the History/Political Science Club said, "We aren't debating the morality of abortion, but the legal question of *Roe* and *Webster*."

She also said that sponsorship of the speaker reflected the club's interest in the political question, not the moral one.

"We also invited a member of a pro-life organization, but neither Ms. Forslund nor the pro-life person thought it would be productive to have both of them there. They were afraid it would turn into a moral argument... a circus," said Ryder.

Forslund made information on a March for Women's Equality and Women's Lives available to interested people and also handed out information on the Missouri affiliate of NARAL. This information can be obtained from the History Club.

## Next Picture Show



**The Fly II**  
Reviewed by  
Michael Curran

Remember how compassionately Jeff Goldblum played Seth Brundle, the scientist who falls into fly chromosomes while trying to perfect his transporting pods? Did you enjoy being moved by the emotional trials and the human conflicts that he faced? Recall the intense final confrontation when Geena Davis blows him (more fly than man) to pieces? If you're looking for something even just as good, don't look here.

*The Fly II*, directed by Chris Walas, who did the special effects makeup for the first film, quite frankly should have stuck to what he knew about. He is obviously good at this area of cosmetology—he won an Academy Award in 1986, I doubt he will get nominated this year for anything. The special effects are the only things that make the movie— if you're into slime and acid-washed faces and pulling mucus out of open wounds.

The dialogue is flatly simple, but it does accomplish the explaining of what has happened since we last saw pregnant Veronica Quaife, (Geena Davis, originally as the fly's girlfriend) and it is very consistent. The idea is obvious and seemingly impossible to ruin— but somehow, something is not right.

Maybe it's the actors. Eric Stoltz, (*Some Kind of Wonderful*) isn't that bad as the genetically wired son. He is rather bland, but pleasant to watch. Of course, half of the time he looks like a cross between Yoda and E.T. so we're not sure what to call acting or just good make-up.

Daphne Zuniga (*Sure Thing*) shows absolutely no real emotion. She merely does what we expect her to do— fall in love with young fly offspring Martin Brundle, freak out when he begins to metamorphasize, follow him to the bitter end, and stay faithful to him for life when he overcomes this horrible fate. Her reactions are unrealistic and dull. Her lover turns into some gross disfiguration of a person and she's just unaffected and ready to go along for the ride, doing little more than standing around with an interjecting scream every once in a while.

*The Fly II's* attempt at humor is slight. By bringing back Veronica's other boyfriend, (played by John Getz again) who was the magazine publisher for whom she was doing the Seth Brundle Pods story for, the creators show this man who lost a hand and a leg due to Martin's father's oozing, disfiguring phlegm as a sarcastically bitter alcoholic. He is portrayed as pathetic and meek. The jokes are sick puns that almost insult the intelligent viewer. The movie-scriptwise, makes no great effort in stimulating further thought.

There is a little compassion and comeuppance at the end that holds the plot together. The magnitude of its predecessor is not seen and the film on its own is barely mediocre. If you missed the first *Fly*, you may not completely understand where this film is coming from. And if you did catch it, you may be disappointed in the sequel.

*The Fly II* has all the typical sci-fi trappings, but it just doesn't stand up on its own. If disgust is what you want— and the other qualities of a movie don't matter to you— enjoy.

## Persistence Of Vision



**Dutch Tapes**  
Reviewed by  
Maxine Beach

Mickey Mouse is God. Skyscrapers are made out of the newspaper's business page. Homosexuals are horse-whipped. Electronics equipment brainwashes children with cliché and commercial slogans. Former first lady, Nancy Reagan, gets the clothes ripped off her back.

These are just a handful of bizarre images and concepts found in the video art exhibit, *Dutch Tapes: Recent Video Art from the Netherlands*.

The program, curated by Marian Luntz of the Southwest Alternate Media Project and Rob Peree, Dutch critic and author, will be presented this weekend as part of the Webster University Film Series.

There are 12 pieces included in the program each of which is very different from the next. Most of the pieces incorporate elements of modern dance, sculpture and painting. Several of them are

also full of social and political commentary.

A few of the video artists are versed in video installations. One such artist is Servass. His piece, *Apartheid is the Devil*, is a canvass with two added dimensions; sound and movement. An African war dance plays while a death mask is covered and revealed by intense dark strokes of paint.

Another similar piece is installation artist Richard Hefti's *Into The Future*. This piece did not strike an emotional cord like *Apartheid is the Devil* but the visual elements were as interesting. *Into The Future* is a moving collage set to the beat of an electronic soundtrack. It is layered with silhouettes of clapping hands behind a moving transparent strip covered with newspaper clippings, human figures and landscapes.

Ricardo Fueglisthaler is yet another installation artist. His piece *Nightsoil* uses elements of painting and sculpture and does so with shocking, sometimes revolting results. Fueglisthaler cuts images of maggots crawling on cloth and thrown against windows to hard, pounding rhythms.

Many of the pieces done by installation artist would indeed work better in a gallery setting rather than at a screening. Watching so many video paintings in a row can be overwhelming.

There are a few videos which use a somewhat narrative structure. *Hyster Pulsatu* by Jaap Drupsteen follows four people on an odd journey away from reality. The video is similar to many music

## Off Center



**Elvis Costello**  
**Spike**  
Reviewed by  
Jackie Lindhurst

Possibly the most talented and underrated musician to emerge in the last decade, Elvis Costello has consistently produced flawless, timeless work that never strays from the path that is beaten uniquely Costello. With each album following his 1977 debut, *My Aim Is True*, he set new precedents for new wave, pop, folk, and rock. His latest release, *Spike*, carries on perfectly in that tradition.

Here's proof that the time hasn't softened Costello's bitter wit nor his ear for a catchy lick. *Spike* strikes out broadly, covering a complete range of well-worn Costello modes: There's everything from "Satellite", a tortured romance croon (with Crissie Hynde backing), to "Stalin Malone", a surprising traditional jazz instrumental. "Any King's Shilling" is a throwback to the folksy *King Of America* days, and "Chewing Gum" contrasts with a bright funk stomp. The McCartney collaboration, "Veronica", even has the makings for popular radio play. Good Lord, imagine Elvis on American Top 40...

But, as with every other Costello offering, the true brilliance lies in the fact that while his music has always been entertaining and different, his lyrics are just as remarkable. *Spike* shows Costello sharpening up his wit and somewhat ambiguous social consciousness to a more direct approach. "Let Him Dangle" doesn't seem to be a slam against capital punishment, it is: "If killing anybody is a terrible crime/ Why does this boodthirsty chorus come around from time to time?"

He's also taken off the kid gloves with

England and Margaret Thatcher. "Stamp the Dirt Down" confronts Thatcher's ambivalence to Britain's plight, and even goes so far as to say, "When they finally put you in the ground/ I'll stand there coughing and stamp the dirt down".

Yes, it's the same old Elvis. He's just as angry and cynical as ever. The opening track "...This Town..."'s chorus of "You're nobody 'til everybody in this town/ Thinks you're a bastard," is appropriate fare to set the tone for *Spike*. But unlike many of Costello's contemporaries (John Astley and that God-awful Morrissey included), he has real reason to be cynical, and certainly much more talent for presenting these views.

"...This Town..." is fueled by a greedy, demeaning system. "God's Comic", the central piece of the album, takes us on Spike Jones' journey to meet God after he dies (the album is supposedly dedicated to the memory of Jones, a musical comedian). When he meets God, He is sitting on a waterbed, "Drinking a cola of a mystery brand," and musing "I've been wading through all of the unbelievable junk and wondering if I should have given the world to the monkeys."

Even when he's not lashing out about something, he still has an eloquent execution. The rockabilly "Pads, Paws, and Claws" (also a McCartney collaboration) has light-hearted, clever lyrics ("Come on little honey/ Let me under your hive"); the more complex, *Blood And Chocolate*-sounding, "Miss Macbeth" is compassionate and poetic ("Her fingers sweated Indian-ink and poison-pen letters"). These two, along with "Chewing Gum", "Veronica", and "Satellite" add just the lift that *Spike* needs to balance the bitter and the sweet.

Costello never even comes close to running any one mode into the ground; for this reason, *Spike* cannot be said to be a one-idea album. There is a huge jump, both stylistically and lyrically, from song to song the dimensionality this creates is immeasurable.

Perhaps that's what makes all the difference here. *Spike* succeeds because of its unfaltering variety, and its mature, focused outlook. Elvis Costello has never been afraid to ask why, and *Spike* allows him to so— loudly and clearly. It stands as yet another provocative and entertaining work from a brilliant poet and musician.

videos. It is cut to a beat and uses dance as one of its primary visual elements. It is also jammed-packed with video effects like those used on MTV which is no surprise considering the fact that Drupsteen is a commercial television producer for one of the Dutch networks..

One of the best pieces in the exhibit is also narrative in form. Annie Wright and David Garcia's *Speaking In Tongues* creates an artificial world full of white mickey mouses and buildings made of newspaper. The piece makes a strong satirical point about Western society and the influence media has had on it.

*Speaking In Tongues* uses the video medium well. The artist understand the concepts of camera angles and movement better than most of the other video artist in this program. Many of the other video artist prefer to use locked down straight on shots along with loads of video effects. Not so with *Speaking In Tongues*. The camera movement and light help create layering effects and adds to its sculptural quality.

A piece that could have been appropriate for a screening as opposed to an installation is *Terminal Garden*, but the piece fails because of its length. It's twenty minutes long, too long for its content and message which is obvious from the

beginning. *Terminal Garden* makes a very strong statement about the state of electronics, televisions, computers and the like on the youth of today. Several multi-racial children set in a room full of equipment while a droning computer voice recites clichés and television commercials. "High profile", "It's a good time for a great taste," and so on.

Overall the *Dutch Tapes* program is very interesting and for some it could even be inspirational. But don't be fooled by the title of the program, not all the artists are Dutch by origin.

Many artists are attracted to the Netherlands because of the governments liberal attitude toward funding artists. The government encourages its artist by providing subsidized housing and living expenses allowing artists to concentrate solely on their work. It is no wonder the Netherlands has such a large international community of artists now. And the diverse quality of work made out of this situation is apparent in the *Dutch Tape* exhibit.

Co-curator Luntz will introduce the program and program notes will also be provided. At video art screenings like this program notes are essential.

See calendar section for more information.

# R.E.M.

## The Boys From Athens Finally Break The Bank, Critics Notwithstanding

by Thomas Crone  
Journal Editor

On Friday, March 3, 1988, R.E.M. will play the St. Louis Arena. That's the Arena - home of the Blues, Pink Floyd concerts, the World Wrestling Federation. Big events all.

Well, it's come to the point when Mississippi Nights is too small for the Athens, Ga., foursome. So is the site of the Pageantry show, the Kiel Opera House. The Work Tour's home, the Fox Theatre? Oh well...

The little band that could has now become a viable force in the musical mainstream, and even hit stations are giving away front-row tickets for the show, featuring Robyn Hitchcock and the Egyptians as the support act.

This is quite a departure for the band that only nine years ago was playing in the 40 Watt Club in Athens, home of the University of Georgia, and site of where drummer Bill Berry and bassist Mike Mills first met the duo of Michael Stipe and Peter Buck.

It was then that the pair of future R.E.M.'s, then college students, met up with the eccentric Stipe, and the book-wormish Buck, ultimately forming an alliance that would become the most important band of the 1980s.

Why not U2? Why not Prince, or Talk Talk or other (more unknown) groups which have made the alternative set of the early mature into the "new" sound of 1989? What of the now acceptable crop of bands which MTV, the most incestuous animal in the music kingdom, has deemed as "Post-Modern"?

Well, all of the groups share some common characteristics, the primary one being the rise of cult status, well before the mass appeal came down the way. Critical acceptance, usually a plus, sometimes a curse, played a role that also cannot be underrated.

But R.E.M. was different. They were four white boys playing music in the church where they lived. Their attitude towards success initially was that they wouldn't get it. Or at least that's what the press information says.

And what the press also notices is that the hundreds of bands playing the same kind of music today got their start not without a lot of help from R.E.M. The trend in the early '80s new music scene was predominantly geared towards British dance-wave bands like Kajagoogoo and the Cure, or very American new wave,



Bill Berry, Micheal Stipe, Peter Buck, and Mike Mills of R.E.M. will perform at the St. Louis Arena, 5700 Oakland Ave., on March 3.

espoused best by the early Cars.

So there was little room for jangly guitars, replete with hooks and darkly folk-oriented lyrics. The dress code also required leather pants and thin, thin ties, and boys of R.E.M. with their t-shirts and jeans just didn't seem to fit the mode.

"But now, R.E.M. has finally and fully graduated," *Rolling Stone* (12/3/87) critic Steve Pond crowed. "The band is out of the underground and into the real world, if you can call rock stardom a real world."

Well, that may very well be true. Maybe the time has come for Michael Stipe to strike Christlike poses just as Bono does when singing about Harlem and the American west. Maybe the band does need a "Stand" to catapult the new fans into realizing that "So. Central Rain" exists. Maybe.

But before the group became a staple on MTV shows like *120 Minutes* they were well-known figures on the underground scene, in magazines like *Jet Lag*, *The Bob*, and a myriad of others. Michael Stipe's slurred lyrics got as much ink as anyone's. And usually you could still not understand them.

In December of 1987, *Rolling Stone* proclaimed the band as "America's Best", but the best R.E.M. incarnation had probably passed away some time before, only to be replaced by an edgier, more AOR-wise sound that could capture a larger, more literal audience.

The 1982 EP *Chronic Town* was perhaps the best example of early '80s rock. The lyrics were almost indiscernible, yet the solid drumming of Berry, the catchy riffs of Buck, and the odd, melodic bass

playing of Mills, whose anti-popping/slapping sound makes his instrument more of a second guitar than the mortar on which the sound is based.

The fact the *Chronic Town* even saw the light of day was because of the success that the "Radio Free Europe/Sitting Still" had captured on the college charts. IRS soon picked up the band, released the already recorded five songs, and then prepared the group for their first long-play, the enigmatic *Murmur*.

But *Chronic Town* had its moments as well. The band had drifted from the punk roots that the earliest incarnation had been based upon. One listen to many of the early bootlegs shows the reliance on a much quicker, punkier style, particularly on "Radio Free Europe". Songs from this early period like "Carnival of Sorts (Box Cars)" and "1.000.000" remain at the top of the R.E.M. heap.

But it was *Murmur* that put the group on the map. This first LP contained the most beautiful song of R.E.M., "Perfect Circle", and other standouts such as "9-9", "Pilgrimage" and "Talk About the Passion". The album, produced by *Chronic Town's* button-pusher Mitch Easter, wound up being put on *Rolling Stone's* Top 100 list. Oh, boy.

And as the band got progressively better reviews, the album sales figures went up accordingly. "Don't Go Back To Rockville", from the 1984 release *Reckoning*, actually got some cross-radio play, straying just a bit from the safe-harbor of college radio.

*Fables of the Reconstruction* followed, an album that Berry said "sucked" but

contained both the folksy sound of "Old Man Kenzie" with the poppier "Driver 8", plus the moody "Feeling Gravity's Pull" as the highlight. You still couldn't understand Stipe clearly, the albums were not high on the charts, and the music was still true to its roots.

The punk fury would return on *Life's Rich Pageant*, a mixture of radio-ready cuts like "Fall On Me" to the thrashing "Hyena" and "I Believe". If only one positive could be gathered from the flotsam of this album, it would be the dawn of heavy-metal banjo, a heretofore unknown quantity.

After an forgettable compilation of b-sides known as *Dead Letter Office*, described by jacket-writer Buck as "a virtuous compost", came the vastly overrated *Document*. The political ideas were fine, the production (Scott Litt) solid with occasional forays of Fairlight programming and sax solos, and a few top songs like "Finest Workings" and "Oddfellows Local 101."

But all in all, R.E.M. had arrived as a known quantity. *Musician Magazine* spent a lengthy amount of time determining whether Natalie Merchant and Michael Stipe were playing hoochy-coo on the 10,000 Maniacs tour bus. Zow, Guns 'n' Roses journalism was upon us. Of course, the article (1/88) also went into the ascent of guitar players from Hendrix to Buck, for a more cerebral bent.

Just in time to solve the mystery of whether R.E.M. were finally back came *Eponymous*, another compilation of hits, near-hits, soundtrack cuts, and old mixes.

continued on page 12

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## Toasters Bring Ska Music To American Midwest

### N.Y.-Based World Music Pops Up In The Likely Venue Of Cicero's

by Dave Simon  
Journal Music Editor

Before Bob Marley introduced the world to reggae a decade ago, he was one of the leading voices in ska music. Ska is a hybrid of American jazz and soul with the Caribbean rhythm called "blue beat." Ska music was popular in Jamaica in the mid 1960s, but later evolved into rock steady and reggae.

Ten years after the decline of ska in Jamaica, it experienced a brief resurgence in England, embraced by the punk rock revolution. Ten years later, ska music has found a new home in America.

The New York band the Toasters, who appeared at Cicero's on Feb. 10, have become one of the leading ska bands in the country. After establishing themselves as one of the hottest bands in the New York music scene, this eight-piece band has just begun their first journey through the Mid-west.

**'Lionel sings a few sections in creole on the album, which if ever translated would give us an x-rating on the record.'**

- Grinnell

Record sales for their first album Ska-Boom, suggest that they won't be strangers in many of the cities they play. While on the road the group's second album Throw Me Up, produced by pop star Joe Jackson under the pseudonym Stanley Turpentine, will be released.



The Toasters, one of New York's hottest bands, begins their first tour of the Midwest this spring. They appeared at Cicero's on Feb. 10.

Instead of sounding like a revival band, The Toasters have updated the ska sound giving it a place in progressive music. Their music embodies elements of Jamaican and English ska regenerated by incorporating contemporary American music styles.

This musical unification seems like a natural process for the Toasters since the three lead singers of the band represent a variety of cultures.

Rob "Bucket" Hingley moved to New York in 1981 from England where he had been playing in ska bands. It was in England where Hingley developed a friendship with Joe Jackson.

Lionel "Nene" Bernard is from Haiti, and adds some Caribbean flavor to the group with his own unique style of reggae-rap.

"Lionel sings a few sections in creole on the album, which if ever translated would give us an x-rating on the record," said the groups bassist Gregg Grinnell of Lionel.

Sean "King Cavo" Dinsmore, from Manhattan, brings his Beastie Boy style of rap to ska. In some songs, Dinsmore and Bernard will talk to each other in their different styles of rap.

"We have our own distinctive style that just came about. We had some reggae numbers that were instrumentals. Me and Lionel said we should just rap and chat over this," Dinsmore said. "We did it and everyone seems to like it so we just wrote more songs that way."

Not only do the Toasters spice their music with rap, but many of their new songs are built around strong pop influenced melodies. The melodies on their first album were more in relation to the melodic approach of English ska.

During the English ska revival, melody was a tool for creating energy. Many of the songs were structured around a simple melodic line, which made it easier for the singer to bark out the melody.

The Toasters are beginning to take a more sophisticated approach to their

melodies. Their more melodic songs and their style of rap, create a strong musical balance.

"Sometimes we play in a club and somebody says, 'oh you gotta do more of that rap stuff.' We'll go other places and they'll say, 'oh the new stuff is so melodic and poppy, you guys could get on the charts,'" said Dinsmore.

The Toasters take an old form of music and use it as their ground to create and innovate. Their uniting of American and reggae rap styles was unheard of at any commercial level a couple of years ago. This style has recently been made popular with such artists as Shinehead and Don Baron.

The Toasters did not invent this style. They just did the obvious before many others.

The cultural diversity of the Toasters also seems like an obvious device for musical progression. People, this is not American ska; this is world music for the future.

## R.E.M. from page 11

Much better than *Dead Letter Office*, but not of much use to collectors, the album marked the swan song of the band from the IRS label.

Having already shed Belinda Carlisle from its list the label seems dead set to remain the king of the underground heap, on top of Slash, Pravda, and SST, but not a label ready to challenge the majors of Atlantic, Epic or Warner Brothers.

It was Warner that picked up the group in time for them to enter the studio for *Green*. It was the group's longest foray into the studio - three months - and has produced two vastly different singles already, in the form of "Orange Crush" and the incessantly poppy "Stand."

And true to form, the band's best songs didn't get pressed as singles. While "Orange Crush" is strong, tunes like "I Remember California" and "Turn You Inside-Out" easily lap "Stand."

All of which sounds like the ramblings of most bitter, old R.E.M. fans who turn their noses at the sudden interest in the band that they "discovered". Unfortunately the band refused to stay wrapped in the warmth of positive reviews and dared to stretch out, fearing the wrath of those who would claim that the band "sold out". Well, they probably did. And tomorrow night the band will play mostly new material, and new fans will be happy in their rebellion from Debbie Gibson, and old fans will be bitter.

The tonic? Probably going to see local bands like the Stranded Lads, the Three Merry Widows or Johnny Quest, the inheritors of garage/guitar rock. But at worst, R.E.M. will still remain the best of the new radio bands, with a good live act.

If they could just play "Wolves, Lower" instead of "Stand" we could all be happy.

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## Compact Discs: Progress Comes With Hefty Pricetag

by Barbara Friedman  
Journal Staff Writer

Start making room in the attic. Vinyl albums may join eight-track tapes, 45-rpm and 78-rpm records there sooner than expected.

Local record store management estimates that, within the next three to five years, consumers will have access to LPs only by ordering directly from the manufacturer. Bins of LPs are being replaced by rows of compact discs (CDs) at a rapid pace, despite promises by merchants to maintain "healthy" vinyl inventories.

Progress has its place, and certainly no one can argue with the clarity and durability of the CD. But with this advance in technology comes a considerable expense for the consumer.

Music fans accustomed to paying less than \$10 for an LP will pay an average of \$15 for a CD -- not to mention the expense of replacing a turntable. Where an adequate turntable costs about \$200, a CD player ranges from \$100 to \$500.

Selection is limited, too. While most new releases are issued in CD form, to date only a fraction of old releases are available on CD because of lost or deteriorated master tapes.

At Sound Warehouse on Brentwood Blvd., CDs already outnumber LPs. Ed Fricker, Sound Warehouse manager, said the inundation of CDs is merely a result of supply and demand.

"We'll carry LPs as long as they continue to sell," Fricker said. "But the customer is replacing them, they're asking for CDs before LPs."

Sound Warehouse already carries about twice as many CDs as LPs.

The same phenomenon is occurring at Streetside Records.

"CDs are at the top of the list as far as sales go," said Mike Willis, assistant manager. "That's what people are asking for, more than LPs."

LP sales represent a mere 20 percent of Streetside's total sales, said Willis. In comparison, CDs make up 40 percent of total sales. The remaining 40 percent is made up of cassette tape sales, the second most popular format for most stores.

At Music Vision, the difference is even more marked.

"In the last three or four years since CDs were introduced, we've noticed the most dramatic change," Steele said. "LP sales used to be 40 to 50 percent of our total, now they make up 10 percent."

When CDs were introduced, manufacturers worried whether or not consumers would abandon LP collections for this new technology.



Along with eight-track tapes and 45-rpm records, LPs are being replaced by new technology, namely the compact disc. Photo by John Koniak

"A record collection acquired over the years becomes, in a way, the biography of the owner, reflecting changing tastes, enthusiasms of the moment and excited discoveries," wrote Hans Fantel in *The New York Times*. "In comparison, the CD, still too young to be linked to such associations, seems impersonal and, regardless of any musical merits, not a proper object of love. Sentimental journeys in the new medium are yet to come."

Now it seems, manufacturers are

laughing all the way to the bank and vinyl fans are the ones doing all the fretting.

According to the Record Industry Association of America, the total number of CD units shipped during the first half of 1988 surpassed the number of LP units shipped, 70.4 units compared to 43.5 million, for the first time ever. Those figures represent an increase of 64 percent for CDs shipped over the same period in 1987, and a 22.4 percent decrease for LPs.

"Ninety-nine percent of our releases will be compact-disc oriented in the future," said Gary Stewart of Rhino record company, in a *Rolling Stone* interview. "I don't want to kill off the LP, but CD is becoming the accepted format and if we don't face the reality, we'll be drowned in the fantasy."

Sales programs initiated by some record companies actually discourage retailers from buying large vinyl inventories, by charging them more to return LPs than other formats, charged *Rolling Stone*.

"Lots of manufacturers are increasing the price of LPs to create less of a disparity between CDs and LPs," Steele said. "The thinking is that if a CD costs only \$3 more than an LP, a customer is more likely to buy the CD."

Many record stores are reducing inventory among old releases including classic rock, reggae, jazz, blues and folk. And once an LP is sold, it is not likely to be replaced.

But it is certain not every current LP will be released on CD, affecting the variety of selections stores can offer for consumption.

Both RCA and Polygram are issuing fewer classical music selections on vinyl, according to a *Newsweek* report. Motown eliminated 200 older titles from its LP catalog, putting some on a "two for one" priced CD. After receiving numerous complaints, Motown has stated it may resurrect some of its recently-eliminated LP titles.

Perhaps in an effort to encourage CD sales among young adults, Capitol Records released the first four Beatles albums on CD. Yet the economic considerations persist.

Consider that *The Raw and the Cooked*, the latest release by the Fine Young Cannibals, costs \$8.99 on cassette, \$9.49 in LP format and \$13.99 on CD at Streetside Records in Webster Groves. Establishing a library of CDs, it seems, will take more time and expense than an LP collection did.

Industry figures suggest consumers are making the switch to CDs, but slowly. Seven million CD players are present in American households, compared to 90 million turntables.

But most retailers see the eventual elimination of the LP, and many say it will be sooner than later.

"Another five years down the road, and it will probably be hard to find a new release on LP," said Fricker. "Maybe even in two years."

## Rasch Reveals Coping Mechanisms In Stress Workshop

by Monica Walker  
Journal Staff Writer

Whether it's class overload and midterms, family and career conflicts, or job woes, stress exists to some degree in everyone's life. The determining factor in its effect on you is the way it is dealt with.

Combating stress is what Deanna Rasch, a Lindenwood College graduate student and counseling intern at Webster's health services department, is researching

Rasch brings her knowledge of the topic to practical use in stress management classes open to all university faculty and staff.

Rasch said the idea for the stress management course came from listening to conversations in the school cafeteria.

"Patrick Stack, (director of counseling) asked both interns to think of a group that would be beneficial to the school commu-

nity. We heard people talking in the cafeteria about how stressed out they were and got the idea from there," Rasch said.

Initially Rasch said that some may fear squeezing this class into a busy schedule may add to their already problematic stress, even if solutions will ultimately be provided.

However Rasch said that once students and faculty take the plunge, the benefits will make the initial sacrifice worthwhile.

The 10 week course will meet once a week and emphasize the development of self awareness.

"Techniques incorporated into lifestyles can keep stress from becoming a crisis," Rasch said.

She added that the first step in management is to find the root of the problem. Following that, adjustments in one's environment, an increase in exercise, and close following of proper nutritional guide-

lines can all relieve excess tension.

The class will learn techniques such as deep breathing and visualization.

Rasch defined visualization as a way of adjusting your environment by imagining a safe comfortable place in your mind. "When you encounter stress, you can visit there," she said.

"These steps can center you in many ways. They can increase your circulation, which in turn reduces stress."

The class will also experiment with autogenetics (repeating positive thinking) and biofeedback (becoming aware of how the body physically reacts to stress).

While these techniques may seem a little out of the ordinary for those who are new to them, they are according to Rasch some of the most effective ways of striking a balance in one's personal life.

According to Rasch, when pressures of an active life compound, many respond with cures that simply worsen

the problem.

Coping in negative ways may mean eating too much, oversleeping to escape and increasing caffeine and sugar intake to name just a few.

Rasch said that if left unchecked, this behavior can lead to extreme stress, anxiety and depression, as well as heart attacks in older people.

Rasch said that the classes major focus is to help participants avoid these physical ailments.

The stress management class will be held in two sessions that meet on Tuesday and Thursday at noon in the old conference room on the ground floor of Loretto. The course is \$10 for the staff and faculty, and \$5 for students. If nine of the 10 classes are attended, students and staff receive a \$5 refund.

Rasch said that the outcome of the class is well worth the sacrifice and that, "...the benefits will increase over time."



Chuck Schmidt at the opening reception, Feb 24, of an exhibit of prints by Kenneth Kerslake at Hunt Gallery. photo by Suzedie Clement

## DANCE

## March 2

The Wishbone Dance Theatre of Springfield, Mo.; members of In Motion Dance Company of St. Louis; composer/musician Ray Castrey; and The Wobblies, a local rock band; will present both improvised and previously choreographed works through March 3.

Performances will be held at 8

p.m. in the Stage 3 auditorium. Admission is \$5 for adults, \$3.50 for students. For more information, call 727-7617.

## March 3

Dance St. Louis presents the dance companies of Alwin Nikolais and Murray Louis, through March 4, 8 p.m. at Kiel Opera House.

Tickets range from \$12 to \$22, students receive 20 percent discount.

## EXHIBITS

## March 2

Webster University presents an exhibit of large-scale Polaroid prints by Patrick Nagatani and Andree Tracey through March 10, in media center gallery of the B/T complex.

Gallery hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday, 8:30 a.m. to 5 p.m. Friday, 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

## FILMS

## March 4

*Dutch Tapes: Recent Video Art from The Netherlands*, will be screened in the Winifred Moore Auditorium through March 5 at 8 p.m. Admission is \$3.

## March 10

*Daddy Long Legs*, starring Janet Gaynor and Warner Baxter, and *Berkeley Square* with Leslie Howard, will be shown in the Winifred Moore Auditorium at 7:30 p.m. through March 11. Admission is \$3.

## March 12

*Born To Be Bad*, starring Cary Grant and Loretta Young; and *Bottoms Up*, with Spencer Tracy, will be presented through March 13 in the Winifred Moore Auditorium, 7:30 p.m. Admission is \$3.

## LECTURES

## March 9

Janice Huff, KSDK meteorologist, will give a presentation on being a woman in meteorology, as part of Webster University's Women's History Month celebration. The talk is open to the public, and will be held in the Green Room of Maria Hall at 1 p.m.

## MUSIC

## March 3

Composer Anthony Davis' ensemble, Episteme, will perform several of Davis' compositions at 8 p.m., Sheldon Concert Hall, 3648 Washington Ave.

Tickets are \$12.50 each, and may be purchased by calling the Opera Theatre box office, 961-0644.

## March 6

Jazz guitarist Dan Rubright will perform a concert of original jazz

compositions at 7 p.m., in the Winifred Moore Auditorium. Admission is \$1.

Rubright teaches guitar at the university. He will be accompanied by his six-piece group, which also features teachers from Webster.

## THEATRE

## March 1

Conservatory of Theatre Arts presents *Cloud 9*, by Caryl Churchill, 7:30 p.m. in the Studio theatre, March 1 through 5. Sunday performances begin at 2 p.m. Admission is \$4, \$2.75 for students.

## March 2

George Bernard Shaw's *Saint Joan*, the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.

For more information, call 968-4925.

## WORKSHOPS

## March 2

The Microcomputer Resource Center offers computer training workshops through March 23, beginning with an introduction to the IBM personal computer and DOS, 2 to 4 p.m. A non-refundable registration fee of \$5 is required. For more information, call Sondra McDonald at 968-7024.

## March 4

Webster University presents the Third Annual Gerontology Workshop Series 9 a.m. to 3:30 p.m. in room 121 of the B/T complex.

Workshops and discussions will provide participants with an overview of options currently available for long-term care.

Fee for the workshop is \$20 and includes coffee, donuts and lunch. For more information, call 968-7462.

## March 4

Webster University presents a writing workshop for the Grants Program for Inter-disciplinary Artists and the Independent Production Fund, 10 a.m. to 2 p.m. in room 123 of B/T complex. Admission is free. For more information call 968-7487 or 968-6967.

## DAK TRACE, ACE OF SPACE

## BY TODD JOHNSON



## Men's B-Ball Wraps Up Season Against Blackburn

by Stephanie Morton  
Sports Writer

Belleville Area College was the chosen site for the Men's Basketball face-off against Blackburn College, Feb. 26.

The men left the Webster sports house at one p.m., in hopes of defeating the Beavers to go on to the National Little College Athletic Association (NLCAA) tournament in Madison, WI.

However, the Gorloks had to get to the playoff game first, which turned out to be a task.



### Gorloks

After crossing the Poplar Street Bridge to Illinois, Jamie Murray, a graduate student whose car broke a hose, pulled over with two players in the car. Soon the whole caravan, including Coach Duane Thomas and forward Dan Thoman, stopped to help Murray. Five minutes later Murray decided to drive back to Webster and the rest of the team rode

with Thoman.

When the men arrived they started the game off with Eric Stack, guard, scoring the first point. Ten seconds later guard Sam Farrar stole the ball away from a Blackburn defenseman, ran it up court, before passing it to Stack for the lay-up. The Gorloks went up 4-0 in the first 30 seconds.

"Our game plan was just the same style as usual," said Thomas. "We want to make the other team play defense and then get a brake to take it up court."

However, they didn't hold the lead for long. Blackburn made their first basket and followed it up with a three-pointer. They lead the game 5-4, and built their lead to five point one, putting the score 12-7, Blackburn.

"In the first two-minutes of the game, we had two lay-up shots that we normally make but missed this time," said Thomas. "We tend to shoot too fast in the beginning; we missed a lot of shots."

Besides having car trouble, the team had equipment problems as well. One of the rims to the basket was bent.

Farrar also sank 70 three-pointers, burying the old record of 24 after only ten games. Following Farrar were Thoman

"It's like having too high of a tennis net, it could have been enough to throw us off," said Thomas. "But I'm not going to take their (Blackburn) win away, they did play well."

The Gorloks shot 30 points in the first half against the bent rim, and 42 points on the other hoop.

According to the Stack the bent rim did not effect the game.

"The rim was off an inch or an inch and a half, but it didn't make that big of a difference," said Stack.

By half-time Webster trailed 50-30.

Starting the second half off strongly, forward Dan Thoman made the first of the 42 points scored in that half.

Blackburn, however, continued their dominate play and ended the game 19 points ahead, 91-72.

The high-scorer was Thoman, with 23 points, followed by Stack with 19 points, five being three pointers, and Farrar scoring 15 points with three-three pointers.

The men's basketball team ended their season with a 7-19 record. One of those wins being against Blackburn Jan. 19.

Overall the men had a banner season. Farrar broke the former total points record of 445 by landing 542 points in 26 games.

(446 points, 205 rebounds), junior Ed Richardson (292 points, 244 rebounds), Stack (264 points, 98 rebounds), senior Patrick Kinder (214 points, 87 rebounds), and junior Paul Berra (177 points, 135 rebounds).

According to Thomas the fans have high hopes for 1989-90 Webster basketball, because their is only one graduating senior.

### Gorlok Regular Season Final

Overall- 7-19

Home 4-7

Away 3-12

### Wins:

Sanford Brown, 83-75

Lindenwood, 80-74

St. Louis Christian College, 100-87

Parks College, 83-69

Blackburn, 75-65

St. Louis Christian College, 70-65

Parks College, 109-77

## Kelly Comments On Cargas' Resignation As Webster AD

by Patrick Elsner  
Sports Writer

Harry Cargas will step down as athletic director in May, leaving behind a strong impression as a "lover of athletics" and a "strong leader," according to Joseph Kelly, university provost.

The reason behind Cargas' assignment as athletic director was because he was devoted to athletics and worked toward a successful program.

"Under Dr. Cargas' leadership, we have demonstrated we could have such a program," said Kelly.

Cargas' attitude was a definite plus when it came to the progress and workability of the athletic program.

"He kept morale high," said Kelly.

Kelly thought Cargas' philosophy towards athletic competition was a good one. He seemed to share similar beliefs.

"The athletes should play hard to win. I'd hope every athlete would make every effort to win but participation is most important," said Kelly.

The administration thought Cargas' performance was impressive. In fact, his assignment lasted longer than anticipated.

"We never intended to keep Harry as athletic director," said Kelly. "The fact that we waited (until February) to replace him illustrates how fine a job he did. Dr. Cargas worked himself out of a job."

It would be impossible for Cargas to continue as athletic director, Kelly said. "Athletics couldn't compete with his other professional roles," he said.

Cargas will volunteer his services as consultant to the incoming athletic director. Kelly said Cargas' role will be informal.

"He won't be looking over his (incoming athletic director) shoulder," said Kelly.

It was suggested by Cargas that the role of athletic director be made a full-time position. Kelly said it would remain part-time "until the athletic board discusses it and makes a recommendation."

As far as changes to the athletic program, Kelly said not to look for anything soon.

"There probably won't be any changes until the student center is built. The primary mission would be to develop a broadly based intramural program. The NCAA program would remain the same," said Kelly.

## Reader's Ad from page 3

Ellen Piazza-anthropology/sociology senior: "I find that he's fairly opinionated...he doesn't always back it up or give grounding either. I don't know if they're just personal prejudices or if everyone feels the way he writes...he also lacks any sort of humor or light-heartedness. Most of all he needs to give basis to what he says and where he's coming from, or at least why."

Donnell Smith-history/political science senior: "The paper's quite productive...he's done nothing out of line and guided the paper to be far more superior than years past- it's more interesting to the readers. The issues covered make people want to go out and find a *Journal* to read."

Bob Buzzotta-management senior: "I personally don't know of him...he needs to see to it that lighter topics get covered also for those of us who don't have the time or the desire to know about the innerworkings of Webster that seem to be monotonous and don't hold the reader's attention for too long."

Well, as far as this informal inquisition goes, I seem to have missed the bootie (lost treasure) when trying to discover if the plan for mutiny is a pipe dream or near execution. No one who wants to see the editor walk the forsaken plank wants to speak up. What's it gotta take a guy to get you to sing? Polly want a cracker? N'uf said.

## Addiction from page 5

but not the cause.

Fassel said people who are addicted to relationships feel that "having someone who is there" is of great importance.

In 1935, it was discovered that addiction is a disease. Fifty years later, Anne Wilson Scheaf, Fassel's associate, said society was acting as an addict and it promoted addiction. Fassel said it's easy to see how society was doing this.

"Look at the music we listen to," she said. "I Can't Live Without Your Love" and other songs like that. Look at the advertising we see. Society promotes addictive behavior."

"The purpose of addiction is to put a buffer between what we feel and what we know," said Fassel. "Addiction blocks the truth."

## Cloud 9 from page 4

while with the other, he has you laughing at him (Martin).

Last, but certainly not the least, is Vicki playing herself. I found her performance to be the best of all the other actors. Even though she didn't have any lines, her facial expressions and leaps through the air more than made up for her silence. If the Conservatory gives out awards for acting, I nominate Vicki for best actress.

Nina Brown's costumes were true to the period and nice to look at, except for the symbolic mold she put on them. I had no idea what the heck the stuff was until I had someone who was on the costume build crew to inform me of the symbolism.

Richard Souza's lights stayed away from overlighting the small studio space which is not an easy task, I'm sure.

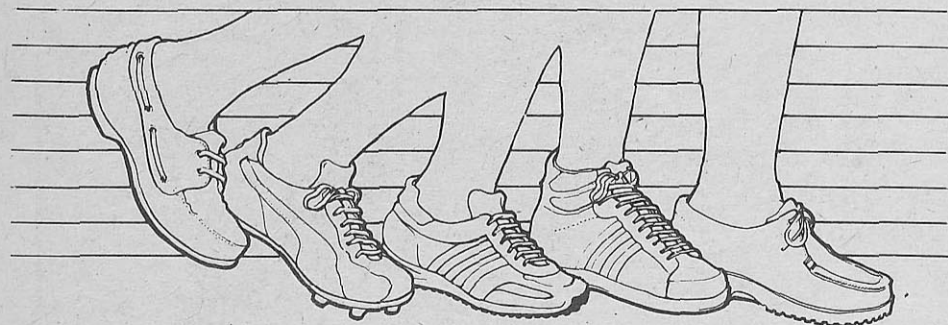
The set designed by Katrina Herfelder served to spark the imagination to BELIEVE it to be both a dark jungle and a civilized city park.

Meredith Taylor, the director, brought everyone together with some interesting blocking to create an entertaining show.

Yes, this review was about BELIEVING the characters and situations on the stage. As you can see, I found all aspects of *Cloud Nine* to be BELIEVABLE and very good.

*Cloud Nine* runs until March 5.

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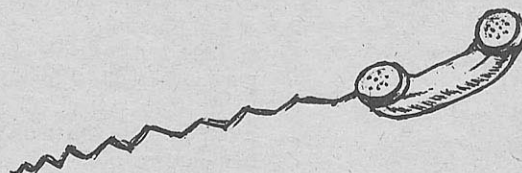
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Black Rep Finds Role As 'Community Service'; See Page 11

# The Journal

Webster University's Student Newspaper  
March 9 - March 22      Volume 24 #8



## Spring?

### Come On... Give Us A Break!

Anonymous Conceptual Poetry  
Photos by Suzedie Clement  
See Page 7

## Half Semester Swan Song: Journal Mid-Term Grades

The *Journal* editors promised not to do the inevitable: giving incessant reports upon the status of the newspaper. However, a bit of introspection from time to time can't hurt, so here goes the one (and last) effort of this kind that you will see this year.

The positive side shows a definite step in the right direction through an increase in letters to the editor, which have poured in to the tune of a page a week.

This is not to say that the litmus test of whether a college newspaper is succeeding is the letters page. At best, the letters show that the readership is not only interested enough to read the copy, but to actually comment. Some have decried the rise to a style of editorial writing that intends to ignite, but we like to think that the college community is capable of controversial thought with or without help from the editor.

This trend, however sadly, does not apply to the guest opinion section, which for three semesters now has suffered through a lack of interest. Sure, the occasional stray contribution does pop up, but the real point is that the section is open to opinion on any topic, not just rebuttals to editorials.

Within that realization lies an important ingredient to what has been missing from the letters section: an abundance of material not directly relating to something that came before it. The entire paper is a forum for ideas which do not have to be limited to what the editorial staff finds newsworthy, or timely, or the *Journal* staff for that matter.

The *Journal* editorial staff is apt to take the whispered criticisms of those not passionate enough about their interests to write, with a grain of salt.

In general, the least that readers can do in reaction to *Journal* coverage is disagree, the most they can do is take part. If the guest opinion page is any indication, then it may be assumed that only the *Journal* staff is playing its ever-dedicated role.

In this age of quick-fix media infotainment, little is expected from the actual

partakers of the message. However, if the public wants to change the media, as many members claim they do, then seemingly when given the opportunity to decide even a small portion of news content, they would do so.

Feedback is limited to a handful of forms, not the least of which is the letters and guest opinions. However, there are others.

For instance, the Publications Board. Once per month, sometimes more when the need arises, the "Pub" meets to discuss the *Journal's* budget, and items that may otherwise simmer quietly in the minds of livid readers.

In this issue the names of the Pub Board members are listed, so that no doubt develops as to who can place agenda items before the board.

This year, although rumblings of discontent have stirred considerably, not one visitor has graced the rather empty table of the Pub either in support or opposition to current policies.

One might think that interested bodies would be intrigued to know the official stance of Pub Board on matters, at the very least, simply for curiosity's sake.

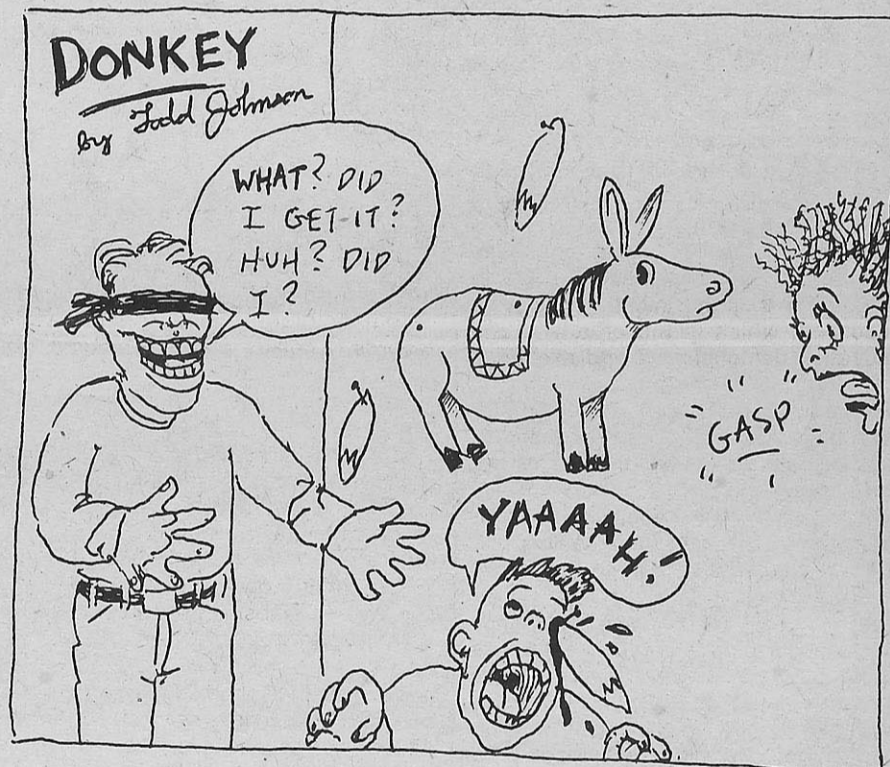
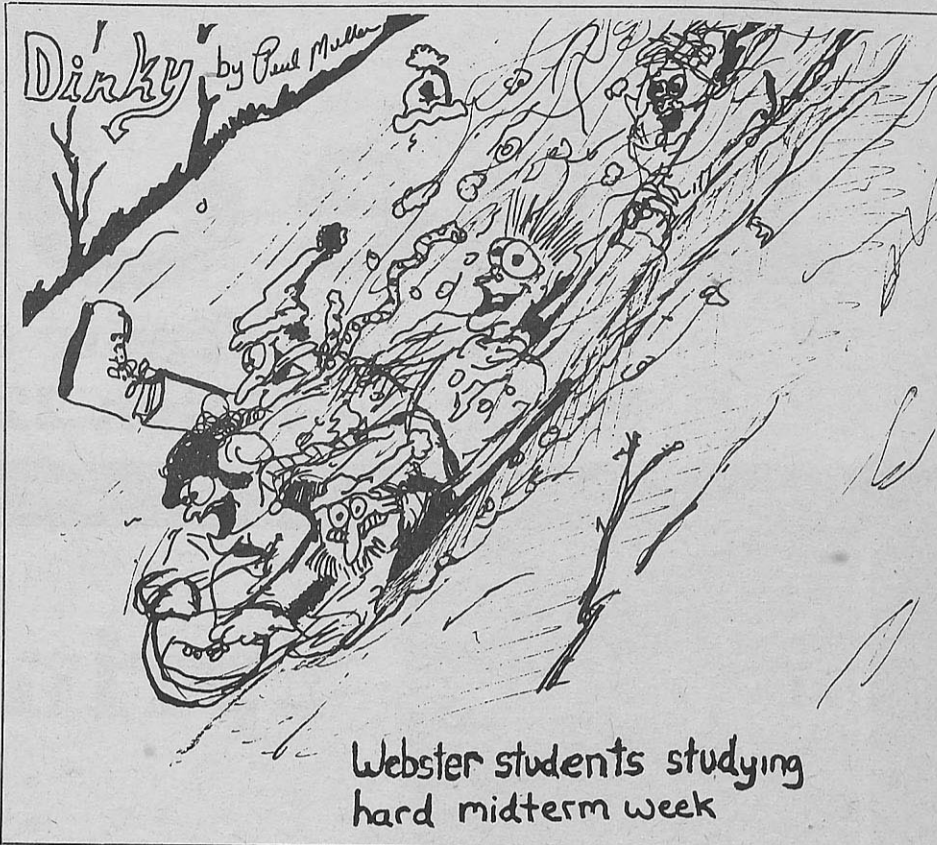
After all, this may be the only time when most are exposed to the thinking that goes into publication decisions.

Lest anyone comment that the purpose of this little piece is to incite rebuttal, as has been formally and informally suggested in the past, this is certainly not the case.

It was further suggested that this provoked response is a feeble front for staffers who are incapable of accomplishing the work that the recently expanded 16 pages entails.

Anyone reasonably informed on newspaper construction will know that the Monday deadline for letters does not allow us to gamble with a product in which we take pride.

But lest we pat ourselves on the back too much, there are some things that need work from an editorial standpoint. Sport for instance. But we'll get on that right away. TC/FS



## Campus Politics A Reality

It's with considerable hesitation that this piece is written, in that it could be construed a response singularly going out to an individual letter writer. However, the point of this is meant to all who question what exactly "campus politics" are all about, and what role the *Journal* does play in the existence of these politics.

The briefest point would be to say that campus politics are indeed a reality, and indeed, a necessity for achieving any kind of balance in a university setting. The Association of Black Collegians proposal to the Administration and Board of Trustees would be an example of how a student group not only is changing the structure of the individual group, but the college as a whole.

This fact should not be lost on the members of the Council on Student Affairs. Politics is exactly what a student government should be dealing with. How can the role of student government be fulfilled when topics that are deemed too controversial are tabled for later discussion? Granted, the students at large often do not attend meetings or even voice their concerns to members of the CSA, but this just illustrates more the need for members to be aware of the political turnarounds they can request.

Similarly, yet with a decidedly different role, the student newspaper does have to provide a forum for debate on a collegiate level. Students can, of course, write let-

ters to the *Post-Dispatch*, the *Riverfront Times*, or wherever, but on topics relating solely to the university, a student paper is the obvious choice for expressing views.

The editorial section is also confused for its role in either propagating individual editor's views, or for simply trying to cause debate, hopefully thought, at best discussion and action.

Editorials are not, as is sometimes perceived, the domain of thoughts and opinions so inflammatory that their sole purpose is to cause enough letters to pour in that staff writers can afford to take the week off. Though last week's haul of letters was impressive, the staff still had to write stories, and normally this will the case.

Yet, the fundamental issue remains undiscussed: Should the editorial section be used as a launching pad for campus political careers? If the editors deem that this is appropriate, sure. If the readers think this is improper, they have the right to put pen to paper and let the campus know their counter-views.

Some of the most active, and occasionally brilliant, writing of the past 20 years has come from the college press. And at the worst, it's better to fail at the perfect issue - letters, news, editorials, edgy comics - than to strive for a bubblegum product, bereft of anything but an appeal to the lowest common denominator. Right? TC

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**Policies:** Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The *Journal* operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community. The *Journal* reserves the right to edit all contributed material.

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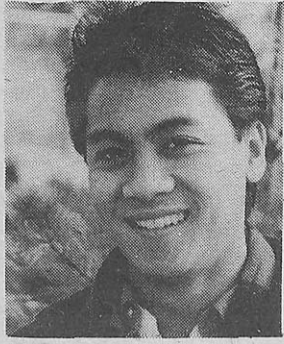
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## Reader's Ad



by Rommel Medrano  
Columnist

You put your left foot in, you take your left foot out, you do the Hokey Pokey and you turn yourself around...that's what it's all about! Regarding this whimsical world of music in which we live, there seems to be a definite rise in the amount of bland and stodgy remakes of "classic" songs. For instance, the recent medley of Lynrd Skynrd's *Freebird* and Santana's *Baby I Love Your Way* by the group Will to Power is just one of the not-necessarily-needed remakes. But then again it can't be any more gauche than Tiffany's attempt to belt out a "radically bitchen" version of the Beatle's tune *Saw Her Standing There*, with which she felt free to switch the titles gender to *Saw Him*...It probably should've better remained unmolested.

There is a true lack of insight and innovation that is represented in the mentioned remade songs. I anticipate a heated errand of rebuttals for these statements. But meanwhile, I'd like to trudge on and tie this into the topic to be discussed, which is the creativity and innovation demonstrated and exercised by the *Journal's* advertising department. Though the "department" presently consists of Patrick "P.J." Elsner, account executive, and Brian Fergusson, business and advertising manager/head honcho/big chief, it seems to do a lot more than hold its own when dealing with clients and coming up with new ideas for advertising copy.

When asked what tickles their fancy via the advertisements, these owners and/or operators had this to say:

Peggy Woods- Exotic Tan: "I'm happy with it but I should have coupons so I can keep tabs on how effective the ad is...I'd know how many I'm collecting and who's responsible for my new customers. I've been advertising for 5 years with the *Journal* and for a couple of years, I couldn't get any response for them, but this guy is doing a good job...he takes time and really knows what he's doing."

Dan Krueger-Subway Sandwiches and Salads: "Basically we decide mutually on what ideas and messages need to be stressed...we often get ads from headquarters and tailor them to the students' needs and make them more concise. I'm pretty satisfied with what results we've gotten."

Lee Keefer- Keefer's Sporting Foot: "We don't do that much advertising...the one we have now is fine but needs to be updated soon."

Mike Proseri- Imo's Pizza: "They do a good job, and I've got no complaints...I leave the copy and follow-up to Brian and he runs with it."

Jim Schramm- Pantera's Pizza: "As far as I know, we've gotten a fair amount of response from the ads in the *Journal*, especially the one for the 'late night special'...we're always looking to get the Webster student's business since they're so close. Pat is always helpful and open with suggestions for possibilities to go with."

And they all lived happily ever after. Say, anyone want to get tickets to the upcoming Tiffany concert? Race ya! N'uf said.

## Letters:

Dear *Journal*,

I guess I'd better respond to Kristine Young's letter in which she attacks me, my column, my credentials and my overall worthiness of being alive. The particular column of mine to which I believe Young refers admittedly had no one thesis as we know them. It rambled a bit, but that was how I meant it. It may have been free-form rock writing, but I believe it boasted a coherency of theme: my particular frustrations with certain aspects of the music world/business. Perhaps this is a style of writing that Young does not accept as newspaper worthy. I simply intended it to be something that would be fun to read. Some people don't have fun reading. That's why there's Six Flags.

Kristine, I never said I hated classical and jazz, which is what I assume you meant by "two-thirds" of all music. I simply bemoaned rock'n'roll's exclusion from topics worth teaching. In fact, your condensation of all music into three basic categories is not only insulting to practitioners/fans of blues, soul and country, it's inherently inaccurate. By the way, thank you for informing me that music is a form of art. I don't think I ever would have figured that one out.

What makes me a music critic? What makes you one? We're all critics, listening to new stuff, telling friends about our discoveries, gladly spreading the word about what we like and don't like. If you disagree with my opinions, that's fine, even beautiful. I don't pretend to know more than anyone else.

If it's credentials you want (very business school-like) here goes: I've written about music for several magazines, local and national, I've done interviews, research, biographies, liner notes for records, I collect obscure albums, you name it. And to top it off I love music, to you, I'm sure, my least important certification.

Speaking of focus (which Young does in so many words), her letter is as out of it as a 1920's box camera. She starts out criticizing me, as if that will be the point of her letter, then quickly moves on to remember the good old days of "peace and love" at Webster, before the business students moved in with their well-warmed calculators. This twist in Young's letter bothers me in itself, but particularly when, by default, I become somehow associated with her second gripe. She's criticizing both me and Webster's new conservative environment in practically one breath, as if my column has anything to do with the other issue.

Look, I've been at Webster for four years. I'm liberal, open-minded, not a materialist or even a business student. So what does a music column have to do with all that jazz anyhow? Beats me. Sounds like Young could use a lesson in coherency.

Jordan Oakes

Dear Jordan,

I'd be very interested to know if your Music Column, the one in the February 9th issue of the *Journal*, was a joke. First I am curious to know which specific are of rock you are focusing on - oldies, new wave, pop, hard rock, punk rock, etc. Which? Please clarify.

I wish you had done some research on universities offering classes in pop. You might have been surprised. Check out some of major universities like... UCLA? Webster even has a few classes. Have you attended any of the Composition class recitals? You'd be surprised; they aren't all classical or jazz.

You even might want to talk to some of the music faculty before you decide that they all hate rock, or that they can't be "hip" to something they don't teach. Try it some time; it might be enlightening. I freely and openly admit that I don't know everything about rock. Hey, I don't know who the Del Fuegos are, but I'm not going

to put them down because of it.

As a music student, I don't consider myself to be a know-it-all. Maybe that's why I'm a student. Maybe that's why I'm here. But hey, education doesn't just come in classrooms. I have a lot of friends who are constantly turning me on to new kinds of music. And the classes that teach me about music, not just one style, help me to gain a better appreciation for the music.

You know it's funny. Your article sounded just like my Grandfather when he talks about any kind of music he doesn't understand. "It's stupid. You can't hear the words." You and my Grandfather are both like horses going down the street with blinders on - unwilling to see anything but what's in front of you. If you ever decide to take the blinders off and let yourself enter into new experiences in music, I might be able to suggest some some music for you. For example, how 'bout some of that good ole "bloodless" classical stuff? Ever listened to Berioz' *Reuqiem*? How about a little bit of Liszt, Chopin, Schubert? Mozart maybe? You might even want to try a little bit of Rimsky-Korsakov's *Sheherezade*. There is much, much more out there just waiting to be heard. Don't limit yourself.

Oh yeah, one more thing: I happen to like James Taylor and his style. I happen to like folk music. Please tell me what makes "Yummy, Yummy Yummy" such a finely crafted song? I think it's fun, but that doesn't make it a masterpiece.

Variety is the spice of life, or so the saying goes. Well Jordan, it's the same with music. You don't have to like what I like, and I don't have to like what you like. But hopefully we can be intelligent enough not to close our minds to something just because we don't like it. By educating ourselves we can learn more about the music we listen to, and then even if we don't like it we can understand it and maybe even respect it. And by becoming educated, whether through the schools or by friends or however at least we won't make snap judgements or print uninformed opinions.

Vanessa Lawrence

## To whom it may concern:

What is change? More importantly, who are change? There is apparently a great fear spreading throughout Webster University - a fear of change. And who is being feared at Webster University? Who is the change? According to Kristine Young, it is the Republicans, the capitalists, the vermin that the business building has attracted. (Don't be too frightened Kristine, the homicide rate at Webster hasn't increased since we have had our "Claws firmly clasped," so your material items are quite safe, my dear.)

Kristine, I am growing very tired of groups of people being stereotyped. Not all Republicans are business majors. Not all of us are rich. And not all of us are born into this great political ideology. I (speaking for myself, not all Republicans - I make this distinction so that simple-minded people like you do not become prejudice against all Republicans, thinking they are as crazy as I am) become a Republican in the eighth grade. My mommy and daddy do not tell me how to vote. In fact, I am looking forward to the political arguments with my grandmother in 1990 over Dick Gephardt and my choice for U.S. Congress in the Third District, Mark F. (Thor) Hearne.

Let us not forget the immortal words of Renee Pitel: "By resisting change, one falls into a rut of complacency and passiveness." But who is resisting change and who, indeed, is the change? Take a look around campus. The Sixties are over folks! It is the Republican "capitalists" who represent the change at Webster.

And on that note, I too would like to quote a band (not as universally known as the Beatles, I'm afraid.) The passage comes from the back cover of the LP *Fighting The World* by Manowar. The

author is not mentioned.

"He who refuses to take part in modern mediocracy will forever stand alone, an outcast. He is the bringer of change, changes that instill fear in all who go with fashion's flow. Their power comes from others, not from within. They are false! Woe unto them for the bringers of change have banded together. The time is now! We cannot be stopped! We are riding up, riding hard on the will of the people.

Sincerely yours,  
Brian M. Riley

P.S. I happen to know that the Bible is the favorite book of Democrats as well. Our God is non-partisan, but He is Pro-life.

## To the Editor:

I am writing in response to Mr. Umfleet's letter printed in the Feb. 23rd issue of the *Journal*. I find it immensely sad that Mr. Umfleet believes the *Journal* should be apolitical entirely. I don't know where he lives or is from but I live in the United States which is a small unit of the world. I do not choose to close my eyes at the ever present and rising crises of our time. Mr. Umfleet's believing that the *Journal* should become entirely apolitical is suggesting that the *Journal* should be filled with material such as "What to Wear on a Friday Night" or "How to Meet People at a Bar." Frankly, I would find these articles ridiculous and aimed at the pre-teen reader. There are real issues both social and political that need to get out to intelligent adults of the future generation. We are these people. The students of today make up tomorrow's professionals. The *Journal* is our main media on campus and should deal with important and substantial material as it has in the past and hope will continue to do so in the future.

I also question Mr. Umfleet's perception that times are changing in the form of older and more conservative individuals. I wish he'd give some concrete examples so I could have some grasp on what he's referring to however, I don't, therefore I must assume that he means the majority of changes are made in favor of conservatism. If so, is this supposed to be a comforting thought? Or a positive statement? In many cases, I would say no, such as the case of divestment of funds from South Africa. Mr. Umfleet also stated that "this is a school newspaper of a traditionally liberal school". So then, why pretend that we aren't?

I believe all beliefs have the right to be stated. Whether I agree or disagree with them is irrelevant. What is important and something I would fight to the death if need be, is that they have the right to be spoken. After all, we do live in the United States of America and freedom of speech is not only necessary but in my opinion, a freedom that should be exercised to it fullest extent.

Sincerely,  
Jennifer M. Pollard

## Dear Readers:

I am writing in regard to Rommel Medrano's column in last weeks issue of *The Journal*, concerning possible impeachment proceedings against the editor, Thomas Crone. Medrano had gone around campus, as he does each week, and asked the question, "How would you

continued on page 5

Correction  
Corner

The *Journal* wishes to come clean of all of our misspelled names this semester. Our apologies go out to Risa Feit, Bart O'Connor, Joe Olszewski, Sue Tatum, and Christine Hegel. This column will hopefully not become a regular feature. Besides, now that we have a copy editor there is someone else to blame. And we will. Thank you. TC

## Bilingual Education Remains A Debated Topic

by Mollie Harper  
Journal Staff Writer

America, rich in variations of cultures, is receiving a spicy new wave in its mainstream; an increasing number of Hispanic influence is adding flavor to this melting pot of cultures in everything from art and film over business and music.

Because of this Latin explosion and the increasing numbers of Spanish speaking Americans in the U.S., a controversy of bilingualism in language in some areas is now arising.

According to *Time* magazine, (July 11 issue) the demographics show that the

**'The only humane and intelligent solution is to give these children a bilingual education, so that they don't lose their native language.'**

**-Gaskill**

numbers of Spanish speaking Americans in the U.S. has increased by 30 percent since 1980, to 19 million. They now account for about 7.9 percent of the nation's population and are expected to reach 30 million by the year 2000.

Because the U.S. doesn't have an official language in its constitution, a movement has been formed (by the English Only Group) in some areas to require that English be made the official language of the U.S.

Peggy Gaskill, head of the Foreign Language department at Webster, feels that most foreign language teachers would be opposed to this movement.

"The fact that there are different languages is an enrichment to our culture."

said Gaskill.

"Naturally, anyone who wants to get ahead and be successful would want to master English," she continued, "but that doesn't mean they should abandon their own language."

Gaskill cites that many immigrant families emphasized the learning of English to their children. The native language became somewhat lost and it is now desirable that students learn a foreign language fluently.

"They are now going to school to learn the language their grandparents forgot," said Gaskill.

Spanish speaking children whose parents and grandparents speak Spanish fluently in the home are sent to elementary schools where they are forced to speak only English with children whose first language was English.

Gaskill said, "Sometimes these children don't understand as well and get behind from the very beginning."

"These children may also appear less intelligent than the English speaking children because they lack fluency in the language. With few exceptions, these children will not progress as rapidly as the English speaking children." Gaskill continued, "the only humane and intelligent solution is to give these children a bilingual education, so that they don't lose their native language."

Gaskill said learning in their own language will enable them to progress normally and not seem less intelligent.

The Bilingual Education Act proposed that children from foreign backgrounds or ancestry other than American will be offered the opportunity to learn English and maintain their native language. Most of these children have parents who speak little or no English in the home.

Young children who receive bilingual education can learn not only by speaking

the language, but through interactions and playing games with the other children. Instead of concentrating on the language in a textbook they become totally immersed in the language, unlike many older students learning a new language.

Dr. Graciela Corvalan, native of Argentina and professor of Spanish at Webster, said that while bilingual education is a good opportunity, "the children don't become proficient in English and these programs should be monitored closely."

Corvalan said the bilingual program should not be limited to foreigners and immigrants only, but as an enrichment for American children as well.

However, there are problems finding educators who can teach Spanish and English at the same capacity and who are certified to teach elementary at the same time.

One development that has come from bilingual speakers of Spanish and English is a new language called Spanglish, which is a combination of Spanish and English.

According to *Time* magazine the language developed among Latinos conversing in Spanish, then flowing into English unconsciously.

Corvalan said Spanglish developed from mainly Puerto Rican and Cuban cultures where Spanish was spoken in the home, but English was used in the work environment.

Corvalan also cites that Spanglish has been used in many literary works by Hispanic writers.

Corvalan and other educators say that some fear the loss of the tradition and authenticity of the Spanish language, "but such mixtures are unavoidable," said Corvalan.

Many are confused with the term Hispanic, which was first used in the

1970's; the term seems to combine separate nationalities of Spanish speakers into "one ethnic blur."

Corvalan explains that the term Hispanic refers to people that share the Spanish language. Latin American refers to the ethnic background.

Consequently, such clarifications and many stereotypes that follow could be obliterated with bilingual education.

Bilingual education was started approximately two years ago in elementary schools in Kansas City and Milwaukee.

Several schools in the St. Louis area also have bilingual programs; Clayton at the kindergarten level and Kirkwood at grades 4 and 5.

More and more, bilingualism in heavily Hispanic populated areas is used in business and television advertisements.

According to Gaskill there are approximately 70 students enrolled in Spanish courses at Webster.

Corvalan, who studied philosophy at the National University of Cuyo (school of language in Argentina) that last year Webster began an exchange student program there.

One student from Webster was sent to Argentina as an assistant English teacher and one student from Argentina was sent to Webster to assist in teaching Spanish.

Webster provides intensive weekend programs where students spend an entire weekend speaking the language, playing games and watching films.

The students also participate in foreign language tables, where oral proficiency is emphasized.

In addition to this students listen to live broadcasts (from Webster's satellite) and discuss current events.

But this is only one beginning in finding a solution to an increasing controversial issue.

## At Midwest Model UN, Webster Misses The Boat

by Lori A. Schmidt  
Journal Staff Writer

Last month, The Clarion Hotel in St. Louis welcomed 500 students participating in the annual Midwest Model UN. The students represented approximately 75 colleges across the Midwest. Webster University was not one of them.

According to Mike Salevouris, chairman of the History-Political Science Department, Webster hopes to find interested students to participate in the event next year.

**'...I think that if we are going to claim to be an international university, we need to get on the bandwagon.'**

**-Salevouris**

He believes this is a good time to organize students because of the growth in international students here on campus.

"People have made the comment of why Webster University students are not involved in the program," he said. "And I think that if we are going to claim to be an international university, we need to get on the bandwagon."

For two days, the hotel transforms into the United Nations Building in New York. Groups of five to seven students serve as delegates to the UN General Assembly, representing assigned countries. The model UN focuses on voting and discussing topics currently on the agenda of

the actual UN General Assembly.

"The model UN is an attempt to let college students take part in the sort of debates that take place in the UN, using rules that govern the real United Nations," Salevouris said.

Students prepare for the model UN by researching and studying their country the semester prior to the event.

If the department finds enough interested students, department member Sister Mary Mangan, will serve as faculty advisor. Students will earn one credit hour in political science for their participation.

"This would ultimately be student run," said Salevouris. "Students would work together on their assigned UN countries, researching the politics of that country and region. They would probably meet one hour each week."

Webster participated in the Midwest Model UN when it first began in the 1960s, but according to Mangan, the interest did not last long.

"There was a time when Webster was very active in the model UN," said Mangan. "It was completely student initiated, but there was an apathy that developed after a short while and a general lack of interest grew."

Salevouris believes a Webster Model UN could become a permanent student organization.

"Ultimately, we would have a group of students who would perpetuate it from year to year," he said. "We just need a core of committed students; some sophomores or juniors who would continue the event year after year."

There are no requirements for students to participate, but Salevouris says an interest in international relations is the key.

"Students don't need to be history or political science majors," he said. "Some background classes would be helpful, but the important thing is for students to have an interest in international relations. If they are interested, they will have a willingness to do good research on the history of the country they are representing."

The Midwest Model UN has been sponsored for nearly 25 years by the United Nations Association (UNA), an organization set up to educate the public on the United Nations.

Other model UNs exist across the country from California to New York. Most models include students from a particular state, but the Midwest Model UN includes almost a dozen states, making it one of the largest model UNs in the country.

Daniel Slatolpsky served as this year's head delegate for the St. Louis University team representing Belgium.

He explained that students should pre-register their team six to nine months prior to the Midwest Model UN.

"The organization pretty much decides the country each group gets on a first-come, first-serve basis," he said. "Your group puts down the first five choices and hopefully you get your first or second choice. But if you join in late, you will probably wind up with a country you did not choose."

According to Slatolpsky, the ultimate challenge for students is putting personal political beliefs aside.

"You have to know and understand your country so well that you can handle any issue that pops up," he said. "You have to vote and debate the way your country's real representatives would."

"One great example was a group of students from Lincoln College about two

years ago. The participants were all Black and they chose to represent South Africa. They were really great because they totally put aside their own feelings and fought for things like Apartheid."

Slatolpsky explains that the big political issues are the easiest to debate at the event, while the smaller issues prove to be the most difficult.

"That is when your true understanding of the country comes in," said the senior political science major. "You have to have a great grasp of what your assigned country is all about in order to decide

**'Anytime you get 500 college students together in a hotel, it's going to be a good time.'**

**-Slatolpsky**

how to vote about small issues like what to do about penguin's rights in the Falkland Islands."

He describes the Midwest Model UN as a tremendous learning experience.

"I know that sounds so cliché," said Slatolpsky. "But it is so true. Students learn so much about debating and negotiating. It's a competitive challenge that exists in the real world."

He adds that participating in the model UN is more than just two days of hard work.

"Anytime you get 500 college students together in a hotel, it's going to be a good time," he said.

## People To People Offering Intern Opportunities

by Fontella Scott  
Journal Managing Editor

The People to People program has attempted for years to alleviate the effects of poverty in Haiti and to research its lands.

The organization is now gearing for an expansion that will allow them to do research in the St. Louis area with the help of university students.

According to Bob Corbett, co-founder of People to People and Webster philosophy instructor, the new facet of research will aid in providing hard statistics and facts on St. Louis area needy, that have previously been seriously lacking.

Webster students may obtain credit for conducting the research consisting of detailed accounts of resources available to the poor.

Corbett said that one project is examining the number of homeless shelters including the number of beds and living space each has, and who's benefit they are geared for, such as women's or children's specialty shelters.

Corbett said that, amazingly, such detailed studies have never been completed accurately. The most recent listing accounts for 20 shelters.

"This student has already found 34 with suspicions that there are more," Corbett said.

Another student is comprising a list of St. Louis area soup kitchens.

"The idea behind it is to help people who have goods and services to give and put them with organizations that need them," Corbett said.

**'We have a long tradition in Webster of public service.'**

**-Corbett**

"We have a long tradition in Webster of public service. It's an interesting possibility to do this (service work) out of an academic office with faculty supervision," he added.

Depending on the thrust of the study and the students expertise with that area, students may or may not work closely with a faculty member in their work.

Corbett said that informational projects

such as the shelter search requires little direct contact with faculty. However, other projects are geared toward more difficult topics in which some analysis is called for.

Corbett illustrated the possible areas in which students may research in their area of concentration with People to People by listing some of the previous projects. A student in the past researched Haitian music through the Haitian outreach portion of People to People.

Although the St. Louis work is more accessible and affordable for most students, and the fledgling project is still in its beginning stages, Corbett also accepts student participation in the Haitian projects and welcomes interested researchers to use their talents abroad.

Corbett and People to People volunteers may visit Haiti in one of the several trips the group takes each year. He will take several students during the spring of 1990.

"The first two weeks in class are spent preparing ourselves for cultural things (in Haiti)," Corbett said.

The students will then return for the last two weeks of class to discuss and

reflect on the experience.

The products of the studies will be published in the newly formed *People to People News*, a newsletter detailing the St. Louis efforts, and shared with other charitable organizations and their publications.

Part of the longterm goals will be to collect all of the gathered information and produce a special section in the *People to People News* on the "ABC's of poverty and need in St. Louis."

Researchers and volunteers are required to begin with an individual essays on a topic of their choice. They can choose to expand on a previously chosen subject matter after which Corbett will decide on the best copy.

Corbett stresses that this opportunity is open and should be used by all facets of the university community.

"One of the wonderful things about Webster I think is the options it offers without force. I hope this becomes an increasingly used option," Corbett said.

"It's a great experience. Going out and doing something very practical and hands on, and then backing up and doing some guided reflection on what that means, it's very positive."

## South Africa Divestment Decision Stymied Again

by Barbara Friedman  
Journal Staff Writer

In a meeting with the Webster University Board of Directors March 7 representatives of two student groups called for a halt to the university's alleged economic involvement in South Africa, which they believe supports apartheid. It marked the fourth time the issue was raised to the administration and the fourth time a decision was tabled.

Representatives of the Association of African-American Collegians (AAAC) and Students Acting Against Apartheid (SAAA), who had been granted one hour to speak, presented a list of university stock holdings in 16 companies, totaling \$887,748. The groups asked that the university sell all of the investments and reinvest in companies that do not have economic interests in South Africa.

Immediately, the credibility of the list came into question.

SAAA president Matt Tauber said the list was compiled by the Boston South Africa Free Equity Index, a brokerage division of Shearson Lehman Hutton Inc.

Karen Luebbert, dean of university services, produced a memo dated Nov. 1, 1988 written by Bart O'Connor, director of business and finance. O'Connor was not at the meeting. His memo listed \$562,341 worth of investments associated with South Africa. Total university investments, stated in O'Connor's memo, are \$9,057,783.

"I don't think we can pass on (divest from) every company," said Edward Shapiro, board treasurer. "I think we need to establish some kind of criteria of exactly what 'doing business' in South Africa means."

"Our criteria is having any money in South Africa, period," said Donnell Smith, AAAC president. "That includes South African affiliations and subsidiaries. Any economic ties help apartheid."

In the past, some institutions have relied on the Sullivan Principles, a voluntary code of conduct for U.S. firms operating in South Africa drafted by Rev. Leon Sullivan in 1976. The Sullivan Principles were accepted by 13 U.S. corporations in 1977, who pledged to end workplace seg-

regation and follow fair employment practices.

Applying the Sullivan Principles, Washington University divested in May

**'Our criteria is having any money in South Africa, period. That includes South African affiliations and subsidiaries. Any economic ties help apartheid.'**

**-Smith**

1988 from seven companies associated with South African interests. Total investments for that university are \$86 million, according to Fred Frommer, the editor of

*Student Life*, a bi-weekly newspaper at Washington University.

"Student groups here were for total divestment," Frommer said. "They (groups) didn't consider the board's action to be very significant. They believed it was a meaningless gesture."

Frommer said students there had been protesting against economic involvement in South Africa since 1985.

The University of Missouri system has a five-year plan to divest \$75 million, said Paul Thompson, editor of *Current*, the student newspaper on the St. Louis campus.

Webster University board members requested time to gather criteria used by those two universities before making a decision if and what to divest. A subsequent meeting between board members

continued on page 6

### Govoni In Vienna:

## Dean Studies European Life

By Monica Walker  
Journal Staff Writer

Students attending Webster University in St. Louis may wonder about their European classmates. Do they have the same problems and concerns?

After a visit to Webster's Vienna campus, Mark Govoni, dean of student services said that all students basically have the same needs and wants.

Govoni traveled to the Vienna campus to attend the Student Life Workshop, an event organized by the Vienna student council, activities coordinator and staff administrators.

The workshop discussed the universal college campus problems as well as problems unique to the overseas campuses. The event was part of a weekend of activities.

"The workshop covered ways to improve communication between campuses.

"We also discussed raising and soliciting funds for student activities," Govoni said. The opportunity for more scholarship support, and inter-campus housing was discussed.

Govoni said "house swapping" would

lessen the problem of the housing shortage throughout the European campuses. Due to scarce and expensive housing, especially at the Geneva and Vienna campuses, house swapping was seen as a reasonable alternative.

"The house swapping concept was to facilitate the transfer opportunities for students," Govoni said.

The workshop ended with an elaborate ball in downtown Vienna. According to Govoni, students were responsible for all phases of organization, including publicity, entertainment, and seating arrangements.

Those in attendance included the cultural attache from the U.S. Embassy, representatives from multi-national corporations, as well as Webster students from Italy, Holland, the United States, India, and several middle-eastern countries.

"It was like sitting at a meeting of the United Nations," he said.

Govoni said he felt his role at the workshop was to observe, advise, and encourage study at Webster's St. Louis campus.

evaluate the performance and capability of *The Journal* editor thus far?"

On the day of publication, Medrano came to me, unhappy with the result of his column because, he said, he felt he did not get a fair representation of campus voices.

The voices he felt were lacking from his column were those of faculty and administrators. Medrano said he did question several faculty and administrators and all refused to comment because, he said, they felt if they responded negatively, the editor would somehow use the paper against them.

I feel the mere suggestion of this is a slam against *The Journal*, its editor and its staff that questions the assumed legitimacy of this paper. It seems to me that people are finally reading this paper and that the lack of comment should have been duly noted. (Medrano said he wished he had put it in.)

The Reader's Advocate is an outlet for readers, all readers, to give their opinions.

Newspapers do their work publicly and therefore make their mistakes publicly as well. They also publicize response to their work, be it criticism or compliment.

*The Journal* covers newsworthy issues that affect the campus. It does not make direct slams against individuals, no matter

what their opinions may be of this paper or its editor.

Faculty members and administrators are people students should be able to look up to. They are in the "real world," working in fields that we want to work in one day.

And yet, here are some of these "role models" refusing to express themselves; sacrificing their First Amendment right in favor of silence, and not in Medrano's column alone.

And what does this practice teach students, whose eager brains soak up more information than some think? Something like what they say around elections, "If you don't voice, you can't complain" -at least until you have a title behind your name.

Food for thought.

Sincerely,  
Dawn Grodsky  
Journal Staff Writer  
(a real title?)

To The Editor:

In case you haven't heard, there has been a split between WWF champion Randy "Macho Man" Savage and Hulk Hogan. This over the Hulkster's lust for their manager Elizabeth.

Thomas Chang

## Lost And Found: Victims Of Childhood Sexual Abuse Find Comfort In Group Counseling

by Judith S. Carter  
Journal Staff Writer

In many schools the lost and found boxes contain missing gloves and stray hats. But at Webster the Lost and Found possess the ability to help sexual abuse victims find a missing part of their lives.

At a staff session earlier in the year a discussion came up of how to further help the Webster community. Considering the increasing number of sexually abused men and women, the idea for a counseling group for victims was mentioned. The Wellness Center took this idea and evolved it into the group called the Lost and Found.

The Lost and Found group is a 10 week counseling session for both male and female Webster students, who have been victims of sexual abuse. The group is facilitated by Patrick Stack and Becky Woody, who both share in counseling individuals and the group sessions.

"No one can just come in and be a part of the group... they first have to go through a preliminary intake," said Stack.

The preliminary intake is an interview with either of the facilitators. It consists of answering questions like:

"Do you have a therapist?"

"Have you discussed your problem with a therapist?"

"Who abused you?"

"Did you tell a parent of your abuse?"

"Where drugs or alcohol involved with the abuse?"

"To your knowledge where any other family members abused?"

After the interview Stack and Woody decide whether the person needs to be in individual counseling or if they are ready for the group experience.

Stack said, "The group experience is a helpful tool for people who have been sexually abused... (because) the isolation felt from the experience dissipates because a sharing of similar experience creates a bond and no longer has to be kept within."

Stack feels that the sexual abuse is like the blinders on a horse and that the group is there to help remove the blinders and allows the victims to better understand and handle themselves.

"As adults many who have been victimized have problematic symptoms, which interfere with daily activity because the symptoms weren't dealt with during or



The Lost and Found Group, sponsored by the Wellness Center, is a 10 week counseling session dedicated to handling male and female victims of sexual abuse. photo by Ann Appelbaum

right after the abuse," said Nita Parker of the Women's Resource Centre.

Stack added, "Many (victims) are scared of the night and don't even know why."

For this reason many sexual abuse organizations stress that people become aware of the symptoms of childhood sexual abuse.

The Lost and Found provides a list of symptoms to its members so they can become aware of some of the things that they are feeling. The list reads as follows:

- Victimization
- Sleep difficulties. Night is when bad things happen.
- Depression
- Guilt ridden perfectionist ('My fault')
- Constriction of ego function
  - Inability to cope with stress
  - or
  - Coping with stress is all they know
- Inability to express anger
- Continuing relational imbalance
- Increase risk of incest in one's family
- Lack integrated experiences
- Identification with the aggressor (i.e. boys abuse sister because father abuses the mother.)

- Post-partum depression
- Lots of psychosis (especially among those who were involved in oral sex)
- Chemical dependency
- Eating disorders
- Promiscuity (Repetition compulsion)
- Sexually dysfunctional
- Inability to actualize self and also sabotage self

"Even though," Stack said, "this is a complete list not all victims will experience all of these symptoms."

Parker added that through the many studies on the sexually abused, it shows that victims will also feel uncertain of themselves, cautious of others, and will begin to distrust the world. Parker felt that with groups like the Lost and Found, people can be given the ability to realize the "hatred" they feel and understand that is acceptable to feel that way.

For many counseling groups the success rate is determined by the development of the individual, the acceptance of the victim's problem and how well they interact with the group.

"The success of the group cannot be defined, since we are only going on our third week (the group is currently going on their fourth session)," said Stack,

through a method called Aart work, what we call expressive art, one expresses themselves in a way they have never expressed themselves before; that is a success to us."

Through attempting to offer the many diverse programs like the Lost and Found and other programs such as the 12-Step Chemical Dependency Program, the Weight Reduction Program, and the Stress Management Program the Wellness Center hopes to provide holistic wellness throughout the entire University.

The Wellness Center feels they are reaching their goal because last semester they served 96 students and the number is continuing to grow this semester.

"I believe we are doing a pretty good job because people wouldn't come to us if we didn't have a solid reputation," said Stack.

The solid reputation that the center feels they have has been acquired by the word of mouth and the success rate of their programs.

For those who feel the need for counseling, the Wellness Center urges that one seek professional therapy, but if any questions or for a need to talk, please contact Patrick Stack or any other member of the Wellness Center in Loretto Hall.

## Divestment Decision from page 5

and the two students groups was scheduled for April 15 at 4 p.m.

The AAAC has met with university administration on four other occasions. According to AAAC president Smith, the first meeting was used to present their reasons for requesting divestment. The second, he said, was to secure the university's investment portfolio. The third was to compile a list of companies deemed to be involved with South Africa, and the fourth was intended to discuss the feasibility of divestment.

Smith said he was disappointed with the progress the groups have been making, which has been slow.

"We went into the meeting with the understanding we were going to discuss philosophical and moral reasons for divesting," said Smith.

Despite the understanding, the lion's share of the allotted hour was spent discussing the feasibility of the list presented by Tauber.

"Some of the questions they asked us, you'd have to be an economist to answer," Smith said.

Smith said board members may have focused on "trivial" issues in an attempt to avoid a final decision on divestment.

"This was a learning experience," he said. "It wasn't that productive, but at least it wasn't negative. Next time we'll be prepared, we'll set the agenda."

Smith said background information would be distributed to the board prior to the April 15 meeting, to avoid further delays.

"By the end of the meeting, we'll ask them to tell us whether or not they intend to divest," Smith said.

## DO YOU HAVE THE "LOOK?"

THE JOURNAL IS LOOKING FOR STUDENT  
MODELS FOR AN UPCOMING  
FASHION SUPPLEMENT.

We need eight models. Students from Webster U.  
If you've got the look, come model some of the  
latest spring and summer clothing stores have to  
offer. Apply before Friday, March 31 at the Journal  
office, RM 247 in the Business Technology Building.

## Snow

as slowly falls  
 freely  
 as memories  
 of warm moments  
 sunlight  
 bumblebees  
 In the crystalline  
 image of  
 scum  
 And with  
 angels reigning  
 drifts recollections  
 of every hope  
 that sparkled  
 even  
 once  
 Reality  
 fantasy  
 obscurity  
 Eventually  
 numbness  
 comes again  
 The turning point  
 inevitable  
 So buried

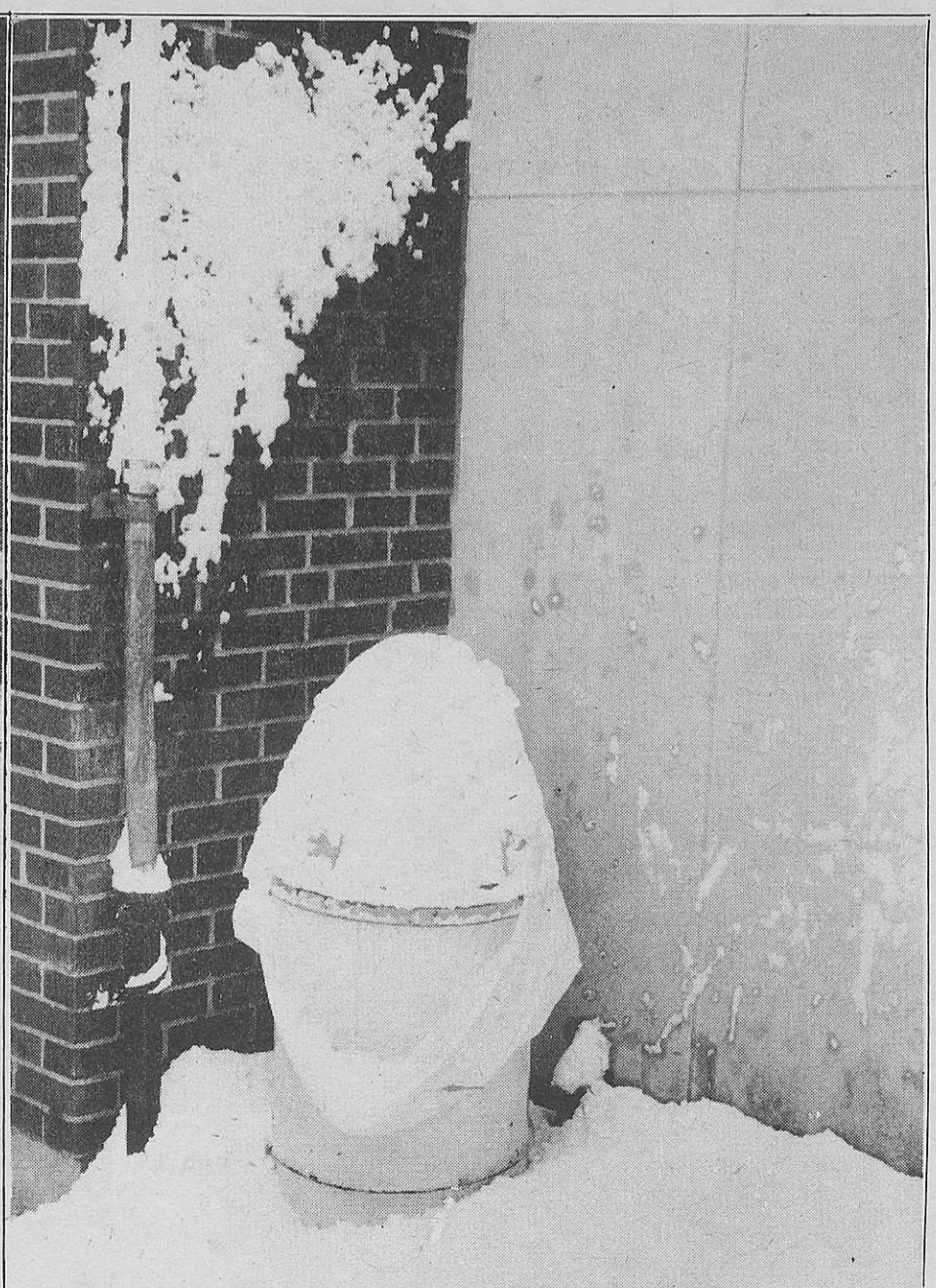


in places apart  
 dreaming  
 remembering  
 forgetting  
 crying  
 laughing  
 soaring  
 crashing

living  
 dying  
 becoming one.  
 With startling clarity  
 it is revealed  
 during the commercial  
 break from *Cheers!*

So please  
 turn the knife  
 a little harder.

-Anonymous



Photos By Suzedie Clement

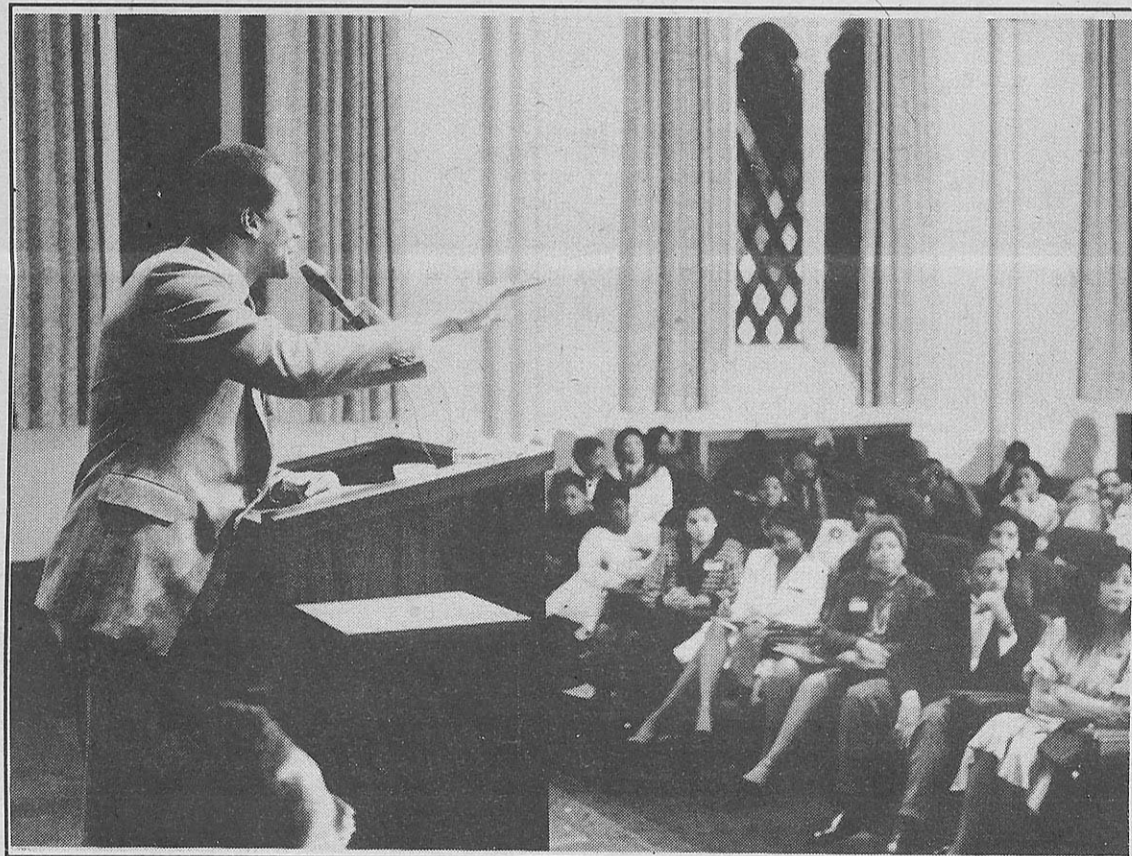
## A Look Back...

Events And People On Campus During African History Month: GALA, Bob Law, And More--

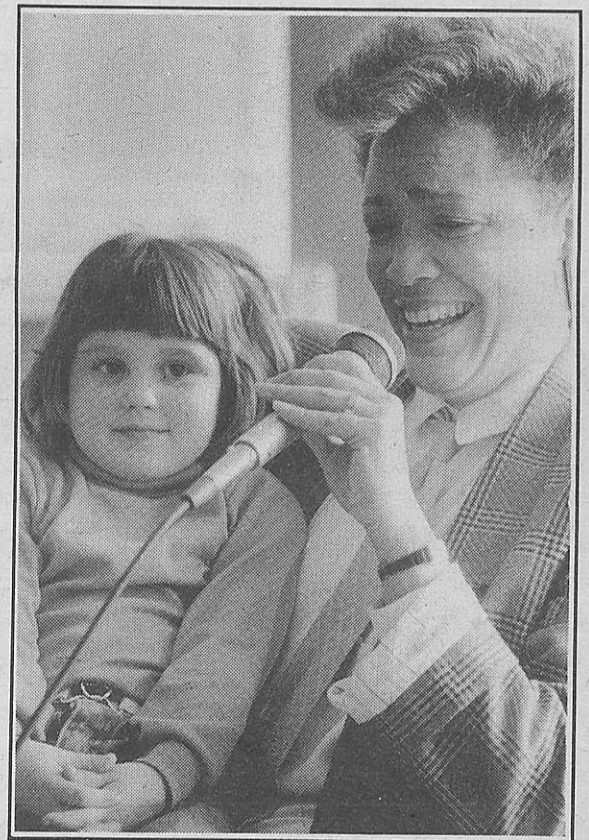
A Photo Essay By Leon Algee



South African speaker Razia Essack addresses Webster at the GALA celebration, February 28.



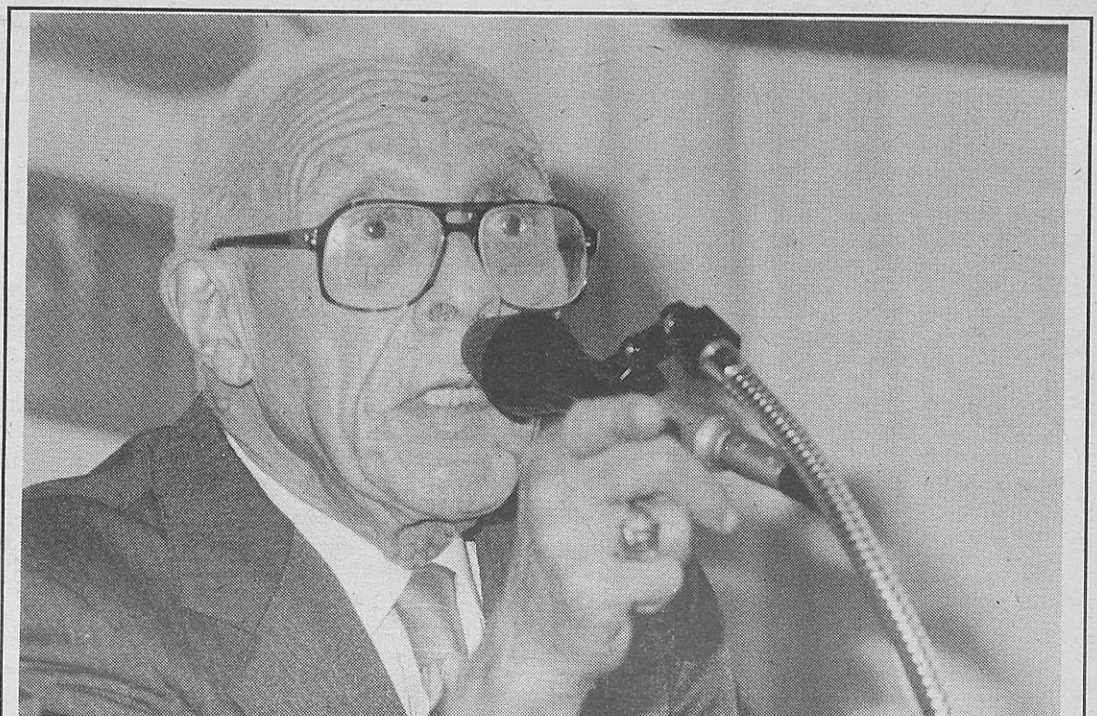
Bob Law sets a positive tone with his speech, which kicked off the African-American History Month observances.



Webster adjunct Asa Harris gives a "guest" performance in the cafeteria.



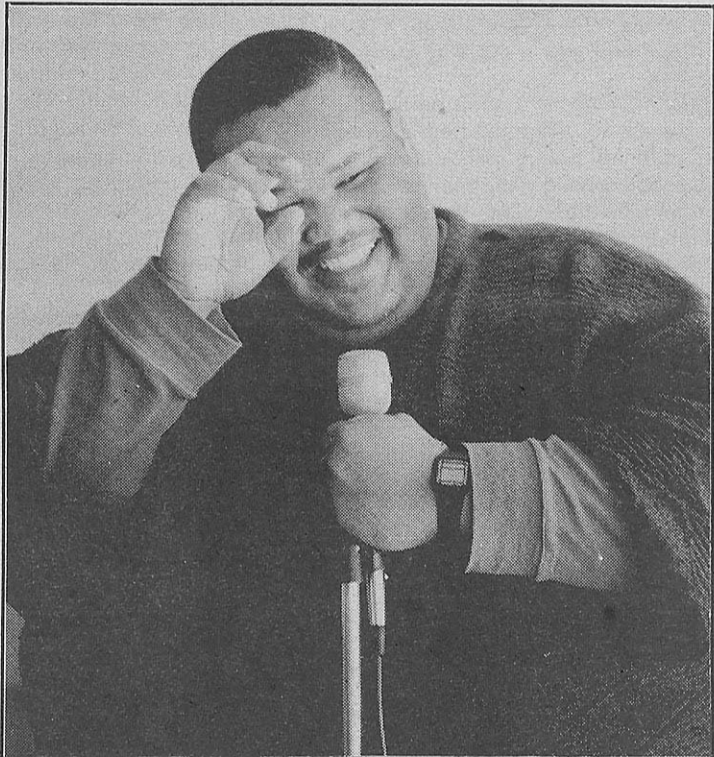
A member of the Infra-Red Rockers, one of the highlights of the GALA celebration.



Judge Nathan B. Young speaks to the student leaders, admonishing the need for leadership among today's college students.



(From left) Tammy Johnson, Clay Ware, and Angela Franks at the conclusion of the GALA festivities.



Comedian G.M. Ford during his stint in the cafeteria.



Outgoing AAAC President Donnell Smith gives symbolic medallions to members of the organization.



Soldan High School students respond with the Black Power sign at the conclusion of the GALA event. The students were part of the program.

## Funk Sound Showcased At Hear St. Louis Event

by Dave Simon  
Music Editor

In the past, most bands in town were relying on Top 40 material to get gigs. When new wave music reached St. Louis, bands began to spring up playing original material, but none of these groups were able to break out of the underground scene.

Things are beginning to change with the emergence of funk-rock bands on the scene. The night of the Hear St. Louis showcase, held at Mississippi Nights on March 1, brought together the three leading bands of this style along with a reggae band.

The Urge set the mood for the evening with their fresh blend of speed funk and pop. Steve Euing has progressed as a singer in recent months and appears more comfortable with his role as lead singer. He strengthens the songs already well-crafted melodies with his variety of soul inflections. The Urge performed with such authority and assurance that they seemed more like a headline act than an opening act.

Sinister Dane has always been a well-received band. They have given their growing popularity a major boost Wednesday night. When Sinister Dane first appeared on the scene a year ago, lead singer Peter Bold seemed out of touch with his audience. Wednesday night St. Louis saw a new Bold.

Bold was beaming with pride as he stomped around the stage with his chest out and his face twisted by an array of emotions. Bold seems to have found a new love for his audience as he would often deliver his powerful vocals from the edge of the stage with his eyes fixed on the crowd.

Bassist Donald Williams and drummer Matt Martin threw down a monstrous funk groove that had the crowd dancing at full speed for their entire set. Williams and Martin are one of the more consistent and powerful rhythm sections in town.

After Sinister Dane, it seemed that the evening was complete but there was still plenty of good music ahead.

The veteran reggae band, the Murder City Players, changed the pace of the evening with their style of reggae called "dance hall". Dance hall reggae is a style of music built around simple chord changes, lending room for the singer to develop his melody. This style is called dance hall since it is so popular in the Jamaican dance halls.

The Murder City Players were not as creative as the other bands on the bill, but that is not what they are striving to be. They are merely trying to bring a popular form of reggae to St. Louis. The group's extensive instrumentation allows them to create the full sound of dance hall.

Although the group may have seemed a little out of place compared to the other bands, their set offered a relaxing break from all of the heavy funk.

The Unconscious closed the evening with their bump and grind funk. The Unconscious can rock a crowd like no other band and they have the audience to prove it.

The group's addition of trombonist, and Webster grad student, John Covelli, has had a major effect on the Unconscious' live show. Covelli bounces around the stage like an angry punk, which works well with cool imagery that lead vocalist Mike Apirion conveys. Covelli and Apirion have become an entertaining combination with their often comical interactions.

The Unconscious can put on a show that is as good as many of the best groups performing today. The Unconscious may find themselves with a recording contract at the rate they are growing.

These groups possess the musical talent and creativity to turn St. Louis into an active music scene. Along with the help of the organization Hear St. Louis, these groups may very well do just that.

## Jordan's Music Column



XTC's  
*Oranges and Lemons*  
Reviewed by  
Jordan Oakes

Ever since the top-heavy late seventies when punk first showed its angry face, XTC has been making great music. Beginning as sort of a paean to musical unorthodoxy, the band played their instruments fast and herky-jerkily. But in the most visceral sense, XTC were always pop, happy to wrap their paranoia in killer hooks and Beach Boys harmonies.

Ditching their keyboard player before their third album, *Drums And Wires*, XTC plunged head-first into a swirling guitar-pop approach.

By *English Settlement*, their amazing 1982 double album, the band had left its punk roots behind, opting instead for an expressionistic acoustic statement, still, of course, rich with the instant hooks that had become XTC's hallmark.

*Skylarking* (1986), produced by Todd Rundgren, boasted a sound smoother than marble, but not nearly as hard. The album was a tour through XTC's museum of modern musical art. Gone was the quirk, that like the thorn in the lion's paw, had to be removed in order for them to move forward.

An undervalued aspect of XTC's excellence is the way writers Colin Moulding and Andy Partridge layer not

only their voices, but songwriting styles as well.

To say that they complement each other would be understating things miserably. Suffice it to say that if Lennon and McCartney had compatible horoscope signs they'd be Partridge and Moulding.

Whereas the Beatle geniuses grew more and more disparate, going down their own separate long and winding roads, XTC's craftsmen become more singular with each outing.

While Partridge can turn your stomach and make you hum in the course of just one verse, Moulding follows in the quieter footsteps of Steeley Dan and late McCartney. In fact, his current style is pretty much a seamless amalgam of those two vaguely similar artists.

Finally, the new album. Ignore the *Yellow Submarine*-ish cover (it looks like a still from the film) or at least appreciate it for the tongue-in-cheek allusion that it is. Then move on to the music inside.

"King For A Day" is Moulding at the height of his songwriting powers. He takes a simple, elegant melody and marries it to an apt, cynical lyric about materialistic ambition.

Partridge's "Hold Me Daddy" may be psycho-analytical fanfare, but the song's naked emotionalism is admirable, not to mention the tune itself. He writes lyrics that are both literate and personal, a rare, even unlikely combination, spilling his guts with an appealing lack of sterilization.

Partridge's singing ranges from a David Byrne-like moan to a poppy British tenor.

In a fair world, XTC would be rich and famous like the Beatles or Talking Heads, whose middle-ground they straddle with an ornate authenticity.

Get their new album, *Oranges And Lemons*, and perhaps the entire back catalog. XTC are in it for the music, a worshipable ethic in these days of Tiffany and Duran Duran.

## Adams' Latest Release No HitchHiker's Guide

*The Long Dark Tea-Time Of The Soul*

Reviewed by  
Brad Graham

After the stunning success of the *HitchHiker's Guide to the Galaxy* series, which transcended mediums including radio and television serials, novels, computer games and a yet-to-be-produced movie script, many fans of the zany author feared Douglas Adams would fade into the relative obscurity of a cult fiction.

Instead, the British author retreated to his newly favored Macintosh personal computer and churned out *Dirk Gently's Holistic Detective Agency*, which quickly became a best-seller and was heralded as the next *HitchHiker's Guide*.

The basic story involved a bumbling private eye who believed in the fundamental interconnectedness of all things. That belief carried his investigation beyond the wall of a staid English university, beyond the dimensions of time and space, and right up to a confusing confrontation with a villain of classical mythology. And then there was the matter of the impossible sofa.

Throughout it all, Adams peppered the prose with his insane wit and carefully refined way with biting, adjective-laden description. The "is-it-the-end-or-just-the-beginning?" conclusion left fans begging for more.

In answer to their pleas (and no doubt, an old-fashioned desire for comfortable living), Adams has delivered *The Long Dark Tea-Time of the Soul* (Simon and

Schuster, \$17.95). The descriptions-heavy text is there, as is the clever premise, but unfortunately, it did not inherit the wit and unpredictability that made his previous efforts so enjoyable to read and impossible to down. One wonders if the fast are begging this time.

The story begins with an inexplicable explosion of devastating force in Terminal Two of Heathrow Airport. When no cause can be found, it is officially designated "an act of God." But which God? As Gently muses, "What God would be hanging around Terminal Two of Heathrow Airport trying to catch the 3:37 to Oslo."

The rest of the book is concerned with finding out exactly which God is responsible, and why. In his quest to find out, Gently is hindered by everything from a contemptuous refrigerator to a crazed eagle. Sadly, the plot is slow to get moving, burdened by Adams' description of everything to a fault. By the time the story gains any speed at all, we already know where it's going, when it's going to get there and what tune it will whistle on the way. The things that aren't blatantly obvious are, well, not adequately explained and seemingly just tossed in to give the reader a quick turn and an unrewarding one at that.

If you are a fan of Adams' style of exposition, you will not be disappointed by *Tea-Time*. He does manage to get in a few good-natured jabs at cleaning ladies, the American Express company (which sends him overdue bills and invitations to apply for a card in the same day's mail), and the British public transit sys-

tem. In this book, we also learn more of Dirk Gently as a person, rather than as the plot catalyst he was in the preceding work.

On the whole, however, Adams has delivered a one-joke short story which consumes 319 pages. Seeking to tell the tale of a detective whose work is based on interconnectedness, Adams served instead a series of discordant anecdotes and superficial character interactions.

Advice: Fans of Douglas Adams, wait for the inevitable, and no doubt, soon-to-be-released, paperback. There's not much here you can't wait a couple of months to find out. Newcomers, start out with *Dirk Gently's Holistic Detective Agency* or better, the *HitchHiker's Guide to the Galaxy*. At least then, you'll have a better introduction to the British crown-prince of parody that *Tea-Time* can provide.

Rumors  
are spreading  
faster than  
AIDS.



For the facts call your local Red Cross, or write:

AIDS  
American Red Cross  
Washington, DC 20006



## The Black Rep

### Northside Theatre Takes Role As Service To Area Youths

by Fontella Scott  
Journal Managing Editor

In 1976, some college youths on Washington University's campus bonded together with a new idea that sprung from what they considered a lack of opportunities for black students in conservatory.

With a pocket full of ambition those actors created what eventually blossomed into the St. Louis Black Repertory Company and Ron Himes, an originator and still dedicated companion of that company, is busier than ever building on a dream.

**'Usually a conservatory has one black student that they think can walk on water.'**

The home of that dream, the 23 Street Theater, the eight-year backdrop for the company, is a church building, as are many smaller theaters. The first floor has given way to a stage. A short walk away, the rectory holds the mildly ornate lobby of the theater. From here it is a stairs' climb to the second floor and the decidedly unadorned domain of director Himes.

The wall opposite Himes' work station is cluttered with reminders of the company's traveling dates in which the show takes it all on the road to area churches and schools.

In his 12-year stint as producing director of the Black Rep, Himes has tried to bring these positive cultural experiences to the community.

The concept behind the theater that began as an attempt to provide options for the actors has, through these programs, developed a way for the actors to practice giving more than receiving.

Himes claims that many black youth do not have an awareness of cultural events because of their lack of exposure to it during the developing years. Providing a service to fulfill that cultural void is the direction that Himes has now geared the theater in.

"I don't think that classes in the arts have become something that is accessible to young blacks," Himes said. "They grow up thinking that they can be professional athletes and a lot of them just don't have access to the arts."

Himes concern over that matter has led him to develop a strong link with the inner-city which he said gives him access to black children because as he acknowledged with a laugh, "Just about any place in the city is black."

And the black community has responded favorably from the beginning. "Before we received any outside funding, support came from our (black) audience."

Himes said that some of the first Rep viewers that attended the original works on Wash. U's campus in the 1970's are still contributing money donations and coming to see the shows.

"We still have season ticket holders who were there and have been since we offered season tickets."

However, Himes said that even now it's surprising to him how many the Rep. has yet to reach.

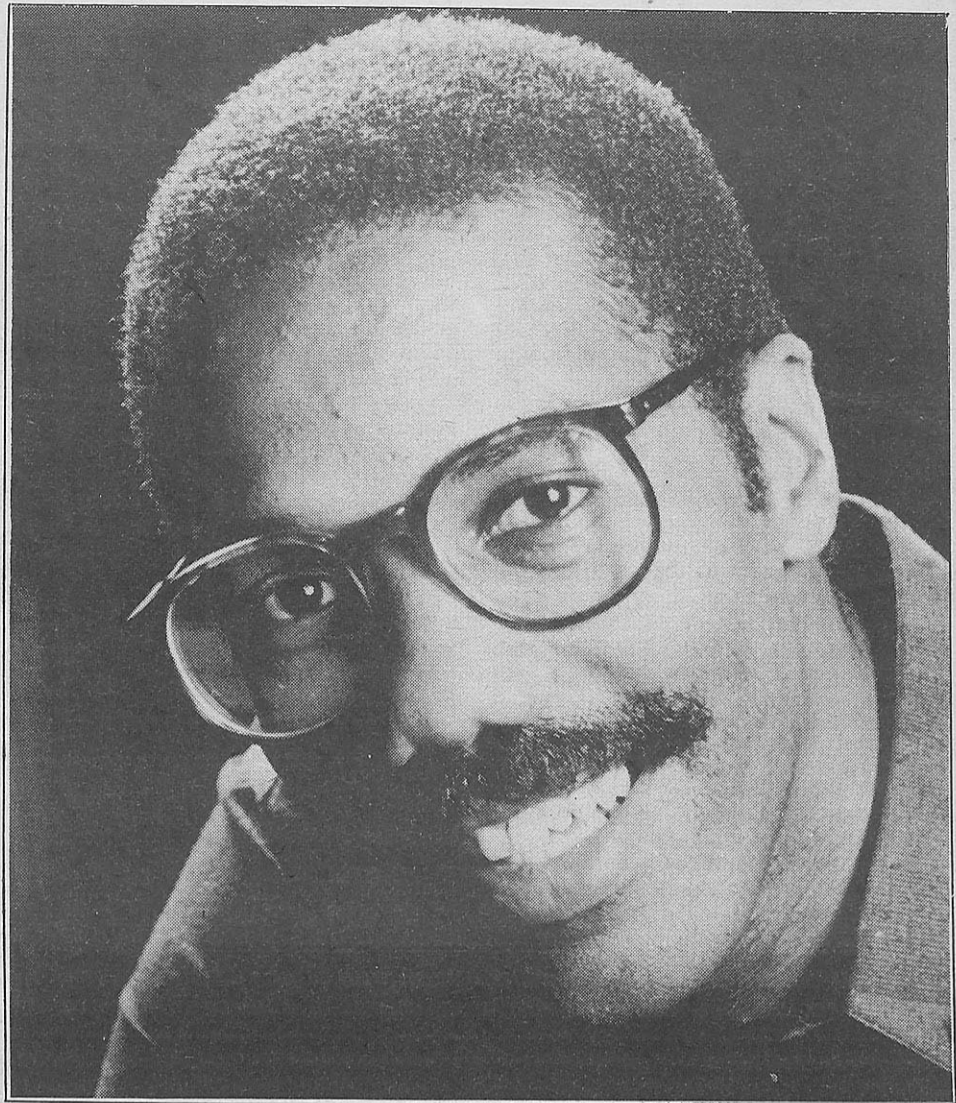
"It amazes me sometimes how many people both in and outside of the black community still have not heard of us," he said.

The audience he's not reaching not only means reaching fewer youths, but it also leads to difficulties establishing corporate financial backing.

Although the Rep. has, according to Bob Wilcox of the *Riverfront Times*, established the standing of a professional theater, the lack of financial support limits what even talent can do.

Wilcox said, "It's unfortunate that more of the community does not support it."

Himes agreed with that assessment.



**Ron Himes is one of the originators of the St. Louis Black Repertory Company, and he still works to keep the company going.**

He said that by including the word "black" in the company title, the Rep is in a sense limiting what it can accomplish.

"There's no history of funding black arts organizations. We're developing that history now and hopefully that support will continue to grow," he said.

Yet even with the squirms for financial consideration, Himes has not been hindered from making big plans for the future.

Along with having a full-time theatrical company, Himes is aiming to establish a school with full-time faculty for youth.

"We're a very strong educational company (right now). We teach classes, have workshops, a professional internship program and a program for people

with college degrees for which you can get credits."

Himes said that The Rep is an opportunity that black youth should not overlook. "I would tell (those who are discouraged) to work at the Black Rep. There are a lot of opportunities for people. There are more opportunities for blacks at the Black Rep than any other company."

Himes stressed that as well as providing community opportunities, the need to provide the same to the actors still exists.

"They don't cast black students in roles that are really about themselves," he said. Usually a conservatory has one black student that they think can walk on water."

continued on page 15

## Another Opening...



**The Black Rep's West Memphis Mojo by Martin Jones Reviewed by Chad Campbell**

Welcome to Teddy's Barber and Record Shop where you can meet three black men from different generations who hope and dream about the future. The time is 1955, just after the famous *Brown vs. Board of Education* where the United States Supreme Court declared segregation in public schools unconstitutional.

The play is *West Memphis Mojo* by Martin Jones now being presented by the Saint Louis Black Repertory Company.

*West Memphis Mojo* is the story of Teddy, Elroi, and Frank, three musicians with dreams of success. Teddy is the owner of a combination barber shop and record shop who has his hopes for fame, but he does not let on to the others. His outer disposition is one of negativity because of his fear of getting his hopes high only to have them dashed to the gutter.

Elroi, the youngest of the three, is a talented songwriter who believes only in being successful and having his songs performed by Elvis Presley. He does not realize that his hopes could easily be smashed.

Frank, the guitar player, is the more skeptical of the three. He realizes that the time is still the 1950's when feelings against blacks were very high, especially in the south.

The show is entertaining, for the most part. There were many places in it, though, which seemed sluggish, as if the actors almost couldn't remember their lines. There were also some scenes

where the action seemed like it had nowhere to go.

Roy Harris portrays Teddy. Harris was fun to watch. He gave Teddy the "big, gruff man with a kind heart" image. Harris also delivers some fine comic timing for some of the most enjoyable scenes in the play.

Keith Douglas plays Elroi with an almost child-like approach. Douglas' characterization has Elroi very innocent and trusting under Teddy's guardianship. Douglas and Harris work very well together. The entire first act contained dialogue with only Elroi and Teddy on stage. That was a quick hour because it was so much fun to watch their antics.

Frank, the experienced guitar player, was played by Dennis Leby. Leby does a fine job portraying the seemingly mean Frank, but where he really excels is in playing the blues on his electric guitar. If you are into blues, this is a good show to see since it deals with blues and rock music being written by this trio.

Martha Teagle portrays Maxine Pettibone, a white woman who returns Elroi to the barber shop after he has run away in the middle of the night. Teagle

pulled off her character well due to her usage of a Southern accent. Coming from the south, I felt she did a pretty convincing job with her accent.

Jim Burwinkel, Scenery and Lighting Designer, made a realistic 1950's barber/record shop and kept the stage well lit for the actors.

Costume Designer Kim Perry, for the most part, does a good job with the costumes. I got just a bit uncomfortable looking at Maxine's spiked heels. I had a hard time believing that they had those things back in the 1950's, but I'm a guy, so I don't know for sure.

Rhonnie L. Washington brings everyone together as director of the play. I felt that he could have used the barber's chair a little less than he did, but that is not really a big problem.

If you are interested in seeing the life of blacks dreaming of overcoming the racial barriers of the 1950's, go see *West Memphis Mojo*. If not, go see it anyway because it is worth the time to see.

*West Memphis Mojo* runs through March 12 at 2240 Saint Louis Avenue. Call the Saint Louis Black Repertory Company for more details.

## Funny Bone Offers Humor, Good Fun, Opportunity

by Dawn Grodsky  
Journal Staff Writer

That's right, take a deep breath. Midterms are almost over and it's time to have some long-awaited fun. For those who don't have the dosh to dash off to Florida or any other party paradise, you need not fret.

Good times and good laughs take place every night at the Funny Bone Comedy Club. And the price and atmosphere fit right into the proverbial student budget.

Recently, several members of *The Journal* staff went to the club, and all came away laughing.

On that particular night, three funny-men were featured. J.P. (Just Plain) Mac is a local man who doubled as the pre-opener and announcer. John Marks, of Washington D.C., was the opening act and Kevin Polleck, of Los Angeles, was the headliner. Polleck was in the movie *Willow*, and will soon have a special on Home Box Office.

As a special surprise, Bill Keller, of New York, made an appearance. Keller has appeared on *The Tonight Show*.

The jokes were timely and of a wide range; there was something to make everyone chuckle.

Mac discussed both Tennessee strip clubs and women in labor with a wide-eyed and almost believable innocence.

Marks expounded on the differences between men and women, dog farts and insidious cats. He proclaimed the army, navy, air force and marines as great places "if you don't have a girlfriend, a job, or anywhere to live."

Keller spoke of growing older and gave a graphic account of what happens to people who break the unwritten law of speeding up for yellow lights.

Polleck was, by far, the funniest of these funny-men. He opened by stating, "I know what you're thinking 'Oh my God,

another Jewish comedian - what are the chances?"

He said he was one of 113 heterosexuals born in San Francisco in 1957, proclaimed Dan Quayle as the greatest life insurance policy President Bush could have and remarked how masturbation was making a huge comeback in the 80s.

The Funny Bone is not only a place to go to laugh, but it is somewhere to go if you are inspired to make others laugh as well.

Every Tuesday the West Port club has an open mic night. On these nights, anyone can get up and show their stuff. Several Webster students have tried their luck.

Scotty Closter, a music freshman, made a one-time appearance on open mic night.

"I wasn't nervous that my stuff wouldn't be funny. I've always been quick when it comes to humor," Closter said. He said he was most nervous about delivery.

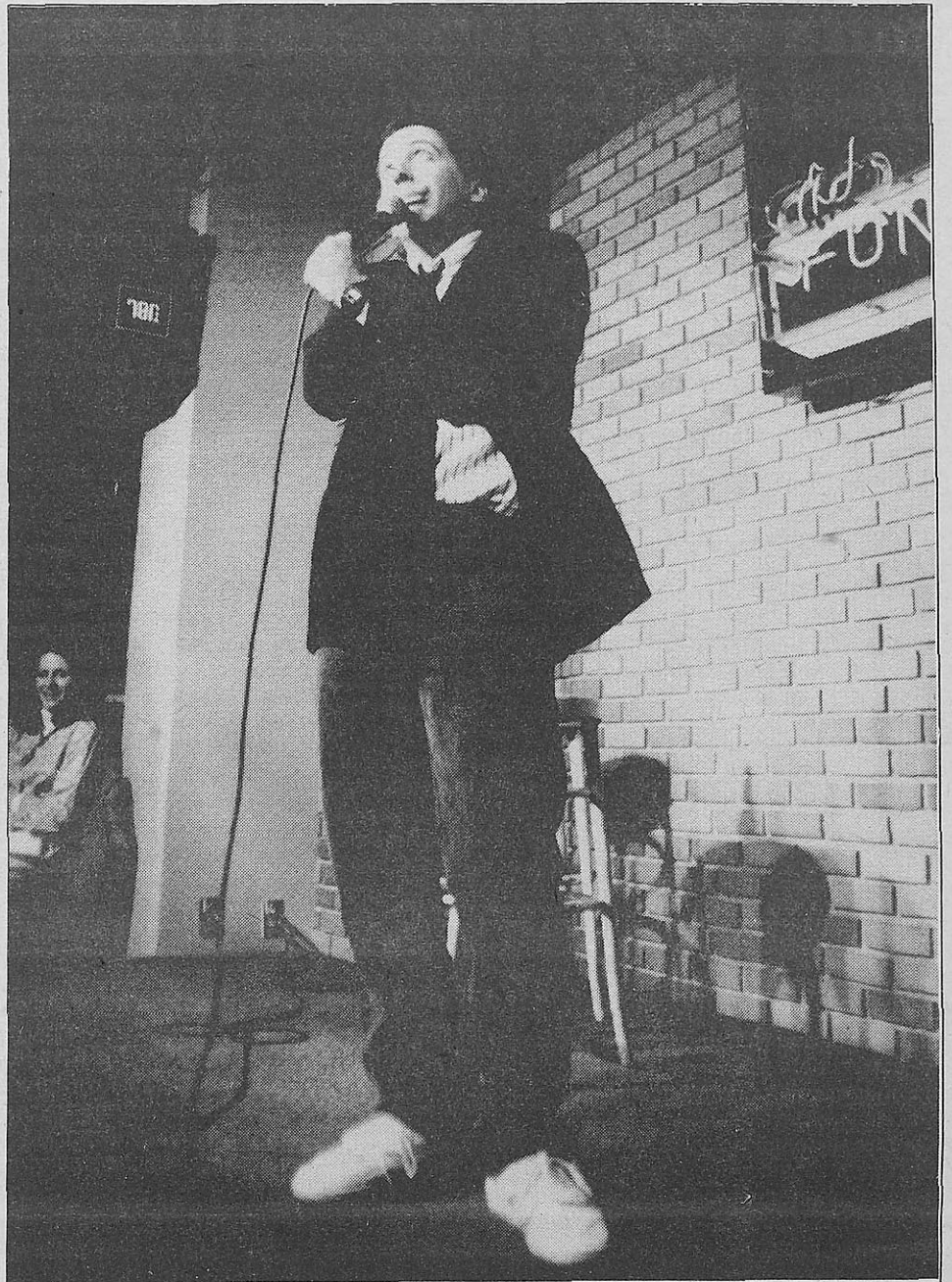
"When I'm cracking jokes with my friends, I never think about delivery."

Closter said, "My friends dragged me down and signed me up." He said that once signed, he waited with all the other comics and that most were regulars except for him.

When the order was given out, Closter found himself number 12 out of 17. He said then he sat back and watched the show.

"Most of my stuff, I didn't write out. I just thought of my jokes while I was sitting there watching. Most of my stuff got laughs. If one went off well, I'd have been happy. Most went off so I was pretty happy," he said.

Closter said he was allotted three and one-half minutes and that the bartender shined a flashlight when his time was running out. He said he couldn't really see



John Marks performs at the Funny Bone Cafe at Westport Plaza on Feb. 23.  
photo by John Koniak

continued on page 13

## Travel, Study, Work: All Options For Students' Break

by Judith S. Carter  
Journal Staff Writer

With the 11 inches of snow that St. Louis received this week, it is hard to think of this time of year as being spring, but according to the school calendar, it is.

Contrary to the weather forecast saying it is still winter, Spring Break is next week, Mar. 13-17. With this in mind, many Webster students have been hastily making plans for vacation while others are dreading work and classes.

Since the student body of Webster is so diversified, so are the many plans for Spring Break. The week long break entails many different endeavors for the diverse student body. For many it means a time of relaxation, but for some it means a time of catching up on class work, a time to make some extra money, or even time to earn college credits.

For photography major Tracy Ingle, Spring Break will be an "emotional break" because she will not have to contend with classes, but it will be trying since she would like to go home to California to visit her boyfriend. Because of lack of funds, Ingle said that she is having to stay here and work through the break.

The need to work is not the reason all students work, many choose to. For example, a number of students are taking the week long course, New Journalism taught by Don Corrigan.

"I think it's good that I can get three credits in five days, but I won't get a break, which I might need since it has been a busy semester," said Ericka Hoffmann, a media freshman enrolled in

the New Journalism course.

Even though some students are working and others are studying, there are still

some who will take the week as it was initially intended, for a BREAK.

Many students at Webster have

already made plans to travel for their

continued on page 13



One Webster student extraordinaire gets a head start on spring break right here on Webster's campus. Though many may head for Florida, some are content right here at home.  
photo by Suzedie Clement

## State Program Cuts Have 'Minimal' Effect Here

by Jon Lhommedieu  
Journal Staff Writer

In a letter made public Feb. 10, the Commissioner of the Coordinating Board for Higher Education, Shaila Aery, made recommendations regarding finance and governance issues in Missouri's higher education.

Among the recommendations were several program cuts from state colleges and universities, and having the University of Missouri urban campuses offer primarily upper division and graduate programs.

**'No college or university can be all things to all people.'**

**-Aery Report**

Citing diversity as a reason for the cuts, the report stated that the diversity which was once a source of strength in Missouri's educational institutions has become blurred over the last 20 years.

"No college or university can be all things to all people," the report said.

Aery claims that financial success to higher education will require that each college and university and each campus of the University of Missouri be different in some significant and substantive way.

Over the past four years, state colleges and universities have closed 229 academic programs as they have sought to sharpen their admissions and program

priorities, the report said.

In all, 19 programs are proposed to be cut. However, only a few of these match programs offered at Webster.

The Journalism programs from Central Missouri State University, which offers a bachelor's degree, and Lincoln University, which also offers a Bachelor's degree and includes Communication and Radio/Television would probably have the greatest affect on Webster if any affects were to be felt here at all.

The program from Lincoln University especially would have an effect on Webster because of the similarities of the two programs.

However, recruiting people from those colleges will not be a matter for Webster officials to initiate.

"We already do a national search targeted at all students interested in media in the spring of their junior year in high school," said Charles Beech, Director of Undergraduate Admissions.

Beech said that in order for a university to recruit students being displaced by program closings at another university, the first steps must be initiated by the university whose programs are being cut.

"It's an ethical matter," he said. "The closing institution must first take the initiative to invite other universities on their campus."

However, the colleges and universities that would lose programs should these proposals pass, would likely phase them out over time. Therefore it would not be a question of recruiting students from the schools themselves but instead trying to recruit more high school students who may have attended those schools.

Webster has only participated in such efforts a couple times in the past. One time when Notre Dame College closed in St. Louis, and again last year when Loretta Heights College in Denver, Co. closed. Joan Finder was sent to Denver to visit Theatre majors at Loretta.

The only other proposed cuts which match Webster offerings are the nursing programs from Missouri Southern State College, Southeast Missouri State University and Northeast Missouri State University.

However, Beech said that these clos-

ings, if approved, would have a minimal effect on Webster because one must already have an RN degree in order to get into Webster's programs, whereas these other institutions take freshman students.

The report claims that all the closures would save an estimated \$3.5 million.

Aery's report also suggests that the University of Missouri urban campuses offer primarily upper division and graduate programs, and develop transfer agreements with the urban community colleges.

## Funnybone from page 12

the audience because the lights were shining in his face.

"I don't know if I'll do it again," he said, explaining that it was part of a list he is filling of things that most people never do. "I want to be able to tell my kids 'Yeah, I did that. I did stand-up comedy in a club once.'"

Mark Turner, a media senior, does stand-up comedy regularly at the Funny Bone. He hopes to become a professional comedian.

"I used to do it two to three times a week. Now I do it once a week," Turner explained, saying that now the West Port Funny Bone is the only club in town to have a regular open mic night.

"It's definitely fun. Tuesday night costs \$2 a person, plus a couple of drinks. You go there and listen to a person -it's not a movie- it's real. Younger crowds have more fun," he said.

Turner said that although he does comedy regularly, he still gets nervous. "But instead of acting nervous, I try to project that energy into my act," he said.

Turner gave advice to others who have hopes of becoming comedians. "My philosophy is, if you're funny with your friends, you might not be funny on stage. The class clown is not always the class comedian. You have to create the picture for them (the audience). Your friends already know what's going on.

"Think of what you'll say before you go up. If you get laughs, keep doing it. If you really have an ambition, keep doing it. If

you're horrible, try again. There's always room for improvement," he said.

Turner described St. Louis as a tough place to break into the business of comedy. The Funny Bone does not pay Turner money, but he said he gets experience.

"The way St. Louis works is you have to leave town and have an out-of-town agent book you. St. Louis tends to be a cultureless society that has to be shown what culture is," he said.

Of the Funny Bone itself, Turner said that it is possible to move up if "someone in the Funny Bone likes you. It's a clique in a way that sometimes has nothing to do with talent."

Turner concluded, "I do it because I love it. Without the Funny Bone I wouldn't have had the opportunity to develop my comic skills."

So whether you want to try out your comedy or listen to others, the Funny Bone is the place to do it.

Its two locations are at 940 West Port Plaza (469-6692) and 19 Ronnie's Plaza (843-2727).

Shows start at 8:30 p.m. on Sun.-Thurs., at 8:45 p.m. and 10:45 p.m. on Fri. and at 7:45 p.m., 10:00 p.m. and midnight on Sat.

Prices range from \$2-\$8 and shows sell out every weekend. It is best to make a reservation for any night of the week.

They have no student discounts but free passes are generally easily obtained.

## Spring Break from page 12

Spring Break. After talking with many students about their vacation plans it becomes apparent that the student body will be widely dispersed.

The vacation plans are as diverse as the majors at Webster University. The type of ideal vacation varies among the students who will be traveling during Spring Break. Because of the recent winter storm, many will find escape to the warmer climates such as Florida, where the motto is "Sun and Fun." But for other students, they cannot get enough of this blissful winter weather. For this reason, many are planning to spend their vacation in a winter wonderland like Denver, Colorado.

Because of the variety of destinations that the Webster students will be traveling to, they will be spread from coast to coast. Some of the destinations are:

Bloomington, Indiana  
Kansas City, Missouri  
Clearwater, Florida  
Milwaukee, Wisconsin  
Chicago, Illinois  
Phoenix, Arizona  
Louisville, Kentucky  
Houston, Texas  
Atlanta, Georgia  
Minneapolis, Minnesota  
West Helena, Arkansas  
Ft. Lauderdale, Florida  
San Diego, California

New York, New York  
Boston, Massachusetts  
Denver, Colorado  
Daytona, Florida  
Macomb, Illinois

Since many of the students cannot afford to go on luxurious vacations, many are planning on going home to visit family and friends.

"I think it is a time to realize that life does get better than this (dorm life) and that life does continue outside the realm of Webster," said Leyna Nguyen, broadcast journalism freshman.

**'It's a break at the end of many stressful classes.'**

**-Smith**

Like Nguyen, Jennifer Elin Smith feels that the break is a chance for "solitude". "It's a break at the end of many stressful classes," said Smith, a creative writing freshman.

Whether the students decide to vacation, work or study, Spring Break does have one common meaning to all: It is eight weeks until the semester is over.



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## DANCE

## March 18

Dance St. Louis presents the folkloric company, Mazowsze, sponsored by the Polish American Cultural Society. Performance begins at 8 p.m. at the Kiel Opera House.

Tickets range from \$12 to \$26, with 20 percent discount for students. For more information, call 968-3770 or 652-5000.

## EXHIBITS

## March 9

Webster University presents an exhibit of large-scale Polaroid prints by Patrick Nagatani and Andree Tracey, in media center gallery of the B/T complex.

Gallery hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday, 8:30 a.m. to 5 p.m. Friday, 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

Prints by Kenneth Kerslake, professor of art and head of the printmaking department at the University of Florida, will be exhibited at Cecille R. Hunt Gallery, Visual Arts Studio through March 24.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekend by appointment. Call 968-7171.

## March 20

Photography Student Shows will be exhibited in the media center gallery through May 26. For more information, call 968-6924.

## FILMS

## March 10

*Daddy Long Legs*, starring Janet Gaynor and Warner Baxter, and *Berkeley Square* with Leslie Howard, will be shown in the Winifred Moore Auditorium at 7:30 p.m. through March 11. Admission is \$3.



Infra-Red Rockers perform at African History Month Gala held Tuesday Feb. 28 in Winifred Moore Auditorium to wrap up the month long celebration of African American's. photo by Leon Algee

## March 12

*Born To Be Bad*, starring Cary Grant and Loretta Young; and *Bottoms Up*, with Spencer Tracy, will be presented through March 13 in the Winifred Moore Auditorium, 7:30 p.m. Admission is \$3.

## March 14

*Mr. Cohen Takes a Walk* and *The Wandering Jew*, two ethnic films from Britain, will be shown through March 15 in Winifred Moore Auditorium, 7:30 p.m. Admission is \$3.

## LECTURES

## March 9

Janice Huff, KSDK meteorologist, will give a presentation on being a woman in meteorologist,

as part of Webster University's Women's History Month celebration. The talk is open to the public, and will be held in the Green Room of Maria Hall at 1 p.m.

## MUSIC

## March 27

Savely Schuster, associate principal cello for the St. Louis Symphony Orchestra, will give a concert at 8 p.m., Winifred Moore Auditorium. Admission is \$1.

## THEATRE

## March 9

George Bernard Shaw's *Saint Joan*, the story of Joan of Arc, will be presented on the Mainstage of The Repertory Theatre of St. Louis through March 10.

Tuesday and Friday performances begin at 8 p.m., Saturday

performances begin at 5 p.m. and selected Sunday performances begin at 7:30 p.m.

For more information, call 968-4925.

## March 15

The Repertory Theatre of St. Louis presents *Noises Off* at the Loretto-Hilton Center through April 14. Call 968-4925.

## WORKSHOPS

## March 10

The Microcomputer Resource Center offers computer training workshops through March 23. This week an introduction to AppleWorks Database will be offered, 2 to 4 p.m. A non-refundable registration fee of \$5 is required. For more information, call Sondra McDonald at 968-7024.

## DAK TRACE, ACE OF SPACE

BY TODD JOHNSON



## Webster Gorlok: Lost, Stolen, Or Thrown Away?

### An In-Depth Investigation Of A Missing Mascot...

by Stephanie Morton  
Sports Writer

It was the ending game of the Webster basketball season at Nerinx Hall last year, and the first and last time the Gorlok mascot appeared. No one knows where the costume is.

According to Lee Fox, director of community relations at Webster, the last time the costume was seen was at the basketball game.

"The thing (Gorlok) was a bright royal blue with yellow on the face and horns on top of the head," said Fox. "It was something to see."

Something to see it was so much so that the suit is missing. Theft as well as the possibility of the costume being thrown away on accident, are just a few ideas on what happened to the Gorlok.

Sophomore Deborahann Rosenberg-Castaway decided to look for the costume last semester.

"I was here last year and I never even saw the Gorlok suit, but I was helping another cheerleader, Jamie Campbell, and she said we had a Gorlok suit," said Rosenberg-Castaway. "And nobody else was willing to go looking for it, so I said I would look for it."

According to Rosenberg-Castaway, the costume was packed away with some

athletic equipment and put in the trunk of Campbell's car to be taken to the athletic department. The athletic department was still in the administration building, now the financial aid office.

"No one touched the equipment until the summer because that was the last game of the season," said Rosenberg-Castaway. "During the summer the maintenance department or some other people hired by the university, I'm not sure which one, fixed up the house. Somebody came and took not only the Gorlok suit, but some sports equipment."

The equipment was replaced, but not the suit.

The next place for Rosenberg-Castaway to look was the Administration Building.

"They told me that there was some boxes and bags in the storage room that could contain the suit," said Rosenberg-Castaway.

However, the financial-aid office asked Neil DeVastro, former athletic director, to come and get the boxes, but they were never picked up she said. Instead they were transferred into what is now the Black Resource Office (BRO).

"The office used to be a closet, and when it was cleaned, the people didn't bother to look in the stuff so they could have thrown it out, so that's my first lead," she said.

Still Rosenberg-Castaway found another lead.

The people at financial-aid called maintenance to deliver the boxes because they were not picked up. She thinks either the maintenance department never delivered it, or they did, and it is in

the athletic house.

This prompted Rosenberg-Castaway to search the house. But that would not be easy.

"First I had to get a maintenance permit to open the attic of the athletic house because it was sealed shut," she said.

Seeing no signs of the boxes she looked through the basement but found nothing.

"I had maintenance take me through the building, and I know that it's not in there," she said.

The lead Rosenberg-Castaway believes to be the most promising in the final one.

She received word from DeVastro that a student took the costume to a seamstress for alterations and brought it back to the theatre department.

"Hopefully it will be there-it's my best lead," said Rosenberg-Castaway. "I think it's there, but they don't know they have it."

She hopes they will be able to help her.

## Thoman Recounts B-Ball Start

by Stephanie Morton  
Sports Writer

Growing up on a farm in Old Monroe, Mo., a couple hours north of St. Louis, he started a sport he loves. Dan Thoman, forward on the men's basketball team, started playing basketball in fifth grade with a solitary hoop near the garage.

"My dad just put up a hoop one day and I shot by myself all day long," said Thoman.

He continued to play on school teams throughout middle school and continued playing all four years at Winfield High school.

"In middle school it was hard because if we had a good season, like 9-1 (record), then next year we would be in a tougher bracket and the record would be like 4-4," he said.

Freshman year at Winfield, Thoman starred on the junior varsity squad and moved to the varsity level for the following three years.

Thoman came to Webster with an interest in majoring in Education, to become a math teacher, and with an academic scholarship.

"I was always good at math and I wanted to become a teacher," he said.

Last year he maintained a 3.5 Grade point average (GPA), and last semester he earned a 3.6 average, while carrying 18 hours.

To no surprise he wants to coach

basketball in the school he will teach in.

"I would like to stay around in the St. Louis area, but I have no idea on where I will teach," said Thoman.

But for now, Thoman plans to play Webster basketball for next year before coaching his own team.

This season he finished with a record of 446 points and 205 rebounds. His average points per game was 17, and the rebounds averaged eight per game.

For next year as far as sports go, he just hopes that more people will try out.

"It was a long season with only five players, toward the end of the season we were all pretty worn out," said Thoman.

To help out with the season, the Gorloks had more fans this year.

"The dorm students were great and we saw more commuter students also, he said.

"We play better when people watch-especially when people you've never seen come to watch you."

As for next year Thoman said he would like to have a golf program as well as a men's volleyball team.

"I know there is a large interest, look at all the people that came to the pit every Friday," said Thoman.

He also added that he would like to see the new sports facility built.

"I think that would boost the athletics a lot," he said. "I think it would help the students to become more excited about the sports program."

## Ball Club Seeks Pitching Power

by Patrick Elsner  
Sports Writer

With baseball season set to begin Sunday for the Gorloks, head coach Ed Kessler foresees his team's weakness.

"We need pitchers. We have five starters but I don't see them going the distance," said Kessler.

Some members of the team agreed with Kessler's pre-season evaluation.

"There's no question about it. We need pitchers. That's our weakness," said John Ferrara, first baseman.

"Many of the starting pitchers from last year aren't didn't return," said Rommel Medrano, Gorlok infielder. "Pitching is going to be a problem."

Ferrara feels that all team members will might have to pick up the slack of the pitching staff. "Everybody probably will need to take a turn at pitching," said Ferrara.

A green pitching staff was one of the reasons Eric Stack, a significant member of last year's squad, won't be returning to play. Look for him, instead, on the tennis team. Without quality pitching and a tough schedule, he doesn't feel the team will fare well.

Despite Stack's reluctance, Kessler

has tried to persuade to change his mind. But Stack doesn't feel as if he will be playing baseball this season.

Like the men's basketball Gorloks of last season, this season's baseball lacks a complete roster. Kessler said, currently, there are 16 players slated to play. He'd like to see that number increase to twenty. The team is open for new members, according to Ferrara.

"Anybody is welcome to come out and play," said Ferrara.

Medrano echoes Ferrara's open invitation to eligible students. "Anyone interested in playing ball can come out and participate," said Medrano.

The question remains whether coaches, athletes or the athletic director should be behind the recruiting efforts of the university. Ferrara says the players have done their part to drum up support for the baseball squad.

"We've posted signs around the school letting people know about practice," said Ferrara.

Ferrara feels a general lack of enthusiasm on part of the students has been the downfall of the program. "Athletics takes a back seat to other activities here at Webster," he said.

## Black Rep from page 11

Through Himes' association with Webster he said that from what he can see, things are no different here.

"(At Webster) three years ago it was Ellis Rice, then it was Rocky Carol, and now it's Jeff Samms."

Himes said he thinks if conservatories are serious about bring black students into the programs, hiring black faculty is the way to go about it.

"I doubt very seriously if there aren't qualified black faculty that would create an atmosphere that leads to making black students feel comfortable," he said.

Yet until that happens, Himes stressed

the importance of giving youth in any way possible, the opportunity to develop the talents they have.

"There's been occasions when Peter Sargent (associate dean of fine arts) and I have talked about trying to create a program where we'd take high school students who have an interest in developing their skills and have a high school apprenticeship program," he said.

"It's just talk I think. Once again it becomes a matter of funding," He said. "You've just got to decide on what succeeds and then support that program." With that, Himes is continuing to place his time and talents in the Rep.

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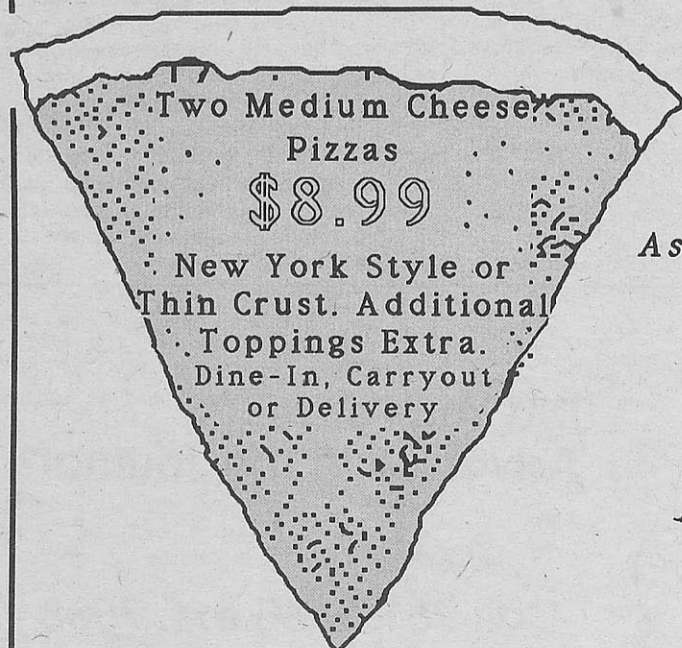
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Our newest pizza-authentic New York Style. It's not too thick. It's not too thin. And it's definitely not shy. It's got a soft, chewy crust, tangy sauce and tasty mozzarella. Of course, you can have any topping you want. Just yell.



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