

Curators vote down increase in fees, UMSL's budget cut

The University Board of Curators voted down a \$30 per semester increase in incidental fees for the general student body at the curators' June 27 meeting.

The proposal was defeated seven votes to two. The two curators voting in favor of the increase were Irvin Eane of Kansas City, who proposed the increase, and Howard B. Woods of St. Louis.

The proposal would have increased tuition to \$300 a semester for Missouri residents and \$1,680 a year for out-of-state students.

University President C. Brice Ratchford set out his reasoning for opposing the increase. He believes that the public is

the main beneficiary of public education and should foot most of the bill.

"The increase in fees seems to be fast becoming a rule. I know we will get to a point, if we are not already there, where the charges (the fees) are a real barrier to achieving one of the basic purposes for the establishment of this University, namely providing high quality education at a cost that all can afford," Ratchford wrote to the board.

"The second reason for my opposition is that there is a rather widespread feeling in Jefferson City — and even with some of our alumni — that regardless of the appropriation the University will find a way to make ends meet. They even

believe that we can make ends meet without a reduction in quality or quantity. In my judgement now is the time to demonstrate that such is not the case," Ratchford continued.

The Board of Curators did vote in favor of increasing supplemental fees from \$75 to \$270 a semester for students at the medical schools at Columbia and Kansas City, the school of veterinary medicine at Columbia and the dental school at Kansas City.

The hikes raise the tuition at those schools to \$1,680 a year for in-state students.

The Curators adopted a budget on the approximately \$119.3 million approved for

it by the governor and the legislature.

That amount represents about 46.2 million more than the university received from the state this year. All of the money will be put into the salary and wage fund.

The adopted budget provides for a net reduction in university funds of \$17,632 for the St. Louis campus, net losses of \$45,000 for Rolla and \$946,000 in the central administration. Kansas City and Columbia have net gains of \$1.4 million and \$3.1 million, respectively.

Arnold B. Grobman Chancellor of UMSL told the Curators that the cut in UMSL's funds may mean a cut in library hours, a cut in some programs, and a cut in student jobs on campus.

Joint university proposals

Seeks growth of type, number of students

Terry Mahoney

Three proposals made recently aimed at expanding the number and type of students being contacted by UMSL appear to have a good chance at being adopted according to Dean of faculties Everett Walters.

The actual course to be taken in regard to any of them is however, as yet unknown.

The first is a proposal to admit Missouri residents sixty years old and older to enroll in credit course on or off the campus, free of charge. Under the plan such students would be admitted on a space available basis after the regular registration period.

Persons so admitted would need to meet ordinary admission requirements and be entitled to all the usual student privileges. They would not have to pay the student activity fee nor pay for parking.

The proposal still awaits official decision.

According to Walters, UMSL has accepted an invitation from SIU-Edwardsville to join them in a consortium offering "Open University" courses. An invitation has also been extended to Webster College.

The "Open University" is modelled after a British program of the same name and has been operated on a limited bases by SIU-Edwardsville for the past year. It is designed to offer two courses, humanities, and science and technology, which are to be broadcasted over KETC-TV Channel 9 beginning in the fall semester.

Funds for the broadcasting are to be supplied by the Higher Education Coordinating Committee. UMSL's own financial obligation — estimated at about twenty-four thousand dollars — would be towards advertising and towards operating learning centers where students enrolled in the course would attend class. Webster College has expressed its intention to conduct its classes on campus. Present plans call for UMSL to establish at least two learning centers in the area, with use of the campus

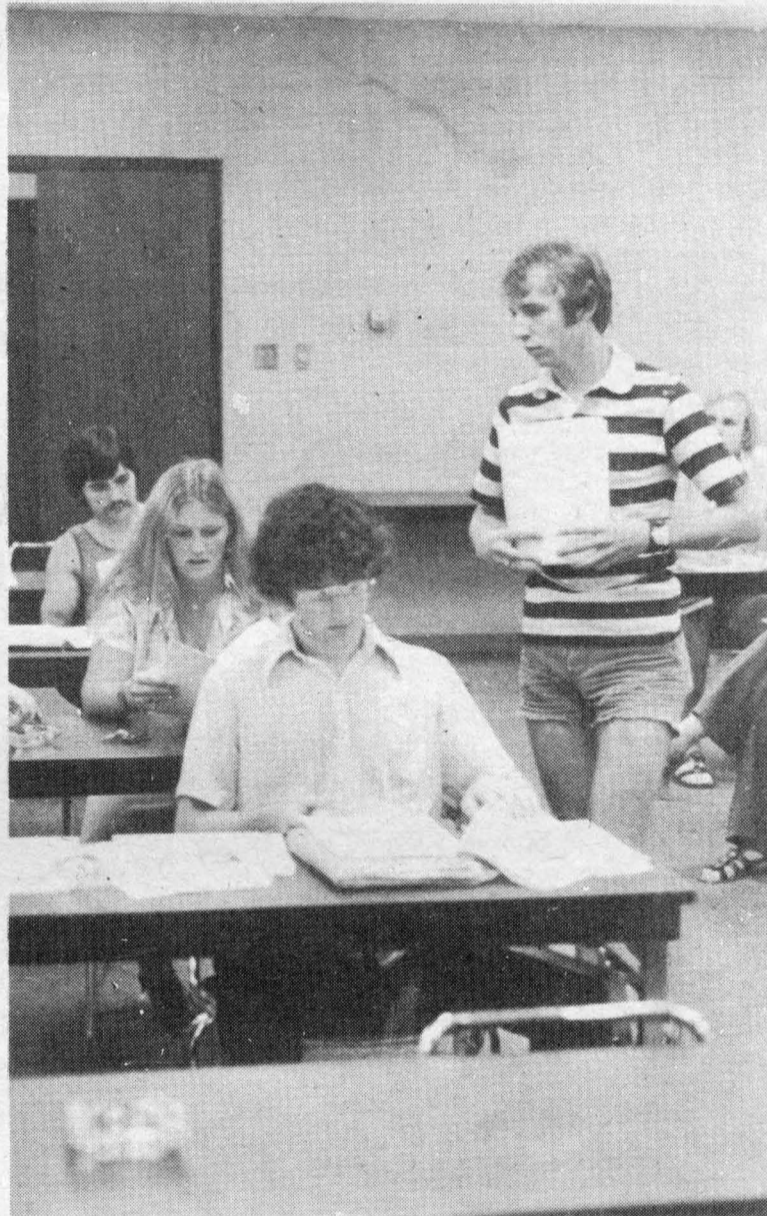
a possibility.

Each institution would conduct its classes more or less independently, providing its own teachers and establishing its own policies towards scheduling, exams and the like.

To insure some degree of coordination, however, each institution would appoint a representative to administer its learning center and would join with the others to provide a united effort.

Walters feels that there is a need for some coordinating at the present time. "We've been discussing how it is that one university can charge thirty-eight dollars, another forty-one, another forty-seven, and we're still just talking."

UMSL has also been invited to become part of the University of Mid-America, a similar program to Open University which already involves the Universities of Iowa, Kansas and Nebraska. This "university" is designed again, through learning centers, to provide courses to the general public in accounting and psychology. Reaction from the psychology department here has so far been unfavorable, as opposed to the departments at Rolla and Columbia which have both expressed interest. The School of Business Administration [continued on page 4]



THE NEW COUNCIL: Student body vice-president Curt Watts passes out copies of proposed changes in the Central Council by-laws at their June 29 meeting. The Council also elected members to the '75-'76 Programming Board: Randy Klock, Paul April, Sandra Butler, Rene Ewing and Sue Ingoldsby. [Photo by Steve Piper]

Affirmative Action head to be named

Bill Townsend

UMSL's first permanent Affirmative Action director will "hopefully be named this week," according to Associate Dean of Faculties Blanche Touhill, chairperson of the search committee for the position.

Touhill said the committee has submitted its unranked list of four candidates to Chancellor Arnold B. Grobman, who will choose the director. Grobman was in Columbia, Mo. at press time and could not be reached for comment.

Touhill did not wish to name the individuals on the list, although she did say Grobman has narrowed the list to two.

Touhill outlined the duties of the new director: to assist in the development of an Affirmative Action plan; to supervise, monitor and evaluate Affirmative Action efforts; prepare and submit reports; to maintain liaison and strengthen communication among various groups such as: administrators, minorities, women's groups, faculty, staff, students and with the federal government; and to assist in recruitment activities of the University.

Touhill said the committee has [continued on page 4]

Seven new department heads begin duties

Lynn O'Shaughnessy

Department chairmen exist no longer in the College of Arts and Sciences. At least the term "chairman" is gone forever. The official designation is now chairperson.

Seven professors have recently been appointed to the chairperson position, which traditionally have claimed a high turnover rate.

The new 1975-76 chairpersons for their respective departments are as follows: Robert Murray, professor of chemistry; Elizabeth Clayton, associate professor of economics; B. Bernard Cohen, professor of English; John Clifford, associate professor of phil-

osophy; John Rigden, professor of physics; and Lyman Sargent, associate professor of political science. Warren Bellis will be acting fine arts chairperson while Arnold Perris, associate professor is on a sabbatical leave in Singapore.

Tenure is the only prerequisite for attaining a chairperson position. Tenure is required, Robert Bader, dean of Arts and Sciences explained, because one of the department head duties is reviewing tenure requests.

While many professors are chosen for the chairperson's position, few survive for more than two years. The low survival rate does not surprise Charles Armbruster, associate professor

and department chairperson of chemistry. "The job is huge," he said.

Armbruster is a true veteran having served as department head since departments were created in 1967. Before 1967, Armbruster acted as the science division head. Keeping a department running smoothly is a full time job for two thirds of Armbruster's time is spent on department duties.

The chairperson is the chief administrator for the department. The department head's areas of responsibility, according to Armbruster, concern academic, fiscal, and personnel affairs.

A department head's aca-

demical responsibilities include making curriculum changes, drawing up course schedules, and reviewing thesis proposals and graduation candidates within the department. In addition, a chairperson determines teaching and research loads and assigns faculty to advising roles.

In all academic matters departmental decisions are subject to Dean Bader's approval.

No money can be spent with a department without the chairperson's approval. All department requisitions and bills no matter how small must pass through the hands of the department chairperson. Preparing

[continued on

'Cinderella' at UMSL July 10-13

The writer and the director of the "Cinderella" production at UMSL July 10-13 wanted to approach the character from a slightly different angle. So did the lighting director, sound director, and public relations manager. But there wasn't any problem with the views of all these people conflicting: they're all the same person.

Mary Sailors, an UMSL speech communications major, is the author and the director of the University Player's first production ever to be performed in the summer.

Aimed at children, the play's version of Cinderella will be held at 2 p.m. each of the five days in 105 Benton Hall. Children, parents, and other interested parties all are invited — admission is free.

Sailors said her version of the play is traditional, except for the ending.

The "Cinderella" adaptation is also the first Players production in their newly constructed theatre in 105 Benton. UMSL student Kim Doyle was the first to deal with the new stage; she is the play's stage designer and costume designer.

Besides Cinderella and the prince, the other populace of the Cinderella tale are aound: her stepmother, stepsisters, the Fairy Godperson, and the Queen, plus her father and the Queen's messenger.

New dept. heads take office

[continued from page 1]

the yearly budget request and defending it before the dean and the rest of the administration is another of the department head's responsibilities.

Chairpersons, according to Armbruster, also go outside the university to big businesses and governmental agencies in an effort to "sell their department" and receive additional funding.

A sensitive area for department chairpersons, Armbruster feels, is personnel because inevitably feelings are hurt and toes are stepped on. The chairperson recruits and hires all faculty and staff needed in the department. He or she also makes yearly evaluations of all personnel. In addition, the chairperson recommends to the dean all salary increases and tenure promotions.

All 14 Arts and Science department heads serve as advisors to Dean Bader. Each week during the school year, the department chairpersons meet with Bader to discuss and establish college policy.

Because of the extra administrative duties shouldered by the chairpersons their teaching loads are lightened. Many times research is neglected for want of time, Armbruster said.

There is no set university procedure for choosing department chairpersons when a vacancy occurs. When picking a new chairperson, Bader said, "each department does it its own way." In some departments, faculty vote formally. In others there is a professor who seems to be the heir apparent to the post and his or her name is submitted to the dean. After

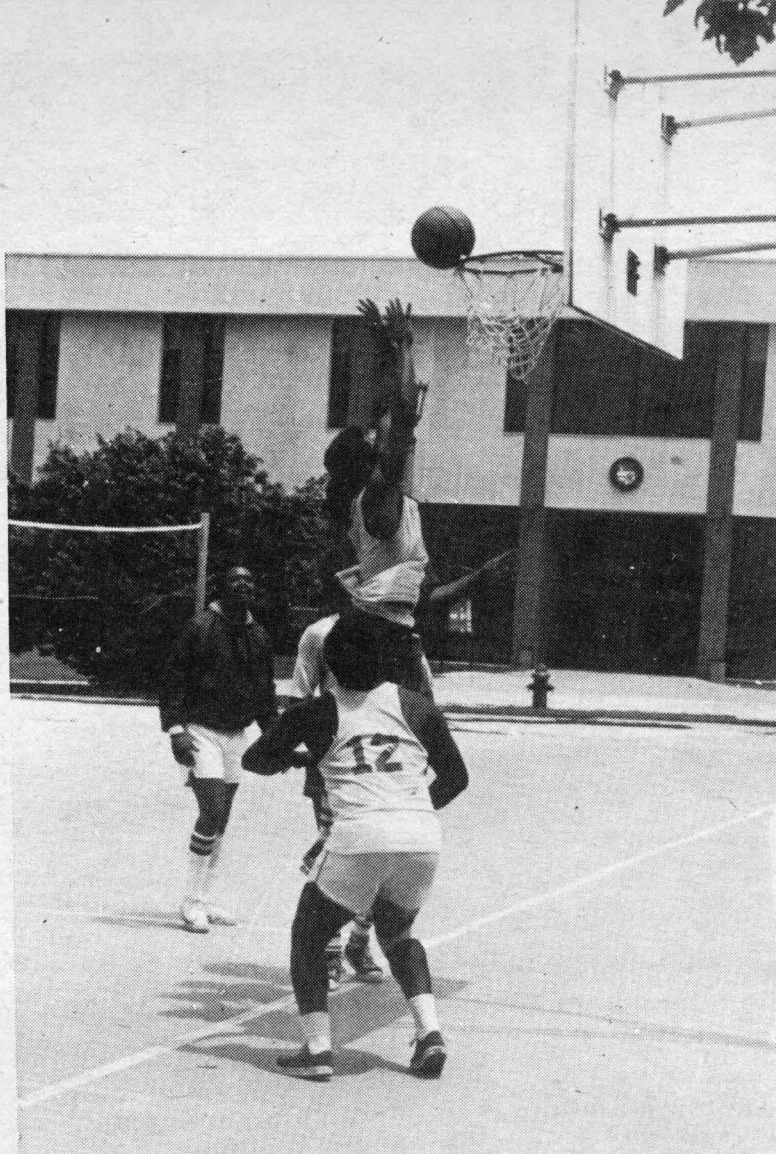
Dean Bader gives his O.K. to a department head candidate, his recommendation is sent to the Dean of Faculties and the Chancellor for final approval.

Chairpersons are usually appointed to three year terms. Most chairpersons, though relinquish their posts before the three years expire. Armbruster sees why departmental head vacancies spring up often. "The job is misunderstood," Armbruster observed. "Many have no idea what the job entails when they accept. The job might appear glamorous but it is plain hard work."

"There is a bright side to the job, though," emphasized Armbruster, who will be stepping down from the post after 12 years. "The job was challenging and exciting. I don't regret one minute of it."

As noted the seven new department heads have been bestowed with the tongue tying chairperson title. The new term made its debut on campus last fall without much fanfare when Dean Bader decided all correspondence concerning department chairmen and written on Arts and Science stationary would use the term chairperson.

The term has had troubles catching on. In the new 1975-76 catalogue, the printers inserted the title chairman for the men and chairperson for the two women department heads. "It was a mistake," Bader conceded. During conversations Bader himself is guilty of using the forbidden term. "It's hard to break an old habit," Bader remorseful, "and besides it's easier to say chairman, it's only two syllables."



OOOMPH! A hot Sunday afternoon didn't stop these energetic basketball players from working up a game — or a sweat. [Photo by Steve Piper]

UNITED program receives grant

UNITED-Special Services Program for low income and minority students at UMSL has received a \$39,380 federal grant from the U.S. Office of Education to continue its services during the fiscal year beginning July 1.

Mary Brewster, director of the UNITED Program, says the funding will allow the campus to continue areas of program development that are especially beneficial to UMSL as an urban university serving a diverse student population.

As of 1975, the program has been in existence for five years. During this time it has developed an academic assistance program to meet the needs of the disadvantaged student who has not yet reached full academic potential and requires some support in pursuing higher

education.

Program participants are provided with supportive services consisting of academic advisement, individual and group counseling, financial assistance and tutorial services throughout the academic year.

Overall, the success ration of the UNITED students has compared favorably with the University at large, says Brewster.

Coordinating Board visits campus

The state Co-ordinating Board of Higher Education visited UMSL last week, just days after the veto of the Optometry School bill by Governor Christopher "Kit" Bond.

The board, during its visit, listened to a presentation by Chancellor Arnold Grobman on the conditions at UMSL com-

Boston 'still throwing rocks,' speaker says

Bennie B. Burrell Jr.

The people of Boston are still throwing rocks and using obscenities and profanities in opposition of integrating Boston schools, according to John Harris, a leader of the Progressive Labor Party in that city.

Harris was the guest speaker at the latest forum conducted by the Committee Against Racism and the Coalition Against Racial Discrimination. Harris is touring the country trying to organize support for the Boston busing policy to integrate its schools.

Harris expressed his "disappointment over the higher institutions of learnings' position in regards to the busing issue. I'm referring to Yale, Harvard and Princeton." These schools, according to Harris, have not come out in favor of busing.

Harris told the forum that people were reluctant to help. "The initial setback is fear," Harris said.

Other than the Boston issue, problems of education in University City were also discussed.

Paul Gomberg, a member of CARD and an associate professor in philosophy, told the forum of a program that the University City school board plans to adopt. The program is one to help the gifted student, an honors program.

"This is a tracking program designed to support the upper class. It is therefore racist, for equality can never result until all are treated equally. The only way to stop racism is through continuous struggle and protest," Gomberg told the forum.

"University City also plans to lay-off some teachers, and since all lay-offs are bad, we have to fight for these teachers' jobs." Richard Stephenson, a member of CARD, told the forum.

pared to other commuter schools in the country.

After the meeting the board toured the property at Marillac and Logan Colleges.

Harold Turner, chairman of the UMSL Senate, said that "the most important thing established at the meeting is that the board now knows UMSL exists, which is more than they knew before."

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From UMSL to...comic books? Gasp!

Walt Jaschek

A man groans because a female companion admits she is only sixteen and so he's legally kidnapped her. A young poet recalls 1967—"the year Sgt. Pepper came out"—and a confrontation with a military scientist. A ghetto catches fire at the hands of racist militants. A Southern bigot sheriff pursues his quarry, a black man, through a swamp.

These scenes are from neither novel nor screenplay—but from comic books.

The author is Steve Gerber, who was born in St. Louis and raised here until he drifted to the towers of Madison Avenue. A few years ago, Gerber was at UMSL, picking up credit hours; a few days ago, Gerber was in New York City, picking up the comic book industry's equivalent of the Oscar award for being "Best Dramatic Writer" in the field.

Now in possession of a "Shazam" award, named for Captain Marvel's mystic cry and given by the professional organization of comic book writers, artists and editors, Gerber has seemingly found ample direction for the creative energies he sparked here in the midwest. The award is not a small honor, nor slightly deserved; the 28-year-old writer has produced some of the most sophisticated, powerful and respected comic book stories to see print in recent years.

For a man who frequents galaxies and dark swamps from behind his typewriter seemed oddly at home in the UMSL snacketeria, which he recently visited for an interview with the Current. Sipping coffee, the bright-eyed Gerber was like a comic book himself: a combination of the absurd and the very somber.

"There are those who say that comic books are candy, and I can't disagree with that entirely. This is no substitute for reading and good books you know.

That's not to say that they can't be more than candy. That's not to say there can't be good books that also happen to be comic books. But I don't see just stopping and saying, 'well, because this is a comic book, it can't be anything else.'

"It is a struggle to do something responsible in a media often justifiably attacked for shallowness and banality." The Gerber impish grin then appears. "Like the audience. The letters we get. There's an example I like to use..."

"Suppose Geoffrey Chaucer got fan letters, right? 'Dear Geoff: Really enjoyed Canterbury Tales. Far out, man. Would have liked it a lot more, though, if you hadn't put so much of your own opinion in it. Well, till next ish, I choose Chaucer. A dedicated fan.'"

The "own opinions" he defends are abundant in Steve Gerber stories, and it is this strong thematic undercurrent that strengthens "Man Thing," "Son of Satan," "The Defenders," and the other comic book titles that Gerber writes. In an industry populated with superhuman beings and firey monsters, Gerber stages his stories with deep, human characters in intense, often profound interaction.

The melodrama and the supernatural elements are there, too, of course. But these are the blood and bones of comic book's concerns, and have been in the complex four-decade history of America's most unique art form. High adventure and fantasy is common, perhaps not at all unfortunately, to the hundreds of titles published. And the market is equally substantial: millions of comic books reach their readers every week, and those readers include a sizable and increasing portions of adults, including many college students.

The prime market is, of course, still children. And that's why comic books have self-inflicted chains for years, ab-



'CRAZY' MAN: Steve Gerber, new editor of 'Crazy' magazine, reacts to his publication in the snacketeria. After a stay at UMSL years ago, Gerber became a writer of comic books, and was recently awarded as being 'Best Writer' in that field. He takes the business seriously: "Superman," he says, "never stops to ask 'Should I have ripped that mountain apart?'" [Photo by Sam Maronie]

sorbing ridicule and scoff. Some writers however, realize that children's reading can also be children's literature, as well — that the super heroes that dominate the extremely visual media are actually part of a modern epic mythology. And some writers — like Gerber — aren't afraid to cook meat that an adult mind can chew.

But not everybody wants that. When Gerber wrote a gripping story about a high school student being psychologically, then physically murdered by insensitive peers, teachers and parents, he got some violent reaction. "Some were upset at the story because they said it was pandering to students, telling them that they are right and teachers are wrong. The point wasn't that at all. The story said that teachers can be wrong."

"I get these requests for greater objectivity. God, this isn't journalism. It's fiction. People don't expect objectivity of Joseph Heller or Sallinger, but they do of comic book writers." Gerber gestures tensely. "But we're constructing a dramatic event, not reporting it. It's fiction. Boom. People are expected to come to their own conclusions."

Then he leans back, sighs. "It shows you the state we've reached... that people seriously believe that a comic book writer can dictate opinions to them, that anybody can dictate opinions to them. They want opinions dictated, but mine simply run contrary to what they think, so they don't want to hear them."

The closed mindedness is a target for Gerber in his stories, as well. The swamp creature Man-Thing, which is without reason or senses, can only sense emotions and, in fact, feeds off of them; the empathetic beast is internally prodded when he stumbles into a town occupied with... book burnings.

"There are three of four times in the story ('A Book Burns In Citrusville,') when the opportunity presents itself for those people to say 'Stop. We have gone too far,' and they blow it every time. After the last opportunity, (The death of the daughter of the old lady who leads the burning), there was no place left for them to go but burn the books..."

"...and to destroy themselves, actually." Gerber looks into his coffee for a long moment. "I relate the destruction of ideas with the destruction of humanity. That's what they were really doing. That's what they were afraid of in the first place."

Social comment in a comic book? Even — dare we be so pretentious — intellectual stimulation? As they say in the word balloons: "Gasp."

Gerber tries it, and so, strangely have two other major comic book writers that have come from St. Louis. Roy Thomas was editor at Marvel Comics, Gerber's base, where he would occasionally come up with a most striking scene — such as an old man, veteran of World War II and a prison camp, telling the super-hero "not to look for scars... they are all in the mind." Denny O'Neil works for Marvel's competitor, National Comics, and wrote the acclaimed Green Lantern series that

strove "relevance" before its demise; therein, an old man addressed a super-hero: "You've roamed the galaxy, helping green skins and blue skins. One thing I want to know is what you've done on earth for the black skins?" The hero can't answer.

Gerber has gone as far as to actually set his stories in his home town. The Son of Satan and antagonists battle atop the arch or over Forest Park, and the school seen in the aforementioned controversial story is the physical replica of University City High school. (Gerber was voted 'Funniest Boy' of U. City High's Class of '65).

The people he's known are, of course, reflected in the stories as well. But, obviously, St. Louis never spawned a hero because Steve Gerber never writes about one.

"A hero, in the classical sense, is somebody who is usually in control of all situations, has no real major flaws in his personality. These people don't exist! I've never met one. I've never read about a real one, so I can't write about one!"

"The problem with heroes and the image that they give to kids is they don't really question what they're doing. Superman never stops and thinks 'Should I have ripped that mountain apart?'" Gerber's smile returns, but he is very serious.

"What are the consequences of ripping that mountain apart? I don't want to encourage kids to do that. Kids should be asking questions constantly. I think virtually all the characters in my stories do that."

The characters that don't stop and think are usually Gerber antagonists: the book burners, a mad viking out to kill all "sissy men" with his axe, vengeful lovers, ku klux klan-like WASPs, and of course, devil images. Sympathetic characters, often on the road to ruin nonetheless, include guilt-ridden advertising writers (with a touch of auto-biography), a housewife with no identity forced to run away from home at 35, and more mimetic folks. And, of course, the super heroes.

The fans — a nucleus of thousands of devoted comic book collectors and students of the media who absorb the work each month — like it a lot. And the pros must, too. They gave Gerber his "Shazam." A key might be that Steve Gerber isn't afraid to think, to explore; and perhaps sidestep irony to write real tragedy in the guise of high adventure.

But he won't stop to think about it. He's moving on in new directions — "can't get stale" — and that includes humor. Gerber is now editor of "Crazy" magazine, a mad-like parody and puns magazine that has very wide circulation. We can't avoid the line: They always say that after going to UMSL, one does end up 'Crazy.'

Steve Gerber can avoid lines like that, though. That's why, in both his new humor modes and his old dramatic ones, he came as close to leaping buildings in a singles bound as a writer can get. And its one little leap from the UMSL snacketeria back to Man-Things and magic spells.



SCENE from a Steve Gerber story

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New assistant coach back at alma mater

Bill Townsend

Rivermen basketball fans will remember Mark Bensen as one of the cogs in the 1971-72 basketball machine that rolled over opponents en route to a 21-6 record — the best in the school's history.

In the post-season NCAA Division II Midwest Regional Tournament which the Rivermen won, Bensen was named the tourney's most valuable player.

Since then, neither the 21-6 mark nor the tournament berth has been approached.

As Coach Chuck Smith's new assistant, Bensen hopes to help change that.

Bensen, 25 years old, was recently hired by Smith to replace Dan Wall, who took a head coaching job at Independence (Kansas) Community College. In addition to being assistant basketball coach, Bensen will coach the Rivermen cross country team. The harriers begin practice August 15, the day Bensen assumes his duties.

His rise to the job at UMSL was a quick one to say the least. After graduating from UMSL, Bensen was hired to coach the sophomore team and assist the head coach at McCluer North High School. He was there from 1972-74.

Then, when the McCluer High coach left his job in '74, Bensen took over. That Comet team wasn't even expected to win its own conference, much less go as far as it did.

Under Bensen's tutelage, the Comets soared to a 20-9 record and, more importantly, the Class 4A championship.

This obviously impressed Smith, who hired Mark shortly thereafter.

"I think Mark is one of the brightest young coaches to come up the ranks in a long time," Smith said. "And to have won the state championship in his first year of varsity coaching

with what I consider a little bit better than average talent is a remarkable achievement.

"And the fact that he was named by his fellow coaches as St. Louis Area High School Coach of the Year speaks for itself.

"I think he'll fit in nicely with our program," Smith said.

Coming to UMSL as a coach fulfills Bensen's career goal.

"I had hoped to make coaching my career and hoped to pursue it at a college level so when this job opened up at UMSL, I applied," Bensen said.

Bensen said there is a major difference between coaching at the high school level and coaching at the college level.

"I'll be dedicated solely to coaching here whereas in high school I was responsible for both

teaching and coaching," he said.

Indeed, coaching here will be a full-time job. Bensen has five major duties off the court: (1) some coaching during practices, (2) recruiting new players, (3) scouting opponents, (4) finding housing for UMSL athletes and (5) monitoring their academic progress. He'll have other duties, too, like supervising the gym.

On the court, Smith will assign Bensen to watch various aspects of the game.

Almost everyone likes a challenge upon taking a new job and Bensen is no different. He says he has three major challenges.

"I'd like to see us break that 21-6 record and get into post-season tournament," he said. "And I also want to gain a good rapport with the players."

He should have no trouble doing that.

"I've met them all and played pick-up games with them, so it's not as if they're strangers to me. I think I have a chance to gain their respect and I hope I will," he said.

At least three of the Rivermen already have Bensen's respect.

"As an offensive player, (guard) Bobby Bone is one of the best in the Midwest," Bensen said of the man destined to break every Riverman offensive record.

"(Center) Warren Wynn is the key for us next year. We need that big man in the middle. And (forward) Rolandis Nash was one of the best freshmen I've seen. He should have a big year this season.

But not everything Bensen said about the current crop of UMSL roundballers was positive.

"I do think we have a good nucleus and with a few breaks

and a bit more stress on defense, we can go places. The offense is there. If they just begin to think defense, the wins will outweigh the losses," Bensen said.

Before taking over the cross country team in August, Bensen hopes he will have completed his masters degree in secondary education. In addition to being a student and a coach, Bensen is married and the father of a three year-old little girl.

Coming back to his alma mater to coach is pleasing for Bensen and he hopes he proves himself worthy of the job.

"I enjoyed playing under Coach Smith and I enjoyed the successes I achieved under him," Bensen said. "It'll be nice to try to achieve some of the same successes as a fellow coach."

AROUND UMSL

FILMS: "Lady Sings the Blues" will be shown on July 11 at 8 pm in room 101 Stadler. Admission is \$.75 with an UMSL ID.

MUNY OPERA: opens its season with a week of performances by the Bolshoi Ballet July 1 through July 6 at 8 pm. Tickets are \$2 to \$8.50. The week of July 7-13 brings "The Odd Couple" at 8 pm. Tickets are \$2, \$4, \$7, and \$8.

MISSISSIPPI RIVER FESTIVAL: opens its season of concerts and films. The next two weeks at MRF include: Stephen Stills on July 1 at 8:30 pm, tickets are \$3, \$4, \$5, \$6; the films "Red River" and "The Last

Picture Show" shown at Meridan Hall on July 2 at 7:30 for \$1.50; James Taylor on July 3 at 8:30 pm (\$3-\$6); the film "Some Like it Hot" on July 7 at 9 pm for \$1.50; Blood Sweat and Tears on July 8 at 8:30 pm (\$3-\$6); Yes on July 9 at 8:30 pm (\$3-\$6); the St. Louis Symphony on July 10 at 8:30 pm (\$2-\$5.50); Olivia Newton-John on July 11 at 8:30 pm (\$3-\$7.50); the St. Louis Symphony on July 12 at 8:30 pm (\$2-\$5.50); Henry Mancini will conduct the St. Louis Symphony on July 13 at 7:30 pm (\$3-\$6.50); and the film "Intolerance" on July 14 at 9 pm for \$1.50. The MRF is held on the campus of Southern Illinois University at Edwardsville.

DANCE: sponsored by the Fashion Pacers on July 11 at 8:30 pm at UMSL. Admission is \$1.

BASEBALL: the St. Louis Cardinals have nine games scheduled in the next two weeks. Games will be played against Montreal on July 4 at 6 pm; a doubleheader on July 5 at 5:30 pm; and July 6 at 1:15 pm. San Francisco plays July 7 at 7:15 pm, July 8 at 7:30 pm, and

July 9 at 7:30 pm; a three game series against Los Angeles begins July 11 at 7:30 pm, July 12 at 1:15 pm and July 13 at 1:15 pm. Games are played at Busch Stadium.

Racks moved

Two bicycle racks, formerly located to the south of Stadler hall and to the west of Benton Hall, have been moved to the east of Stadler, according to the UMSL police.

The move has reportedly been made in an effort to curtail theft of bicycles on campus. The new location will allow better observation of the racks.

Bolt cutters have been used to steal bikes locked to the racks according to James J. Nelson chief of police.

Action head

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been searching for a permanent director for about a year. Booker Middleton, field director of the University Year for Action, was appointed interim director of Affirmative Action in January by then Interim Chancellor Emery C. Turner.

Altman's 'Nashville' becomes keyhole to America

Bob Richardson

Robert Altman, the director of "M*A*S*H", "The Long Goodbye" and "California Split" has reached a new high point with his new movie, "Nashville," an ambitious project which takes a long hard look at contemporary America.

The story centers around the city of Nashville, Tennessee, "country music capital of the world." By following 24 major characters through five days in their lives, the film portrays an astounding insight; it is at once a comedy, a drama, a criticism of what the nation has become and a praise of what it could be. And, like the country it attempts to portray, the film operates on many different levels simultaneously.

On the surface, the film is a series of fast moving, loosely connected scenes. There is no logical beginning or ending,

There is no clearly discernable plot but rather an overlap of several themes and ideas.

The film witnesses the movie debut of two former members of the old television show, "Laugh-In", Lilly Tomlin and Henry Gibson. Other familiar faces include David Carradine, Geraldine Chaplin and Keenan Wynn. To further add to the cast, Altman has discovered an exciting newcomer to the motion picture industry, Ronnee Blakley.

In many ways Altman has approached the project in the form of a documentary. He has established a community and proceeds to investigate it by following his characters into the bars, hotel rooms, smokey clubs, houses and streets of Nashville. His documentary comes complete with a BBC correspondent (Geraldine Chaplin) running around town recording her im-

pressions about the deficiencies of our society. Though we may agree with much of what she says, we find her outrageously funny — not because what she says is not true, but because she is so out of tune with the rest of the characters on the screen.

The opposite of Chaplin's character is Barbra Jean (Ronee Blakley) the ideal success story. She is the queen of country music and the sweetheart of the South. Altman uses her to typify America. To her fans she is confident, kind and generous. Behind the scenes, however, we find that Barbra Jean is sick and frightened. She is being bullied toward a nervous breakdown by her money-hungry husband/manager (Allan Garfield) who publicly appears to be concerned only with his wife's welfare.

The major accomplishment of the film however, is the way in which it tears the country apart and at the same time builds it up and makes us accept both views. In minutes it is able to reach from a lowpoint of the affects of a mad man with a gun toward a moving display of hope and joy. In moments a crowd stunned into silence returns behind a facade where the world is always happy. Led by a black gospel choir and an aspiring singer who has grabbed an abandoned microphone, the crowd begins to sing, "You may say I ain't free but it don't worry me." They sing these words over and over leaving us with both a sick feeling and making us happy at the same time. As the camera pans across the crowd we see small children happily clapping to the rhythm without any knowledge of the tragedy that has just occurred. We see representatives of every

race bound together for a moment in an almost spiritual atmosphere. As the scene fades away an aerial view is shown of the crowd in front of a "plaster and wood reproduction" of the Parthenon with a huge American flag on its side.

If you are a Country Western music lover you will probably be more appreciative of the music and some of the sets (such as the new Grand Ole Opry) but even those who cringe at the

sound of names like Loretta Lynn or Johnny Cash will find "Nashville" an immensely en-

If you are a Country Western music lover you will probably be more appreciative of the music and some of the sets (such as the new Grand Ole Opry) but even those who cringe at the sound of names like Loretta Lynn or Johnny Cash will find "Nashville", opening July 2 at Sunset Hills Cinema, to be an immensely enjoyable movie.

Turner takes Senate chair

Harold E. Turner, professor of education, has been elected chairman of UMSL's University Senate for the 1975-76 academic year.

Turner, a specialist in secondary school supervision and curriculum development, has been a member of the UMSL School of Education faculty since

Growth

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stration has given favorable reaction to its proposed involvement.

As with Open University, the University of Mid-America proposal has been referred to Walters.

1966. He served as chairman of the school's curriculum and foundations department from 1966-69.

In other Senate news, the Senate Executive Committee has met once since the last regular meeting of the Senate to set up a committee to look into the future of course evaluations.

Bob Richardson, newly named co-chairperson of the Senate Ad-Hoc Committee on Course Evaluation, was present at the last Senate meeting and explained that Central Council, which was responsible for the evaluations, had become understaffed, and its budget too small to continue the evaluations.

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