



Smith answers budget questions

Mark Henderson

Appearing before the Central Council Ad Hoc Committee on Student Activity Fees last Friday Charles "Chuck" Smith, director of the athletic department, answered questions pertaining to the athletic department's line item budgets and athletic scholarships.

Judy Galucia, a member of the committee, quizzed Smith in an attempt to clarify rumors concerning athletic scholarships. Galucia specifically wanted to know what they entailed and whether student activity fees paid for the scholarships.

"Under NCAA guidelines, we are allowed to give full athletic scholarships. This is done through the Student Financial Aid office. We have three different scholarship programs, with our number one plan the most expensive," Smith said.

"The number one plan includes the payment of all incidental fees, a book allowance of

\$130 per year, meal allowances of \$600 a year, and a housing allowance of \$540, with the Financial Aid Office allowing more."

"Then a student who lives with his parents in Spanish Lake and can conceivably drive to school every day is having the university pay for his housing closer to the campus?" Galucia asked.

"We think an athlete should be close enough to the campus that he can fully share in the life present here. The NCAA also permits it," Smith answered.

"Well, that breaks my heart," Galucia said. "It really does."

Smith also explained that if a student athlete is in his first year and is single, an apartment will be found for them. "A second year athlete, however, can choose for themselves, but it must be approved by us," Smith said.

Smith said that athletic scholarships are given for two years, and after two years the grant

may be cut partially or entirely. Once given, a scholarship may not be revoked except by a voluntary withdrawal or flagrant misconduct, according to NCAA rules. A grievance procedure is possible in the latter case.

"I suspended one of my basketball players who was on scholarship recently," continued Smith. "If he would have been permitted to re-enroll, a grievance case would have been allowed, with the possibility that the player might keep his scholarship."

The meeting began the first three pages of his line item budget.

"In putting together programs, it's always a good idea to visit other older institution, and other established urban universities. What you see here is a comparison of our budget with other schools similar to UMSL.

"UMSL is a division two university in the NCAA. There are different philosophies among schools on how athletics should

be financed. I don't see UMSL going into big time football, at least in the near future. We play soccer and I think we play darn good soccer, and we want to keep the emphasis on that," Smith said.

Ray Wellwig, a member of the committee, asked if that is true, "Why do we spend five times the amount of money on basketball than on soccer?"

"The people we play have the same budget in basketball and soccer as us, except for Saint Louis University in basketball and SIU-Edwardsville, which are division one schools," Smith answered.

Smith explained that approximately \$2.00 of the \$7.00 portion of the student activity fees that the athletic department receives goes to intramurals. Student fees also pay for 80 percent of the general operational budget, \$41,000 of the total \$51,000.

"In order to have a good [continued on page 2]

Author describes black stereotypes

Terry Mahoney

When you talk about black stereotypes in the movies, there are basically five. And they are present in movies today as they have ever been, or so says Donald Bogle.

A former staff writer for Ebony magazine, Bogle is the author of a celebrated book of film criticism. It is entitled "Toms, Coons, Mullatoes, Mammies and Bucks", and so was the relaxed and casual lecture he gave at UMSL on Friday, Feb. 13.

The five basic stereotypes seen by Bogle are those listed in the title of his book. They were from the first silent day staples of the film industry. The white predominate Hollywood film industry.

There had from the beginning been a small black film industry making all-black films for an all-black audience. "I'm not going to be focussing on it today, but I did just want you to know it did exist." Instead, he intended to focus on the major American motion pictures, and "on the focusing on it today, but I did that were accepted."

The first was the "Tom." These were always good Negro characters. The first film Tom appeared in Edwin S. Porter's production of "Uncle Tom's Cabin" in 1903. In only twelve minutes of story he managed to be chased, beaten, flogged and humiliated. He died loyal and content. He was played by a white man.

Bogle said that in fairness to black actors he had to admit "they always answered the demands of the age in which they appeared." In the 30's the demands were met by "the screen's "ideal interracial

couple"; Shirley Temple and Bill "Bojangles" Robinson.

Typically their relationship went like this says Bogle. "She wants him to sing, he sings, she wants him to dance and he dances, she wants him to clown and he clowns." A pity, says Bogle, that "he was not permitted to just dance and go his way. Instead he was required to Tom."

As proof that the Tom figure was still active in film Bogle discussed the career of Sidney Poitier. While "A Raisin in the Sun" was probably his strongest performance, he got his Oscar for "The Lilies of the Field", where he was "politically more acceptable" and more, in Bogle's view, of a Tom.

A dangerous idea was often behind the Tom images, an idea recurrent in stories set in slavery days. It was that blacks were abused because they somehow had a perverse liking for it.

The next stereotype to emerge was the "Coon", Lincoln Penny, or as he was better known, Stepin Fetchit, was an early Coon who was "the most controversial black actor to ever appear in American films." Fetchit was described by Bogle as "a gifted comic, an actor forced to demean himself time and time again." Audiences through apparently liked it.

One of the slides of Fetchit shown during the program depicted him with Will Rogers.

[continued on page 6]

Senate applications now available

Student Senate applications are now available at the Information Desk in the University Center. The University Senate, composed of 75 faculty and 25 students, is the principle governing body at UMSL.



GENERAL SERVICES BUILDING: Finishing touches now being done, the General Services Building will be completed By April. UMSL Police and personnel will be housed there. [Photo by Romondo Davis]

Committee assures space to student organizations

Debra Cunningham

Student organizations will not be left out in the cold when the present administration building is razed University space committee chairman Donald Driemeier told the Current last week.

Driemeier, acting dean of the school of business, heads the committee which assigns offices to all student and administrative organizations.

Driemeier said, "We are very much aware that they (student organizations) need to be housed someplace. We are aware of the clientele each office serves and we can be mindful of that in making office assignments. We have no intentions of leaving

them out in the cold," he said.

John Perry, vice chancellor of administrative services, said, "I don't think student organizations should be located in the new administration building. They should be close to the center of the campus.

Student groups presently housing services in the administration building include the Black Culture Room of the Minority Student Service Coalition and Project UNITED. These services have not been assigned new space.

Also unassigned are the Rolla campus Extension Center, now located in trailers at the back of the campus and several offices in the old administration presently used by student organi-

zations.

These include the offices of Central Council and the Developmental Skills Center. Alpha Phi Omega, service fraternity and Peer Counseling are also unassigned.

The space committee, composed of UMSL faculty and staff, has not decided where these organizations will be relocated. The committee has considered space to be vacated in Benton Hall and the potential Marillac campus addition as possible sources for organization sites. It has not been decided which offices, if any will be moved to Marillac if it is purchased.

Other possible space solutions include the expansion of the university center. In a referendum held last spring, students voted to increase student activity fees to expand the center.

The Center was designed so that space to the north could be added. No plans for expansion in the near future have been made.

Some offices have been allocated space in the General Services Building. These include the UMSL police, personnel, [continued on page 2]

pm.

All Senate applications must be turned into the Information Desk by Feb. 27 at 5 pm. Students wishing to run off campaign literature should contact the Student Activity Office in 262 University Center.

Students assured space

[continued from page 1]

purchasing, print shop, publications and physical plant offices.

Assigned to the new administration building are the Chancellor's office, vice chancellors' offices, office of Public Information and admissions office.

Also allocated to the building are the student health office, payroll, student loan and accounting, veteran's affairs, dean of students, development and alumni, graduate deans' and the cashier's offices.

Perry said that a mall or plaza will occupy the space presently held by the administration building. The campus was designed so that an open area would result when the building was destroyed.

The General Services building and the new Administration building will be completed by the first of April and mid-July, respectively. Construction on the general services building is ahead of schedule. It is not certain when all moves from the old administration building will be completed. Not everyone will be move from the building by fall of '76.



NEW ADMINISTRATION BUILDING: Construction equipment and employees work diligently to finish the new Administration Building before officials move in. Construction is scheduled for completion in mid-July. [Photo by Romondo Davis]

Meramec Dam symposium Feb. 25

A symposium on the Meramec Dam issue is scheduled for Wednesday, Feb. 25, in the J.C. Penney Auditorium. The symposium will begin at 10:30 am and run continuously until 3:30 pm.

Many speakers and organizations will be represented with Carol Gilster of the Sierra Club

presenting the Sierra Club's opposition to the project.

Joseph Bachant of the Missouri Department of Conservation will discuss the position of the department.

Don Rimbach, a speleologist, will discuss the cavernous nature of the dam site. He believes that there is a good possibility that

the dam will leak severely. He will also discuss the effect of the dam on Onandaga Cave.

The U.S. Army Corps of Engineers will discuss the project in their capacity as consultants to Congress. James Laue, associate professor of sociology at UMMSL, will speak on his part in environmental mediation near Seattle.

The Meramec Basin Association and the St. Louis Regional Commerce and Growth Associations, both of which have actively supported the project, have declined to accept invitations.

The program is free to the public, and is sponsored by Chiluk-ki Grotto Caving Club.

Darkroom available

The University Center darkroom, under the directorship of Ron Edwards is now available for use. Students with basic darkroom background can make use of the facilities for a fee of \$7.50 per semester. Chemicals and equipment for black and white development and printing are furnished. Paper must be provided by the individual. No commercial work will be allowed.

A six week beginning darkroom course will be available for those interested in learning basic black and white developing and printing. The class will be held at 3:30 Mondays, starting Feb. 23 with lab sessions during the week. Fee for the course is \$7.50.

The darkroom is open Mondays and Wednesdays from 11 am to 7 pm and Friday from 11 am to 5:30 pm. For further information contact Sue Fischer room 267 U. Center, phone 5291.

Granger award to give \$300

The UMMSL biology department and School of Education are now accepting applications for the Granger Biology Teacher Development Award. Any high school senior planning to attend UMMSL as a biology teaching major is eligible to apply for the \$300 cash award.

Applicants will be judged according to their expressed interest in a teaching career in

biology, participation in science clubs and science research competition, and evidence of overall contributions to school and community.

A committee of biology and education professors will use information presented in application forms and letters of recommendation to evaluate applicants. Finalists will be screened through personal interview.

Smith answers budget questions

[continued from page 1]

balance program for both men and women, we had to take money out of the student activity fees," Smith explained.

Mark Wilhelm, another member of the committee, asked Smith for an explanation for the discontinuation of the free sports instruction program this year.

"The sports instruction program is controlled by Dennis Fallon coordinator of the physical education department. He would be better prepared to answer your question, but I'll try."

"In the past, the School of Education financed the free sports instruction program. Re-

cently the school withdrew the program's monies, and Dr. Fallon has been unable to convince them to release the money.

"The money should come from either Education of Chancellor Grobman's contingency fund," Smith said.

The meeting was concluded when Smith had to leave for another meeting. Moehlmann announced plans to hold another meeting in two weeks, "to give the committee time to digest the information it has received today."

Other members of the committee are Dan Crone, Randy Klock, Charles Goodlow, and Cathy Lieurance.

Metro studies get grant

The Center of Community and Metropolitan Studies of UMMSL has received a \$208,700 grant from the National Science Foundation to study the perceived effects of television picture signal impairments.

The 9-month project will employ over 1000 residents of the St. Louis and Washington, D.C. area as observers. These observers will rate the quality of television pictures reflecting various types and degrees of signal impairment. The ratings will then be averaged across observers and compared with the corresponding impairment levels.

According to Robert E. Welch Jr., principal investigator for the study, "research results will be used by the Federal Communications Commission and industry in establishing new technical performance standards for cable television systems."

Results will also benefit state and local cable franchising authorities as well as cable system designers, equipment suppliers, owners and operators, and future researchers.


Mr. Welch received a bachelor's degree in political science from the University of the South in Sewane, Tenn., and did

graduate work at the University of Texas at Austin. He is a specialist in research methods, especially in applied measurement.

Business offers advising


The school of Business Administration is in the process of beginning pre-advisement of students for pre-registration for Summer, 1976 and Fall, 1976 semesters. Students who are new to the UMMSL campus and have not declared their major as being Business should report to the College of Arts and Sciences to declare their major so that their records can be sent to the Advising Office the School of Business Administration.

Students should report to the School of Business Administration (487 SSBE) where they can sign up for advising appointments. Appointments with a Business Advisor should be made between February 18 and April 16. Evening students may call (453-5881) to set up an evening appointment.



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Wednesday,
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8:30 pm

Powell Symphony Hall

Tickets on sale exclusively to UMSL Community
Monday February 23rd to Thursday, February 26th.

Public ticket sale begins March 1st.

Ticket prices

<i>Section</i>	<i>Public</i>	<i>UMSL Faculty, Staff & Alumni</i>	<i>UMSL Students</i>
Grand Tier Box	\$6.50	\$5.50	\$5.00
Dress Circle Box	\$6.50	\$5.50	\$5.00
Grand Tier Loge	\$6.00	\$5.00	\$4.50
Parquet Center	\$6.00	\$5.00	\$4.50
Orchestra	\$5.50	\$4.50	\$4.00
Orchestra W-CC	\$5.00	\$4.00	\$3.50
Dress Circle	\$5.50	\$4.50	\$4.00
Lower Balcony	\$4.50	\$4.00	\$3.50
Balcony	\$3.50	\$3.00	\$2.50

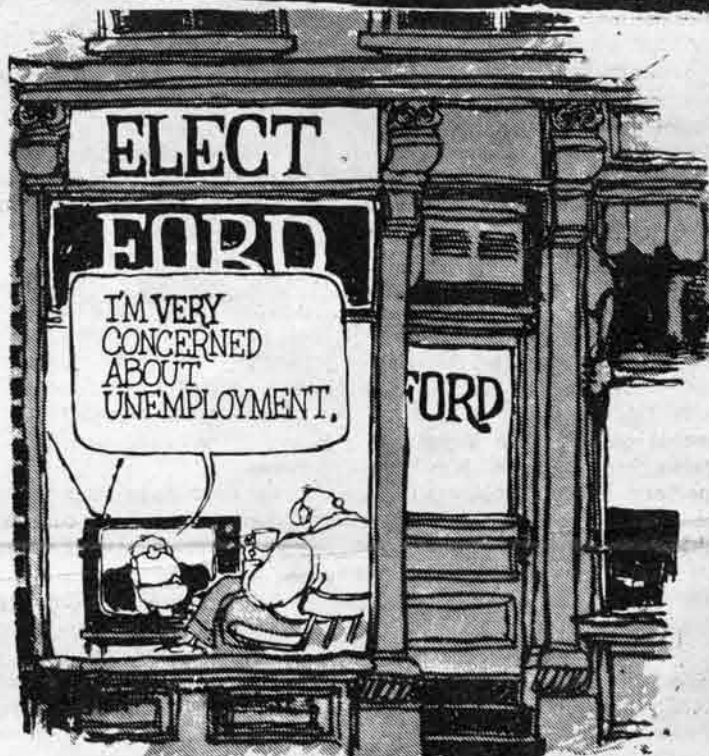
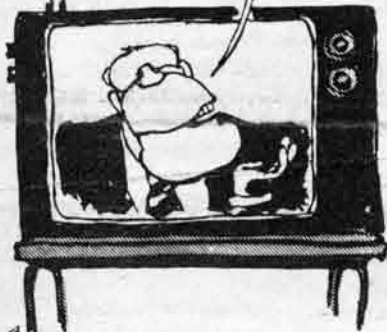
Tickets available at the University Center Information Desk.
Discount tickets for UMSL students, faculty, staff and alumni
available only at the Information Desk in advance of the concert.

LETTERS

Peters' People



JUST BECAUSE I'M VETOING THE JOBS BILL DOESN'T MEAN I'M NOT CONCERNED ABOUT UNEMPLOYMENT...



THE SUBJECT OF A PARDON NEVER CAME UP WHEN I TOOK OVER AS PRESIDENT.



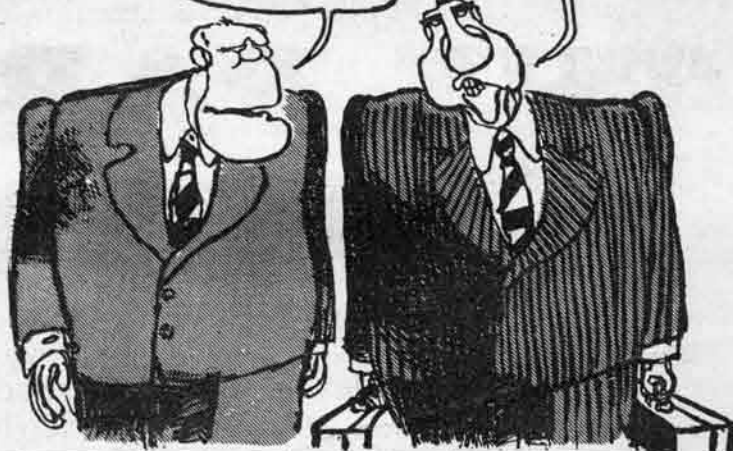
GEE WHIZ, MR. PRESIDENT, I SURE AM SORRY YOU HAVE TO RESIGN...

I SAID, I'M SORRY YOU HAVE TO RESIGN..

I SAID....

PARDON...

PARDON...



UMSL CURRENT

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Supports Bond's Marillac stand

Dear Editor:

In the Jan. 29, 1976 issue this publication's editorial section ran an editorial concerning Governor Bond's recent stand on the purchase of Marillac College as an addition to the USML campus. The following is in response to that editorial.

It is sad to see that people are so narrow-minded as to not see UMSL as a small cog in the mechanics of state educational financing. If appropriations to higher education were the only priority on the state budget, then I could agree, the acquisition would be in order; vry with today's inflationary prices affecting all facets of society and government, the immediate purchase of Marillac College would be a ludicrous venture into excessive state spending.

Think rationally for a moment; wouldn't it make sense that you would have to cut projects at other state universities if you were to exceed budget limitations at UMSL? The whole idea of a state educational budget is to stay within your financial limitations.

In an election year, wouldn't it be politically smarter to grant UMSL the funds needed and satisfy your constituents in Saint Louis, (Missouri's largest voter bloc)?

One of the reasons Governor Bond was elected was because the voters of Missouri were tired of excessive spending coming out of the executive branch of state government; and while he is trying to fulfill his promise to the voters that elected him, people criticize the Governor for keeping expenditures at a minimum.

In his most recent (Jan. 30) statement on the Marillac issue, Governor Bond explained he "never did oppose the acquisition as such, it's just that the funds are lacking". He says he will "recommend the purchase, hopefully next year, if it can be made with federal revenue sharing money".

The attitude taken by Mr. Riddler's editorial that Governor Bond should be defeated and run out of town shows the "blinders" that some people wear to look at state spending from a very self-centered point of view.

After electing the man on the premise of having him reduce excessive state expenditures, don't slap his hand because he tries to carry out his promises.

Do this, and you'll be the greatest hypocrite the state has ever known.

K.D. Witzel

Feels ad is 'in poor taste'....

Dear Editor:

I am writing in response to an editorial which appeared in the last weekly issue of the UMSL Current. I'm writing to thank the author (editor?), for indeed, I was no less than flattered by his comments.

In appreciation, I feel the need to elaborate on a few points which were mentioned by the writer.

It stated in the editorial that no formal complaints were received by their office. But it is my understanding that no more formal a complaint can be made than to express it to the chairperson of the Student Publications Committee, Mrs. Ellie Chapman.

It should be pointed out that one reason for not writing a "letter to the editor" in complaint to the first appearance of the ad, was because such a complaint would not appear in print until six or seven weeks after the debut of the condom

ad.

After hearing numerous complaints from students about the ad in the December 4 issue, I felt it was my duty, as Student Body President, to express those complaints to the proper administrator.

I will say that I, too, felt the ad was printed in poor taste, comparable to UMSL's illustrious John Graffiti. (Perhaps that will be the topic of the next commentary?)

It is my hope that future ads will illustrate more taste and, indeed, more consideration for those who must subsidize the cost of the Current's printing with student activity fees.

It is too bad, though, that the author has already expressed his intention not to please the readers of this newspaper, simply because he "will not be censored in any form." The readers have already paid the price!

Randy Klock

....and 'not necessary'

Dear editor:

In the Dec. 4, 1975 and Feb. 12 issues of the Current the "Stimula" condom ad made its debut on the UMSL campus. I personally felt that the "Stimula" ad was not necessary in either issue. My objections are not based on that particular ad only. If I remember correctly you have had other contraceptive ads which seemed much less offensive.

After the first printing of the "Stimula" ad I approached the Current advertising manager Bob Richardson to express my

opinion. At this point he assured me that the ad was a mistake he regretted and that it would be very unlikely that the ad would reappear. After the ad was printed again I questioned Bob about the ad only to find that he personally was against the ad and that his decision not to print it was overridden by the editor.

While I am against the idea of the Senate Publications committee determining the advertising policy of the Current I am hopeful future advertisement will be less offensive.

Mike Uptegrove

Voices thanks for 'reminder'

Dear Editor:

Thank you for printing the picture of a condom ("Delicately ribbed to help a woman let go") in your Valentine issue. I have taped it to my shaving mirror, where it will remain during

Lent. It is good for us to be thus reminded, now and then of the insufficiency of the flesh and of the inadequacy for man of all that is merely natural.

Charles T. Dougherty

Angered at unavailable courts

Dear Editor:

As everyone at UMSL must know (judging by the unavailability of the courts) the Multi-Purpose Building contains 2 racquetball courts. These courts are available, (or, more accurately, unavailable) to UMSL students and faculty. All one has to do is to call the young lady at the Multi-Purpose Building on Monday morning and reserve a court. There is only one problem, two actually,

- 1) if you call after 8:45 am, (on Monday morning) all spots for the entire week are booked
- 2) if you call between 8:00 am and 8:45 am, you can't get through to make a reservation. Some simple mathematics will illustrate the impossibility of booking all the available spots for the entire week in 45 minutes.
- a) The courts are open on MWF from 8:00 am - 6:00 pm (thusly 10 hours per day) Tues. & Thurs., from 8:00 am - 9:00 pm (thusly 12 hours on those days) Sat. & Sun. for three and one half hours each in the afternoon.
- b) This amounts to a total of

61 hours availability per court per week (2 courts = 122 playing hours)

c) Since each court can only be reserved for 45 minutes maximum, the 122 playing hours translate into 153 time slots.

d) Each UMSL student or faculty can only reserve one 45 minute slot per week.

e) One girl takes all reservations, starting at 8:00 Monday morning. In 45 minutes all time slots are gone. How is that possible? Is that girl able to take 4 calls per minute, look over the chart with each caller, give the caller the information on the available spaces at that time, wait for the caller to make up his mind, (tell him the regulations), write his name into the masterchart, hang up the phone and start all over? That is physically impossible! (Unless, of course, half the time slots have been filled prior to Monday morning by, and for, insiders. All in all, whom are you kiddin?

Albert Kalmar

LETTERS

Suggests better name than 'UMSL'

Dear Editor:

Have you ever been introduced to someone from St. Louis University? Yes, you remember that time three years ago when you asked him what school he went to and he answered, "I go to sloo" and you tried to keep from laughing because he sounded so ridiculous. Sloo, what's sloo? Then he asked you "what school do you attend" and you proudly pronounced U.M.S.L., U.M.S.L.? Yes, U.M.S.L. U.M.S.L. doesn't sound ridiculous it's just stupid. U.M.S.L. sounds like the sound you make right before you regurgitate those seven tacos you had for lunch. Let's skip the euphemisms, it sounds like you're going to throw up.

Let's get serious for a minute, all of us have felt stupid when our Aunt Jane visits us and asks us what college we're attending, and we say U.M.S.L., then she says, what? Then we feel even stupider and begin to say U.M.S.L. very carefully. She gives you the fish eye and you finally say University of Missouri at St. Louis and she says, Oh. Wouldn't it be a lot easier just to say University of Missouri in the first place?

I remember one night a few years ago, three friends of mine came by my house and talked me into going out and looking for women with them.

Well, it was one o'clock, I was almost falling asleep when all of a sudden these three horny guys started yelling U.M.S.L., U.M.S.L. I nearly jumped out of my skin then the third guy in the back seat yelled U.M.S.L. again. They had seen a car full of girls in a parking lot with and U.M.S.L. sticker on their back window. I guess they figured it would be easier to approach these girls because we all had U.M.S.L. in common. Really, isn't U.M.S.L. the grossest mating call you ever heard in your life? It's even grosser than those seven tacos.

Well, let's get serious. Now for two months I've been practicing saying University of Missouri at St. Louis and I can almost say it as fast as U.M.S.L. Doesn't the University of Missouri at St. Louis sound classier? I hope you agree and I hope you'll practice with me. And I hope we'll all try hard never to say U.M.S.L. again.

George Umsil

Let them drink Pibb....

Walt Jaschek

This time, they had gone too far.

I pushed through the crowds to grab a wet, yellow tray embellished with year-old pencil marks. I pushed through more crowds to grab a silver-wrapped cheeseburger, catching — against my own will — bits of great conversation: "Well, I like Cher alone but Sonny is sort of funny." I glanced toward the long cash register line, and only one thing kept my going through this insane ritual.

I knew that in a few seconds, I would be downing a sparkling, 16 oz. Dr. Pepper... for \$.25, the biggest bargain and the greatest spiritual lift around.

I ca-chunked the ice, and skanned the soft drink dispenser. Coke...Tab...Mr. Pibb...Sprite. For a moment, I felt the icer run up my arm and into my brain. No Dr. Pepper!

I murmured this fact to the person in front of me (who had refilled his cup twice now) and he responded: "You can't fight city hall."

No, I told him, I may be able to endure most of those thousand natural higher education shocks the flesh is heir to, but this — this little, tiny act of infringement —

This time they had gone too far!

So we went to city hall.

Casually — almost too casually — sipping a coke, University Center Director Bill Edwards gave us the story. Surprisingly we found him sympathetic, indeed enthusiastic, to the plight of the Dr. Pepper drinkers.

"This," he said as we stared at his Coke, "could have national implications."

He wasn't kidding. But it was Edwards, who, as sentinel of the student playground, ripped Dr. Pepper from the campus dispensers two weeks ago. Edwards also had his hands on a three-year contract with the real culprits of our drinking man's tale: Coca-Cola.

You know them well, that multi-billion dollar corporation that has come, in some circles of

the world, to represent the United States more than the flag. Its neon signs attached to infinite bars and eating establishments serves as constant reminders where the money — and power lies. And reminders come also in those tightly-edited images of kids sailing and playing with puppies: "Look up, America, see what we've got... more songs to sing, more bells to ring."

Coca Cola.

Pepper was also terminated at the Columbia campus; Edwards said that the Columbia/Jefferson City is the best selling Dr. Pepper area in the world.)

Finishing his Coke, Edwards made a startling metaphor:

"With Pibb, they think they're providing methadone to come down on."

But, we're told, methadone is an imperfect substitute for heroin.

And we're told this by the president of the newly-formed Dr. Pepper defense League, an official UMSL student organization.

Bill McMullan was sporting a new black eye when he made his point. We didn't ask if that was a result of a Dr. Pepper defense going too far, but he was resolute in his direction:

"We find this action symbolize the needless hassle giant corporations put us through. We took a survey... thousands of student prefer Dr. Pepper. We want it back. Now. It's that simple."

McMullan is collecting money for ads, arranging speakers, planning maneuvers and if he isn't serious about this, we haven't noticed it yet. This can be easy to blow out of proportion, but still, as he said... "those little hassles." They dig deep sometimes.

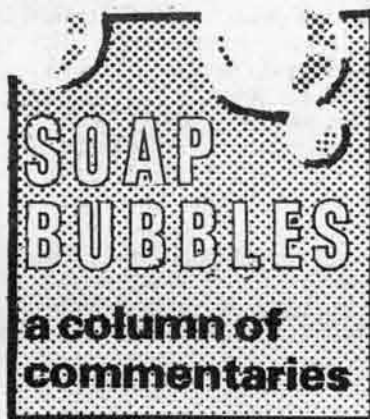
Edwards said he is glad such a group exists. "I'm going to tell Coke about it. Maybe we can get some action. Maybe we can get Pepper back."

Take that city hall.

So, I fondled the last ice cube of a Mr. Pibb while pondering the words: an equal. We thought we'd be fair to Pibb and try it again, but, though it isn't poison (at least not in any but an idealistic sense), it just isn't Dr. Pepper.

National implications? With no thought of commercialism or sales implications, we just missed Dr. Pepper. The bottom of the cup was a thousand miles away when I stared into it:

This time they had gone too far.



In terse, shaking phrases, Edwards described the situation.

Coke (registered trademark, right?) furnishes all soft drink dispensers at UMSL and fills them. January 1, 1976 was the starting date for a new three-year contract between the university and the corporation for this service. UMSL insisted that "Dr. Pepper or equal" be provided. And Coke obliged: "or equal."

Let them drink Pibb.

And this action, contrary to more Madison Avenue, does not go down good.

Edwards said that Dr. Pepper, Seven-Up, and Pepsi did team up (pardon that) to outbid Coke for the contract, but failed. Those first two are, comparatively small groups, and obviously couldn't make that quick call back to beat out every else's bid. And, alas, neither had they the motivation, according to Edwards. They thought they didn't need the university's business.

(This despite the fact the

Editor's Note: This is the first in a series of first-person diatribes, extending... and perhaps crippling a time-honored tradition of letting columnists run amock to speak their piece. The content will vary in seriousness, we're told, but the author says he'll leave Catholicism to those other writers. Naturally, the Current does not necessarily go along with anything said here. Jaschek is on his own.

THE PARTY'S OVER

All too often, when the party ends, the trouble begins.

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CURRENT LETTERS ROOM 256 U. CENTER



Stereotypes in Hollywood films reviewed by Bogle

[continued from page 1]

Fetchit and Rogers had been a team for four films. In each Fetchit played a servant of Rogers', and not a very good one, just a "triflin', inarticulate, backward handyman who was there to do odd jobs." In other words, the quintessential Coon.

Other outstanding talents in the Coon department were Willie Best and Manard Moreland. Best had ad-libbed "Feet, do your stuff!" He was called on to repeat that line in each of his subsequent films. Best made an appearance in a Charlie Chan film, as did Fetchit. But the Chan series really found its Coon in Mantan Moreland, the Birmingham Brown of the series. Like Best and Fetchit he brought his own individuality to a caricature role.

An actor who was really given a chance to bring his own talents into play while cast as a Coon was Eddie Anderson, Jack Benny's "Rochester." "He was really lucky because of his association with Benny," said Bogle, because as a result he never had to play an "excruciatingly degrading role."

Next came a discussion of "the actor who probably best represents the contemporary Coon", Sammy Davis Jr. "One of Sammy's most recent co-stars was Richard Nixon. They both sang 'God Bless America' in the White House and I don't think either's been back since."

As a final comment on the Coon Stereotype in film Bogle mentioned "Cotton Comes to Harlem". It was a really amazing film, he claimed, because "Everybody was a Coon. Not only were there black coons, but the whites are Coons too."

A stereotype which took longer to develop was the Mulattoes. Typically women, "they were usually desperately unfulfilled." That was because "they were really supposed to be white women whose lives were scarred by one tragic flaw, one tiny drop of Negro blood."

One of the first was actress Fredi Washington in "Imitation of Life", made in 1934. She breaks her poor mammy's heart by trying to pass for white. "They were always women" according to Bogle, "who were exotic sex objects. They were not absolute whores but they were 'whore-figures'". Lena Horne was often cast in such a role but she was "a bit too pure to be a whore, a bit too sleek and sophisticated to be a slut."

Often whites were cast as mulattoes. Ava Gardner, Mel Ferrar, and Beatrice Pearson all played tragic mulattoes. Natalie Wood was cast as one in "Kings Go Forth". She is romanced by Tony Curtis and Frank Sinatra until she reveals her heritage. "Tony Curtis' promptly disappears. Frank Sinatra, has nothing better to do so he goes off

into battle. He loses one arm and goes off to find Natalie Wood. He has only one arm. He's only half a man. She's only half a woman. They ought to make a complete something, whatever it is."

Some Mulattoes were real "sepia sirens." They have appeared in such various films as "Carmen Jones" and "Cleopatra Jones." Some modern actresses, and modern film producers, are placed in a dilemma by the traditional female mulatto caricature relates Bogle. "Cecily Tyson has refused to play the traditional whore part. So has Diana Ross who starred in 'Lady Sings the Blues.' And in the movie she really does a terrific job of playing Diana Ross."

Women too dark to play mulattoes were often placed in a fourth category, the Mammy. Mammies were often De-sexed. An early Mammy appeared in "Birth of a Nation" but it was in "Imitation of Life" that the stereotype was really defined.

In "Initiation" Louise Beavers played a widow who shared a house with a white woman who had also lost her husband. Beavers does all the house work. She knows an old family recipe for pancakes and at the end of the film it has become apparent that it is worth a fortune.

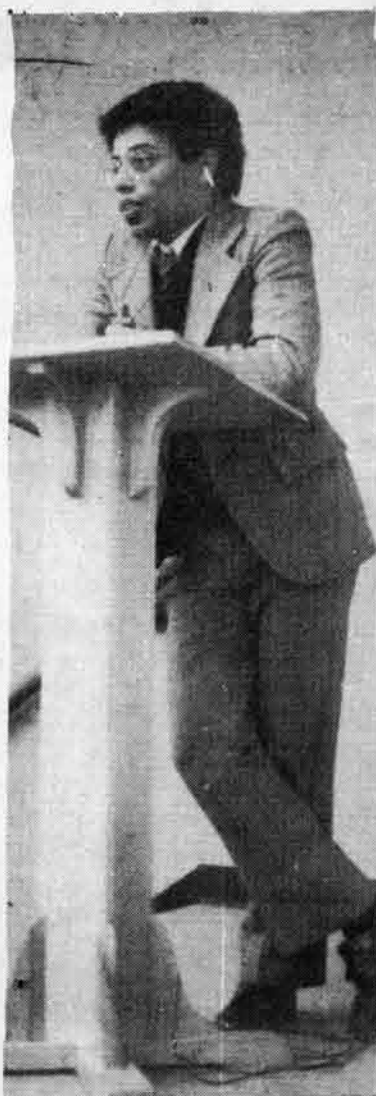
Her white friend offers her a share in the pancake business--a whole 20 per cent. Beavers does not take it. When told she can now afford her own home she says to her friend, "You gonna send me away? Don't do that to me. How I gonna take care of you and Miss Jesse if I's away? I's yo' cook. You kin have it. I makes you a present of it."

Many distinguished actresses played the Mammy. Hattie MacDaniel, Butterfly McQueen, and Pearl Bailey all had their turn. Sometimes the actresses relegated to doing Mammy parts did their housework with perfectly manicured nails, an accents they were taught by voice teachers.

The final stereotype was the Buck. The Buck, said Bogle, was the "sexual black man who always had a hard time of it. 'Buck'...rhymes with... 'Buck'."

Shakespearean actor Paul Robeson was restricted to Buck parts. In the 50's James Edwards played Bucks, perhaps because he "lacked the ingratiatingly boyish quality that Poitier had." A sort of a Buck was played by Juan Hernandez in "Intruder in the Dust."

But the Bucks really came into their own in recent years. "The



DONALD BOGLE: Author of a study of black stereotypes in movies, Donald Bogle lectured at UMSL [Photo by Romondo Davis]

American black audience longed for some kind of assertive, aggressive sexual black hero", said Bogle. "They'd take whatever they could get and what they got was Jim Brown."

With that Bogle concluded his lecture. He said he hoped to have given "A good general outline of the situation that basically ought to give you an idea of what's happening."

APO sponsors coffeehouse

Alpha Phi Omega (APO), an UMSL service fraternity, will hold a Coffee House in the student lounge of the University Center on Friday, February 27, 1976 from 8 pm until midnight. Live music is planned for entertainment, according to Paul Maddock, President of APO.

Special efforts are being made to invite first-year UMSL students, Maddock says, to introduce them to the variety of APO service projects. APO has traditionally provided the campus with Bookpool, blood drives, and other helping activities. However, Maddock goes on, APO badly needs "new blood" itself if it is to remain a vital campus activity. The evening is open to all UMSL students.

Open U an alternative

Pam Rhodery

UMSL is offering an Open University program this year on an experimental basis through the funding of the Higher Education Coordinating Council in St. Louis.

Open University (OU) is a home-study program which provides the opportunity to obtain college credit through radio, television, audio and video cassettes, telephone hookups and learning centers.

Everett Walters, vice chancellor of community affairs indicated that the reason that OU began was that "there was a feeling on the part of a lot of leaders in higher education that there were many people who they felt couldn't or didn't want to come to school. "These people represented an untapped audience as students."

OU offers credits in humanities and in science and technology. Course work is aired on KETC-TV (Channel 9), and is also broadcasted on KWMU (90.7 FM). Course materials are

also available at the various learning centers throughout the area. UMSL professors John Rigden and James Doyle help in running the program.

Walters said, "There are opportunities for college education beyond the walls of the institution."

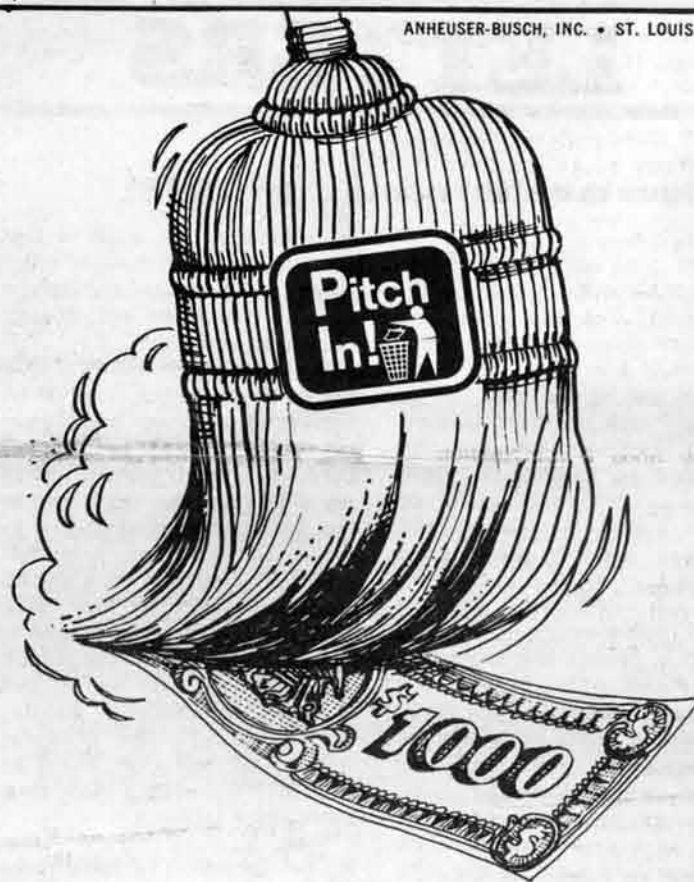
Students enrolled in the courses do work at home, write papers, and take supervised examinations. Walters pointed out that the courses are "all very high level and not easy."

Blanche Touhill, associate dean of faculties, stated that by offering OU course, UMSL was "attempting to provide education in a different way to a different group of people."

Humanities; This course is suitable for all students who are interested in man, his history, and his cultural achievements.

Humanities 202; This course deals with problems of art criticism.

Humanities 203; The course is a broad foundation course of Man, Technology and Environment.



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Magic is recipe for pizza parlor's success

Paul Fey

An ominous Harry Houdini, chained and fettered, glares down from a darkly-colored mural on one wall. Faces with names such as Thurston, Kellar, Blackstone and Herrman the Great sit quietly framed in a

"People really do like magic."

mysterious gallery on another, while vintage posters on a third wall proclaim the mystical feats of these titans in the world of magic.

Within the room, a magician astounds and amazes, a waiter carries trays of food and drink, and the manager of the establishment wishes his patrons a pleasant evening.

The magician, the waiter and the manager are all Bob Blattel. And the place is Magic Recipe Pizza, perhaps the most unique pizza parlor in north St. Louis County.

Blattel, a 1973 graduate of UMSL's School of Business, began managing pizza restaurants about two years ago. Magic became part of his life 15 years ago, at around age ten. He became interested in a television show called "Parade of Magic." After studying magic through library books and practicing he became good enough to begin performing at birthday parties and school shows. From there, he began doing country club shows and eventually joined the International Brotherhood of Magicians, a professional organization.

Combining his talents in both magic and restaurant work, Blattel hit upon a combination which potentially could entertain his customers.

"The magic is mostly for entertainment value, rather than just a gimmick," says Blattel. "People really do like magic. They like doing it, and they like trying to find out how it's done."

Two types of magic are offered to the customers of Magic Recipe Pizza. Sunday nights' entertainment includes stand-up magic performed by different magicians each week. Saturday's fare is close-up magic, Blattel's specialty. He feels this is probably the most effective type of magic.

"People who watch TV and see magic do not really believe it's happening," says Blattel. "It's either trick photography, or it's just so far away from them that they just don't really believe it's happening."

"In close-up magic, they're sometimes touching the objects that the magician is using — a ball is going to vanish in their hand and it really seems unbelievable close up.

"I think it's this closeness, this being on top of the magician — that 'How could he possibly

fool me right under my own nose?' that makes close-up the thing that people remember.

"They remember the stand-up tricks; the floating lady, and so forth. But when you take their own half-dollar and vanish it, that's what they remember."

The most popular trick Blattel performs is also his favorite, in which he makes sponge balls

popularity from Doug Henning's Broadway magic show, according to Blattel.

"Magic has been out of the public eye for a while," he says. "But magic was never dead. It was always in St. Louis if you knew where to look for it. I think it's more in the public eye now because it's been commercialized more lately."

Blattel cites as an example the more than twenty different widely advertised magic sets on sale for children.

These children according to Blattel are the toughest audience for a magician.

"Kids are very hard to fool," he says, "because their minds think very logically.

"When I tell an adult to look and see that something has

Blattel and up to 25 of his fellow magicians have ample chance to fool each other when the North County Magicians club meets every other Wednesday in Blattel's establishment. Customers may feast upon a veritable smorgasbord of illusions as magicians ranging in ages 10 to 40 show their wares.

"We always have a packed house," he says, "and we often have to send out for extra chairs. We do keep the magicians separate from the customers though.

"With magicians producing doves, and things like that," he laughs, "it's best to separate the customers for their own protection."

The customers' reactions thus far has been good, says Blattel,

thing like that.

"Magic is really family entertainment. It's adult entertainment, kids' entertainment, and a great combination for everyone."

Having arrived at a method of offering customers something slightly different, Blattel and his business partner Bob Madison, discussed the possibility of the venture late last summer. After finding a location in Hazelwood's Village Square Shopping Center, the restaurant was opened four months ago.

Blattel feels his business degree from UMSL helped a great deal in starting his business.

"Specifically, I majored in marketing," he explains, "and I learned a lot about advertising and promotion which helped me create advertising without putting out a lot of money."

"Getting into the business, and finalizing deals with rent and incorporation, it really helped me having a background in business."

Blattel attributes the final decision to go into business for himself largely to being able to make his own decisions.

"I just thought that if there was a possibility to go into a business of my own, that in the end, all the hours and work I put in at all the other pizza places would in the end pay off for me.

"When you have your own place, you can do what you want to do in the way of atmosphere, and in the way of entertainment.

"Different places weren't very happy with the idea of having a magic show. It turned out to be very successful for us, but you couldn't do it unless you could make your own decision."

Blattel is quick to point out that the price for making one's own decisions is great.

"It's been, so far, a hardship, because there hasn't been anything coming back. It's been all input, input, not only financially, but mentally and physically. It's been just a tremendous amount of hours.

"I'm putting in at least 70 hours a week, and that probably



HOCUS POCUS: Bob Blattel, UMSL graduate and manager of Magic Recipe Pizza, entertains customers with magic. [Photo by Paul Fey]

appear and vanish within the hands of unsuspecting customers.

"It's my favorite because the people's reactions are so different," explains Blattel. "Sometimes there's so much surprise in their faces that I'm almost surprised at how surprised they are."

The charm of magic, according to Blattel lies within this surprise.

"People like being fooled," he explains. "I think being fooled is really a big part of entertainment. When a magician fools you, he's really entertaining you, and I think we all need to be entertained."

The entertainment value of magic is being commercialized somewhat, in its recent surge of

vanished from my hand, he says 'Wow!' But when I say the same thing to a kid, he immediately says 'What's in your other hand?' and nine times out of ten he's getting close to where the action is."

In regard to the best audience, Blattel feels that perhaps magicians themselves are their own best audience.

"I think other magicians, whether they be amateurs or professionals, appreciate magic well done.

"I have younger kids that come in here that fool the daylights out of me, and I appreciate that. I'm a good audience for magicians because I like being fooled. I do like fooling people, but I like being fooled too."

very likely because of the uniqueness of the business.

"I really can't remember seeing anything like it before. We thought that this idea would offer something different to the customers.

"It's hard to get different in the way of pizza," he explains,

"People like being fooled."

"they're either round or they're square. We put out good pizza, but we wanted something different. We thought the magic would give us the edge.

"For one thing, I like magic so much that it's really a part of my personality now. That makes it a natural for me, and besides, it's a lot more entertaining than showing old movies or some-

doesn't count the time I spend out promoting the business, which you have to do when you don't have a well-known name.

"You have to let them know you're here. You have to really go out and get 'em.

"There's just a tremendous amount of hours you have to put in now. It's actually too many hours, and I'm actually getting tired. But I know that it's going to take this kind of work to get off the ground."

While Blattel has his hands full running his business and performing his Saturday night close-up magic shows, he still takes time to perform when people ask.

"Any time there's a request for magic, I'll make it out there," he says. "I'm always ready to do magic, and I'm ready to fool 'em."



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BIRD SANCTUARY: Some debris still clutters the L-shaped tract of land near the Multi-Purpose Building, set aside as a bird sanctuary. [Photo by Jeane Vogel]

22 acres set aside for birds

Thomas Taschinger

Although there are few surprises concerning the UMMSL campus for most veteran students, it may come as a surprise to everyone that adjacent to UMMSL property is a 22 acre bird sanctuary.

The "L" shaped tract is connected to the northwest border of campus property, near the Multi-Purpose Building and the tennis courts.

"The tract was deeded to St. Louis County because it was non-productive and the taxes on it were accumulating," said Benjamin Rethmeyer, former Building Commissioner of Belle-rive Acres. "It was offered for sale to the joining property owners but they declined to buy it, and it was felt that this was about all that could be done with the land.

"It is still supposed to be maintained by Bellrive Acres," Rethmeyer continued, "but it has been some time since the area was last checked. When first deeded, a general cleanup was made, and the litter and several junked auto bodies were removed. At one time some 'No Trespassing' signs were put up to keep the neighborhood children out, but they were generally ignored. There should be free and easy access to the sanctuary by the general public, just like any park or recreational area."

Most of the land in the sanctuary is rather hilly, which is probably the reason it escaped being made into a subdivision like the surrounding area. It is heavily wooded, although many of the trees are young, being only six to ten inches in circumference, leading to speculation that the land may have been clear cut 15 to 20 years ago.

Several sewer outlets dot the land, further evidence that homes may have been planned for the land at one time. Several sections of fencing separating the university and the sanctuary are down because of erosion or vandalism. There is some litter, but not much, just the usual collection of beer cans, engine parts, and miscellaneous paper. Dirt or mud trails, depending on the weather, run throughout the area.

Indeed the tract seems to be more popular among humans than our winged friends. There is one charred area that has obviously been the site of many camp fires, and motorcycle

tracks (dirt biked) were in evidence.

A small stream, relatively clear and unpolluted, meanders through the southern part of the sanctuary. Several different species of birds were observed, including crows, quail, starlings, and wrens. A rabbit was sighted, and it is fair to assume that the creek supports the usual number of crayfish and frogs

present in similar marine habitats. The sanctuary is surprisingly rugged and pristine for being so close to a university and surrounded by subdivisions.

After sitting quietly for a few minutes, one is rewarded with a minor cacophony of bird calls. Hopefully the area which is little known to UMMSL students will remain in its fairly unspoiled state.



BACK TO NATURE: A more pleasant view of the bird sanctuary is pictured above. [Photo by Jeane Vogel]

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Allen continues journalism career

Stanley Ketterer

"I'm here in this graduate program to expose students to urban problems, of which St. Louis has many. It's typical of any large, older city trying to survive."

Spencer Allen, an associate professor of journalism at the University of Missouri-Columbia but presently stationed at UMMSL, teaches Mass Media and Society, an undergraduate course, and also special graduate courses pertaining to urban journalism.

Allen is well qualified to talk on the problems of St. Louis. Beginning in 1958, he served as news director and anchor man for both KMOX-TV and KTVI-TV for ten years. He was also employed as editorial director at KMOX-TV for five years, but his journalism career began much earlier.

He graduated from the University of Missouri-Columbia School of Journalism in 1935 and initially found employment at KMOX radio and the now-extinct WGN radio in East St. Louis.

His stay in St. Louis was brief, however, and he found a new home at WGN radio in Chicago. While working for WGN, Allen had to put in long hours of dedicated labor. In the beginning, he worked seven days a week, 10 hours a day.

"Now, I have actually done about everything I wanted to do in the broadcasting field, so I thought I'd try teaching."

"That's the way it stayed for the next 20 to 25 years. If you're on the air, engaged in reporting and also running the news department, as I was, it is the same as a city editor for a newspaper.

"It demands time on the job, and I also had a two-way radio in the car, so I was never far away from the office. If you go home, you never really leave your work at the office."

In his current position at UMMSL, Allen has decided to seek out new horizons.

"I was in broadcasting for about 30 years, and I enjoyed it all," he said. "It was a rewarding experience, and I made good money at it. But after a certain time, you should try something else.

"I'm enjoying teaching right now. I don't think that I would have enjoyed it 10 or 15 years ago, because there were still some things I wanted to do in broadcasting. Now, I have actually done about everything I wanted to do in the broadcasting field, so I thought I'd try teaching," he said.

Allen believes that the quality of journalism has improved markedly during his years of participation.

"If you compare the journalism now to that of 50 years ago, it was a pretty brash thing and not always responsible. Now it's trying to be more responsible, but sometimes when it comes to taking a chance they won't take it.

"Sometimes, I think journalism is a little too bland. I think it still can be forceful and do its job and be exciting."

The main responsibility that Allen feels as a journalist has not changed throughout his long career. He offers it as a guideline for all who are considering entering journalism.

"The main responsibility of a journalist is, as it always has been to seek out the truth and tell it as objectively and as straightforwardly as you know how, with a minimum of your own bias and opinion."

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Brock Peters is familiar to movie audiences for his roles in numerous films including "Porgy and Bess," "To Kill a Mockingbird," "The L-Shaped Room," "Heavens Above," "The Pawnbroker," "Black Girl" and most recently the American Film Theatre production of "Lost in the Stars." His stage credits include "Othello," "Porgy and Bess," "King of the Dark Chambers," "The Great White Hope" and the 1973 Broadway production of "Lost in the Stars" for which he received a Tony Award nomination. He has appeared in numerous television shows and was recently co-producer of the successful film "Five on the Black Hand Side." Mr. Peters is the co-founder and Board Chairman of the Dance Theatre of Harlem.



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LAIN AND DANKWORTH: Cleo Laine and John Dankworth will be appearing in concert at Powell Symphony Hall on March 24. Tickets will be on sale exclusively to the UMSL community next week. [Photo courtesy Stephanie Kreis]

Tickets for Laine's concert available next week

"The British, who have been dropping one rock group after another on us for years, have meanwhile been hoarding one of their national treasures." So wrote John S. Wilson in the New York Times in the Fall of 1972.

"The treasure's name is Cleo Laine, a singer with a remarkable voice that ranges from an exotically dark, breathy quality to high-note topping exclamations as she covers sources from T.S. Eliot to Bessie Smith with a polished artistry rare in our own popular singers," he added.

England's treasure, Laine will be appearing in concert at Powell Symphony Hall on March 24. Her appearance is being sponsored by the Performing Arts and Cultural Events Committee and the University Program Board.

Appearing with Laine in concert will be her husband John Dankworth. Dankworth, whose band was one of the earliest jazz influence in Britain, has ap-

peared with the London Symphony, Royal Philharmonic, and London Philharmonic. He has composed scores for the movies "Darling," "Morgan," and "Saturday Night and Sunday Morning."

Tickets for Laine's concert will be on sale exclusively to the UMSL community from Monday, Feb. 23 through Feb. 26. Tickets may also be purchased when they go on public sale beginning March 1.

Laine entered show business professionally in 1952 as a singer with the Dankworth Seven and a year later sang with the John Dankworth orchestra. Dankworth, who she married in 1958, was a front runner in the later forties to propagate the message of the new "bop" jazz art form.

Those who are left speechless by Cleo Laine's virtuosity need only take a tip from respected music critic Leonard Feather who recently hailed her as simply "the greatest singer in the world."

Boehm Quintette to perform Bach, Beethoven

Renowned for their ensemble playing, the Boehm Quintette will perform in concert in the J.C. Penney Auditorium Saturday night at 8:30 pm, sponsored by the Performing Arts and Cultural Events Committee.

The Boehm Quintette was

formed in 1968 for the purpose of performing wind chamber music. Since then the group has toured the U.S. and performed at both the Carnegie Recital Hall and Alice Tully Hall in Lincoln Center.

At the Carnegie Recital Hall

performance, the New York Times called the musicians' playing, "secure, shapely, smoothly balanced," and referred to their "luscious tonal sheen."

These young musicians have developed a varied and unique repertory. A major part of their work is based on a program of ongoing commissions and their concerts have included both the U.S. and world premiere of several compositions.

The concert at UMSL will include works by Bach, Beethoven, Joseph Foerster and Alvin Etler.

'Watermarks' is now accepting writings by UMSL community

A new literary and arts publication has been formed within the UMSL community; comprising poetry, prose, graphic drawing, design and essay.

The new publication, titled "Watermarks," will first appear sometime in the early spring, and all creative response from the student body, staff, and faculty is welcomed.

submitted, as time will not permit the return of any material. All help in raising funds and printing material would also be appreciated.

Submit all contributions and offers of assistance to the Writing Lab in 211 Lucas Hall any weekday before 2:30 pm. Tentative deadline for the first publication is March 15.

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FINE ARTS

\$11 million 'Barry Lyndon' possesses 'visual majesty'

Paul Fey

"Barry Lyndon," now showing at Mid-America's Esquire Theatre, is an important film. Just ask Warner Brothers, who spent \$11 million for its production. Or ask Ryan O'Neal, who has refused movie offers for the past year and one half, in hopes that his performance in it will change his image and establish him as a fine, serious actor. Or, perhaps more importantly, ask Director Stanley Kubrick, who has spent the last three years of his life creating it.

The importance of this film to Kubrick is indeed the key, as when he sets out to create another in his diverse "string of masterpieces," ("Paths of Glory," "Dr. Strangelove," "2001: A Space Odyssey," "A Clockwork Orange") he seldom fails. Indeed, he has not failed yet.

Kubrick has taken the first novel of William Thackeray, and turned it into a motion picture spectacle of the grandest scale. Characteristically well-done, though in atypical fashion, "Barry Lyndon" indicates that the versatile Kubrick can be brilliant with any subject, and with any technique.

Kubrick has avoided the bravely experimental camera techniques of the highly visual "201" and "Clockwork Orange" and has (perhaps even more bravely) employed more traditional methods. But Kubrick's results are far from traditional.

The effect of Kubrick's traditional handling of this rise-and-fall tale of an 18th century Irish lad, is one of visual magnificence. His camera work places emphasis on scenery and backgrounds, rather than on unique angles, and provides the single-most artistic characteristic of "Barry Lyndon": visual imagery.

Kubrick's works are always ones of visual excellence. But in the case of "Barry Lyndon," perhaps "visual majesty" is a better term. The slow camera pullbacks from actors revealing

breathtaking Irish and English countryside backgrounds, make the characters appear superimposed upon lush works of art, and drew audible gasps from viewers at St. Louis' opening night showing.

Kubrick's control over his audience is only secondary to that over his actors. As impressive as his ability to select the perfect moment of light for outdoor scenes is his uncanny genius in drawing from his actors the performance and emotions he desires. Often shooting over 100 grueling takes of a scene, Perfectionist Kubrick brings out performances that surprise even his actors.

The major performances, by Ryan O'Neal and Marisa Berenson in the parts of young Barry and Lady Lyndon, are excellent. Yet much of the credit for this must go to Kubrick. His decision to virtually eliminate dialogue in this three-hour epic naturally made the acting more difficult; yet once achieved, truly artistic.

Indeed, "artistic" is perhaps the best overall term for "Barry Lyndon." This, however, may

well be considered fault by the general viewing public. For "Barry Lyndon" is by far more artistic than it is entertaining, at least in the conventional sense.

The first half of the film can definitely be considered entertaining, in its portrayal of the laughing, loving and fighting days of young Barry. Yet the second half marks a major change, and employs a more artistic development of the story.

It is this final hour and one half that will likely fall short in the eyes of the general public. While it is brilliantly done, it may be to draw out an lacking in action to entertain the casual moviegoer.

For the Kubrick fan, however, this is not the case. For that viewer, "Barry Lyndon" is an experience which is both entertaining and awesome in terms of directorial genius.

While "genius" and "masterpiece" are terms often tossed about in a perhaps too-casual manner, they seem more accurately applied to Kubrick's works than to anyone else's. In terms of a film as an art form, "Barry Lyndon" merits both.



BARRY LYNDON: Ryan O'Neal and Marisa Berenson star in the new Stanley Kubrick film praised for its "visual majesty" [Photo courtesy Warner Brothers, Inc.]

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'Hiding Place' succeeds as religious statement

Terry Mahoney

When an attempt is made to produce a popular film that is also a religious statement, it usually fails in the latter category.

Perhaps it is because film-making is just too much of a corporate effort for an individual vision of faith to get expressed without being diluted. Perhaps it is because movies with a religious theme have so often been in biblical settings, that the makers get so caught up with costumes and language that they give too little attention to whatever message they might have conveyed.

But for whatever reason, movies with an explicitly religious message usually just don't cut it with the general audience. Go to a horror movie and you expect to get scared. Go to a dirty movie and you expect to get aroused. Go to a religious movie and you expect to get a turkey.

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coming and going) not take it off until my God tells me to take it off. The God of Isaac and Abraham and my God too."

The way O'Connell sees it, if everybody wears a star, then the Nazis won't be able to persecute anybody. His daughters have a bit more practical plan for resistance. It occurs to them when a Jewish friend brings a baby to the house, begging that they find some way of slipping him out of the country. They do.

Convinced that fleeing Jews have been led to their house by Divine Providence, Harris and Clift are soon busy at hiding them until they have a better opportunity at escape. It is not a job that they enjoy. "Truthfully," says Harris, "I'd like to do anything else, to close the door and never open it again until this terrible time is passed."

After months of work in what she calls "God's Underground," Harris opens the door once too often and in walk the Gestapo. Here begin the events that take up the better portion of the two and one half hour film.

Related through a series of anecdotes, the life of the two sisters as prisoners is given. Harris remains steadfast in her philosophy of life which the inevitably simplifying translation into film reduces to something like the "mosquito bite theory." Stated simply, that theory is this: everything has its good points, just like mosquito bites (they're awfully fun to scratch). In one scene she thanks God for having made lice.

Clift is not so steadfast in her faith. After the two of them are befriended by a cynical prisoner, played convincingly by Eileen Heckart, all three are set to hard labor and Clift begins to hate.

The story of how she regains her attitude of selfless love is at the heart of the film.

It provides a basis for a good, if overpriced, movie.

Corrie ten Boom herself makes a brief appearance in an epilogue to the film. She tells that she still believes, as her sister told her, that "No pit is so deep that He is not deeper still."



ARTHUR MILLER'S "MEMORY": The Loretto-Hilton Repertory Company's production of Miller's "A Memory of Two Mondays" will run through Feb. 28. The cast includes [from left to right] Will Love, Margaret Wynn, Brendan Burke, Arthur A. Rosenberg and Robert Darnell. [Photo courtesy Loretto-Hilton Repertory Company]

Repertory's 'Memory of Two Mondays' a mild success, 'Brandy Station' a failure

Mark Henderson

If nothing else, the production now running at the Loretto-Hilton Repertory Theatre proves that Arthur Miller is a better playwright than Davey Marlin-Jones.

The present production is two one-act plays: Miller's "A Memory of Two Mondays," and the world premiere of Marlin-Jones' "Brandy Station."

The first play is certainly the better of the two, an autobiographical sketch of Miller's days working in an auto parts warehouse. The action takes place on two separate Mondays, with each character adapting over the time period to the constant monotony and aging.

Stand-outs in the cast consist of Robert Spencer as Bert and Robert Darnell as Jim.

Spencer's Bert is an effervescent young lad trying to earn enough money to go to college. Bert makes friends quickly at the warehouse, and in the end, begins to admire those that stay to work there. He also realizes at his departure that, because he is the one who is leaving, he will not be missed.

Spencer is good as Bert, the autobiographical character of the playwright.

Spencer's desire for knowledge comes off well, but an attempt at mime is less successful as he cleans the warehouse windows.

Darnell's Jim is a spritely old man of 70, sufficiently bent over. Darnell adds comic relief to the play with a brilliantly-paced walk and a twinkle in his

eye towards women. He is everyone's "uncle" and best friend.

Bill Nunnery is also excellent in a short cameo as a mechanic, but is written away with insufficient reasoning. Nunnery's mechanic is worth the price of admission alone.

The rest of the cast pale behind these three. Arthur A. Rosenberg is slightly amusing in the first section as a wife hater and a girl chaser, but fails to convincingly evolve a sense of guilt at his wife's death. This guilt is essential to the character of Gus, who turns to drink which later causes his demise.

Both Margaret Winn and Kathryn Chilson, the only women in the cast, fail to develop separate characters, making it hard to distinguish between them.

The only other person worth mentioning is Wil Love, who plays the pivotal role of the Irish romantic, Kenneth. Love's character is basically sound, but uses such a heavy accent that articulation becomes a problem.

The great metamorphosis within Kenneth points to an important theme in the play. Kenneth decides in the second half to give up reciting or discussing poetry.

"There's too much to do in this country for that stuff," he says although degrading to man, factory work is more important to the American way of life than the arts.

Davey Marlin-Jones' direction of the Miller play lacks focus. Many of the sub-themes come out clearly enough in the per-

formance, but one gets the impression that Marlin-Jones was not able to communicate the central idea of the script to the cast. This is a major directorial function that Marlin-Jones has failed to accomplish.

The set of "A Memory of Two Mondays" was very appropriate, complete with a rolling ladder. The Loretto-Hilton excels in set design, this one by Grady Larkins. The lights were effective, except for some isolated spotlights on Bert which could have been more intense.

The set of Marlin-Jones' play, "Brandy Station," is certainly the best part of the second production. Also designed by Larkins, the set of the play is a bare stage with a huge blow-up picture of the tragic hero in three dimensional blocks. One eye stares out at the audience, examining them.

The play's theme is a pacifist who is forced to live up to his hero image of a killer in the Civil War. Man's savage nature wins out.

While the play's climax and concept are quite clear, the process to the climax is a cluttered one indeed.

Marlin-Jones attempts to use Arthur Miller's technique to "spots of time," but the spots come too quickly to digest, bringing the audience complete chaos. Little stage action accompanies the poor script, with a loss of interest quickly being the result.

Valery Daemke, after her excellent performance in "Tom Jones," proves to be a major disappointment. In "Brandy Station" Daemke plays the wife of a Confederate officer away at war.

Daemke's pace is much too fast, gobbling her words in the beginning of the play. She fails to have enough variety in her voice, losing control of it at the climaxes. In short, Daemke's character is a bore.

"A Memory of Two Mondays," and "Brandy Station" will run at the Loretto-Hilton Repertory Theatre through Feb. 28.

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AROUND UMSL

Feb. 19 - 26

Thursday

AUDITIONS: Auditions for Six Flags Over Mid-America will be held at 1 pm in the J.C. Penney Auditorium. Registration will begin at 12:30.

BIBLE STUDY: The Bible Study Group will sponsor an Inter-Varsity Christian Fellowship at 12:30 in room 156 University Center.

GALLERY 210: Ansel Adams' photographic collections will be exhibited in room 210 Lucas Hall from 10 to 7:30.

LECTURE: A lecture on Transcendental Meditation will be given at 1:30 and again at 7:30 in room 272 University Center.

MEETING: The Bible Study Group will hold a meeting at 11:40 in room 156 University Center.

MEETING: The Student's International Meditation Society will hold a meeting at 11:40 in room 272 University Center.

PROJECT ACQUAINTANCE: The Minority Student Service Coalition will sponsor Project Acquaintance at 9 am in the J.C. Penney Auditorium.

TAX SERVICE: Beta Alpha Psi will sponsor a tax service from 9-2:30 in room 266 University Center.

Friday

WRESTLING: Washington University Tournament to be held at Washington U.

COFFEE HOUSE: APO will sponsor a coffeehouse with live music and refreshments from 8 to Midnight. UMSL students and one guest will be admitted with an I.D.

FILM: "Uptown Saturday Night" will be shown at 8 pm in room 101 Stadler Hall. Admission is \$.75 with an UMSL ID.

GALLERY 210: The photographic collection of Ansel Adams will be exhibited in room 210 Lucas Hall from 10 to 5.

Saturday

BASKETBALL: UMSL vs. St. Louis U. at 8 pm. The game will be held at UMSL.

WRESTLING: Washington University Tournament at Washington U.

CONCERT: The Boehm Quintet will give a concert at 8:30 pm in the J.C. Penney Auditorium. Tickets are \$2, \$3, and \$4.

FILM: "Uptown Saturday Night" will be shown at 8 pm in room 101 Stadler Hall. Admission is \$.75 with an UMSL ID.

MEETING: A meeting of the St. Louis Association of Wargamers will be held at 10:30 in room 222 J.C. Penney.

WORKSHOP: Community will sponsor a Figure Drawing workshop at 9 am in room 133 Business and Education Building.

Sunday

DINNER: A dinner will be held at 5 pm at the Newman House. Get acquainted time until Eucharist at 9:30. The dinner will cost \$1.00.

Monday

DINNER AND WORSHIP: The Baptist Student Union will sponsor a dinner beginning at 6 pm followed by a worship service at 7 pm. The cost of the dinner is \$.50. It will be held at the Baptist Student Union located at 8230 Natural Bridge.

FILM: "The Member of the Wedding" will be shown at 8:15 pm in the J.C. Penney Auditorium. There will be no admission charge.

GALLERY 210: The works of Printmaker Sylvia Walter, sculptor Cissy Pao and Painter Fred Nelson will be exhibited from 10-7:30 in room 210 Lucas Hall.

LIBRARY TOURS: 45 minute



tours of the UMSL Library are open to UMSL student faculty and staff at 10:30, 1:30 and 6 pm. Ask at the Reference Desk

MEETING: The Bible Study Group will hold a meeting at 11:40 in room 266 University Center.

MEETING: A meeting of the Committee Against Racism will be held in room 155 University Center from 3:30-5:00.

TAX SERVICE: Beta Alpha Psi will sponsor a tax service from 9-2:30 in room 155 University center.

Tuesday

WRESTLING: UMSL vs. Southeast Mo. at 5:30. The meet will be held at UMSL.

FILM: "Edge of the City" will be shown at 8:15 in room 101 Stadler Hall. There will be no admission charge.

GALLERY 210: The works of Printmaker Sylvia Walters,

Sculptor Cissy Pao and Painter Fred Nelson will be exhibited from 10-7:30 in room 210 Lucas Hall.

LIBRARY TOURS: 45 minute tours of the UMSL library are open to UMSL students, faculty and staff at 10:30, 1:30 and 6 pm. Ask at the reference desk.

MEETING: A meeting of the Non-Sectarian Bible Club will be held at noon in room 155 University Center.

MEETING: The Student's International Meditation Society will hold a meeting at 10:40 in room 266 University Center.

TAX SERVICE: Beta Alpha Psi will sponsor a tax service from 9-2:30 in room 266 University Center.

Wednesday

BASKETBALL: UMSL vs. SIU Edwardsville. The game will be held at Edwardsville.

EAT-N-CHAT: Hillel will

sponsor an eat-n-chat session at 11:30 in room 58 University Center.

GALLERY 210: The works of Printmaker Sylvia Walters, Sculptor Cissy Pao and Painter Fred Nelson will be exhibited from 10-7:30 in room 210 Lucas Hall.

LIBRARY TOURS: 45 minute tours of the UMSL Library are open to UMSL student, faculty and staff at 10:30 and 1:30. Ask at the reference desk.

MEETING: A meeting of the Christian Science Organization will be held at 7:45 am in room 272 University Center.

MEETING: A meeting of the Christian Science Organization will be held at 7:45 am in room 272 University Center.

MEETING: A meeting of the contributors, editors, and helpers of the new UMSL Women's Literary magazine Solana will be held in room 75 J.C. Penney.

SYMPOSIUM: The Chiluk-ki Grotto Club will sponsor a symposium on "Meramec Dam" at 10:40 am in the J.C. Penney Auditorium.

TAX SERVICE: Beta Alpha Psi will sponsor a tax service from 9-2:30 in room 155 University Center.

Thursday

BIBLE STUDY: The Bible Study Group will sponsor an Inter-Varsity Christian Fellowship at 12:30 in room 156 University Center.

GALLERY 210: The works of Printmaker Sylvia Walters, Sculptor Cissy Pao and Painter Fred Nelson will be exhibited from 10-7:30 in room 210 Lucas Hall.

MEETING: The Bible Study Group will hold a meeting at 11:40 in room 156 U. Center.

MEETING: The Student's International Meditation Society will hold a meeting in room 272 University Center at 11:40.

MEETING: The Feminist Alliance Group will hold a meeting at 3 pm in 121 J.C. Penney.

TAX SERVICE: Beta Alpha Psi will sponsor a tax service from 9-2:30 in room 266 University Center.

UMSL ODDITIES

While half of St. Louis is hiding in fear... of the missing "Arnold Frogman"... and the other half is out, actually searching for him... only one man seems to have a decent theory as to his whereabouts?



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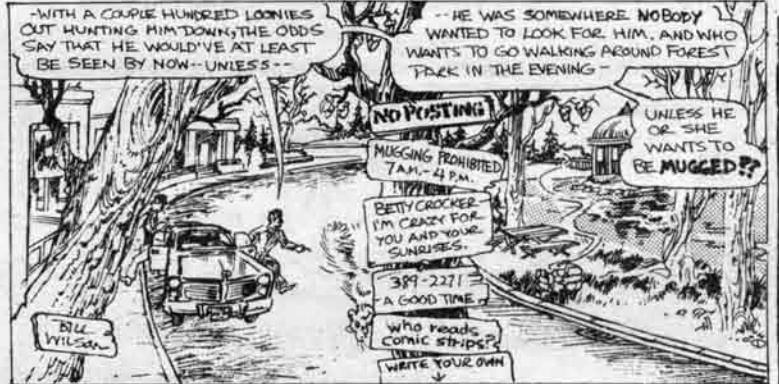
I SAW IT ALL!! THIS MUGGER ATTACKED A SWEET OLD LADY AND SAID "GIMME YOUR MONEY, YOU @F@ CRIME, OR AN'LL BASH YOUR SKULL!" WHEN THIS BIG GREEN THING CAME ROARING UP, AND ATE THE MUGGER!! NO KIDDIN'?

OH! I CAN SEE IT ALL NON-RENOVATED THE "CHARLES BRONSON - DEATH WISH" OF ST. LOUIS - WIPING OUT CRIME SINGLE HANDED!! I'LL BE FORGIVEN, AND HE'LL BE POPULAR AGAIN!!

...AND AFTER HE FINISHED WITH THE MUGGER, HE ATE THE SWEET OLD LADY!! IT WAS JUST A THOUGHT?

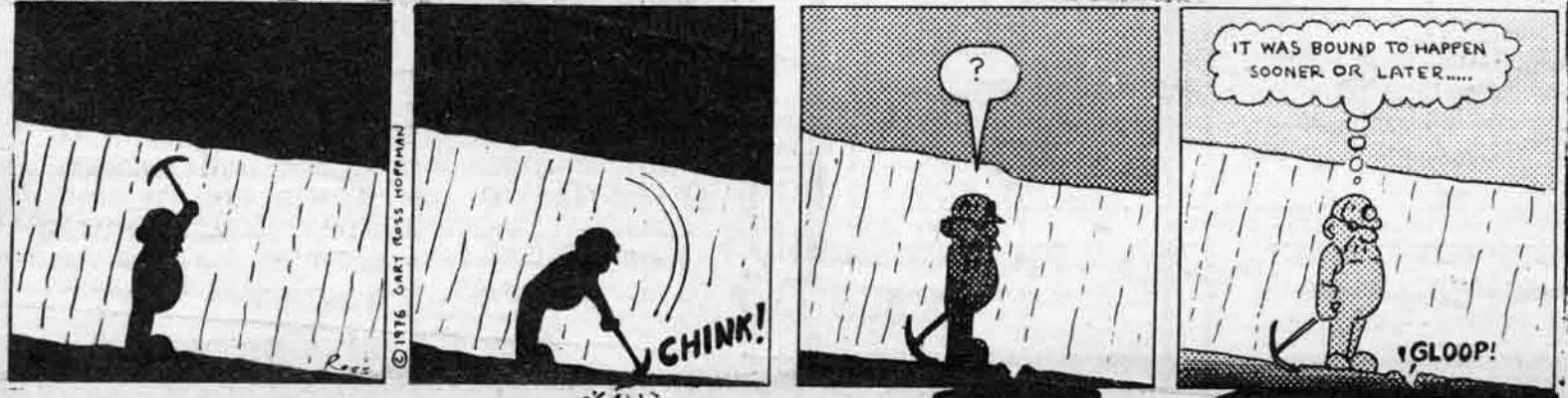
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'Spectrum': thin and fuzzy

Gregory Marshall

The first time this reviewer heard Tommy Bolin was on Billy Cobham's first album, "Spectrum". Cobham at the time was still a member of The Mahavishnu Orchestra and the release of "Spectrum" was prior to the release of all the bak press about Cobham's relationship with Mahavishnu John.

Many people had not heard of Tommy Bolin at the time. Some people believed the name of Tommy Bolin to be a pseudonym for John McLaughlin (since "Spectrum" was released on Atlantic and Mahavishnu was under contract with Columbia); such was Bolin's playing.

So it was with mixed expectations that this reviewer heard Bolin's first solo LP; "Teaser". My reactions to it were also mixed.

Prior to the album's release, it was learned that the album would include three other outstanding musicians; the aforementioned Jan Hammer, former keyboardist with Mahavishnu, Michael Walden, Cobham's replacement with Mahavishnu, and Davis Sanborn, itinerate session saxophonist. Hammer and Sanborn appear on two of the nine tracks, with Walden on one. Even on those pieces where they do perform, their presence is hardly noticeable.

Herbie Hancock once said that music was an entity — that it really didn't have anything to do with the personalities that were making it. Whereas this may be true, you'd think that musicians of the quality of Bolin, Sanborn, Walden, and Hammer would have been able to give the music of "Teaser" personality of its own. You'd think so. That's the

real tease.

Some of the songs, "Dreamer," "Savannah Woman," and "People", are actually pleasant, and on those pieces, Bolin sings quite well. The two instrumentals don't have much personality, just repeated riffs, and Jan Hammer's synthesizer is improperly mixed in on "Marching Powder;" that it can hardly be heard.

On the other songs, the heavy arrangements wear Bolin's voice much too thin, and when the music ceases to sound interesting, the listener is forced to listen to the lyrics, which are consistently trite.

Bolin's exciting guitar playing is for the most part limited to integrating ugly fuzzed-out chords into the rhythm with the only noteworthy exception being his clearly articulated closing solo on "Savannah Woman."

Horizon returns big band jazz

Gregory Marshall

The first five releases from Horizon, a jazz series recently started by A&M Records, show an amazing variety from one disc to the next. The series would be ideal for people who would like to get into jazz but don't know where to begin. All jazz doesn't sound the same and Horizon proves it.

mixture of progressive jazz, rock, and Eastern classicism is one of the most intriguing sounds in contemporary music thanks to a handful of creative musicians whose experiences explain the appealing blend.

Richard Beirach on keyboards, Badal Roy on tabla, and John Abercrombie on guitars, as well as others, contribute mightily to the album. Liebman plays flute, tenor and soprano saxophones, proving himself to be one of the latter instrument's most unique stylists.

"Horizon 1-Suite For Pops" Thad Jones/Mel Lewis In his tribute to Louis Armstrong, the Jones-Lewis big band bash their way through some good-natured swing, a delicate ballad, a rack-tinted waltz, and some New Orleansesque post-funeral dixieland celebration music. Drummer Mel Lewis and alternating bassists Richard Davis, George Mraz, and Steve Gilmore provide the rhythmic foundation for highlighted solos Thad Jones (flugelhorn), Ronald Hanna (electric piano), Jerry Dodgion (soprano sax), Dee Dee Bridgewater (wordless vocal), and others.

"Horizon 2-Sweet Hands" Dave Liebman Liebman's electronic-acoustic

"Horizon 3 1975: The Duets" Brubeck and Desmond Dave Brubeck's piano in duet with the gentle alto sax of Paul Desmond in an album which seems to be the best recorded proof of the special musical communication that exists between these two. Consistently mellow and reserved, this music is easy listening while being several creative dimensions above easy listening music.

"Horizon 4-Awakening" Sonny Fortune Stints with McCoy Tyner and Miles Davis Who replaces Liebman, proved Sonny Fortune to be an extremely powerful saxo-

phonist while simultaneously possessing a strong lyrical sense on alto, soprano, and flute. This almost all-acoustic set (Kenny Barron's Fender Rhodes being the only exception) is in direct contrast to Miles's electronic puzzles.

Acousticism aside, the music really doesn't sound like McCoy either. Fortune is more straight ahead, playing within the realms of progressive mainstream with inspired professionalism. Reggie Workman's bass solo on "Nommo" is alone worth the price of the album.

"Horizon 5-Jim Hall Live!" Jim Hall with Don Thompson on bass and Terry Clarke on drums, writes that "The concept of guitar with bass and drums accompaniment ceased to be and was replaced by an almost chamber group quality." This statement is validated by the five selections contained herein which are all well-known classics of this century.

Hall's playing can be fresh and exciting, Bird's "Scrapple From The Apple", witty, Kern's "The Way You Look Tonight", introspective and melancholy Monk's "Round Midnight"; it is always elegant.

RECORDS

With this issue the Current begins a new Feature, an entire page of reviews concerning a single subject or medium. This week its focus is on records.



'Kinks' go back to school

Tom Biedenstein

All of us, at sometime in our lives, remember back to our school days when we were younger and our lives were less complicated. We all store these precious moments of our past somewhere in the back of our minds.

Well Ray Davies, writer, singer and mastermind of the Kinks also had these feelings. In the Kinks newest album and show, "Schoolboys in Disgrace," Davies releases these feelings as he looks at the boyhood of the notorious Mr. Flash, the character who has followed the Kinks throughout their Preservation opus.

Their opening number was the slow-moving, nostalgic "School-days" with its touching lyric "I'd go back if I could only find a way."

To pick up the pace comes the quick-moving, nostalgic "School-days" with its touching lyric fierce name-calling and Bozo the Clown type dude craze and gets the attention of all the girls, which in turn earns him respect from the guys.

When the Kinks brought their "Schoolboys" show to the Ambassador Theatre in mid-December of last year this reviewer was lucky enough to be present. After getting through material from their "Soap Opera" album and some old favorites with everyone dressed in gray school uniforms.

"Education," the next song, traces the need of an education back to the caveman. This song is a little too long and becomes tiring around the end.

These first three songs set up the scene for the encounter which begins with "The First

Time We Fall In Love" as Flash has his first love affair. The lyrics brilliantly paint that sweet and emotional first love everyone experiences.

"I'm In Disgrace" tells the result of Flash's first love: a girl with a protruding belly and our hero is in "Disgrace." Ray's brother Dave Davies' lead guitar makes this song a real rocker with the strong guitar chords.

Flash now must go to confess his sins and plea for forgiveness from the "Headmaster." "Headmaster" starts as a simple melody, but with the addition of some more strong guitar chords from Dave Davies, it becomes a violent encounter.

As the Kinks continue into the next song "The Hard Way," the "Headmaster" an ugly, crouching figure comes onto the stage to personally spank Flash and kick him out of school.

"The Hard Way" with its repeated guitar chords and shouting vocals goes into "The Last Assembly." After an introduction from a soap opera organ, Davies' vocals become extremely emotional and maintain this emotion into the next number "No More Looking Back."

The show ends with a finale, merely a reprise of "Education."

The real importance of this album is that, after years and years, the Kinks have hit the peak of their careers with "Soap Opera" and "Schoolboys in Disgrace." "Schoolboys" takes a common experience in everyone's life and gives it the flair and emotion no one but the master showman Ray Davies could.

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Court misuse on upswing, measures taken

Paul Koenig

A crackdown on the illegal use of UMSL's handball/raquetball courts will become effective Monday, February 23, according to Jim Velten, Director of Intramurals. ID's and signatures presented at court changeover times will be checked against the original sign-up sheet posted in the Multi-Purpose Building.

Due to an upswing in the misuse of court facilities, a subcommittee of the Athletic Committee was to look into the

current problem of numerous unlawful, repeated exploitings of the two UMSL hardcourts.

Students and staff members are allowed to sign out a court once a week, although they may play twice during that time period. Each member of a two-some may sign up him- herself and their partner during the week; thus the rule permitting 2 playing periods. However, many individuals take the ruling to be self-exclusive.

Mrs. Nancy Knarr, chairperson of the subcommittee

on facilities and a member of the Chancellor's Athletic committee, commented on the seriousness of the problem. "There are several students as well as many faculty/staff members who aren't showing any courtesy toward others. In recent weeks, it has been necessary to turn away 35 to 40 reservations because of filled courts. These people would get to play if we could cut down on the recurrent violators."

The violations have become more frequent due to the rel-

atively easy process of securing a court and "beating" the Monday morning sing-up system. It is possible for a student or group of students to monopolize the telephone lines and give imaginary names along with phoney ID numbers. It is believed that some are playing as much as three times a day, according to Knarr.

Besides the phoney sign-ups, there is the option of reserving a court in person. Neither method involves the direct presentation of IDs. The proposed solution will hopefully do much to abate the inadequacies of the existing system.

The subcommittee's proposal to the predicament could work. Basically, the procedure is the same with sign-ups commencing at 8 am Monday morning. How-

ever, prior to every scheduled 45 minute session, those playing will be required to present a valid UMSL ID as well as affix their signature to a "court paper" in the presence of one of the equipment room assistants.

These papers will be turned in to the Facilities Committee who will take their findings directly to the Athletic Committee. Any recurrent violators found repeatedly on the list will be formally communicated with. If those concerned do not heed the warning, they become subject to suspension from the use of all campus facilities—either for a set period or for the remainder of the year.

Mrs. Knarr suggested that the committee was not on a man-hunt for trespassers; rather, her committee was working to open up more court times for others.

SPORTS

Rivermen roll in Valentines Day feast

Dave Bridwell

Question. What do Al Capone and Bobby Bone have in common? They both played key parts in their St. Louis Valentine's Day massacre.

One difference was that Bone's was legal whereas Al's was not. Some though would consider Bone's actions illegal the way he and his teammates killed their opponents from the University Illinois-Chicago Circle.

The Chikas from ICC defeated the Rivermen earlier in the season up in the W.andy City, 76-71. The game last Saturday became a chance for sweet revenge for that loss.

The Rivermen didn't let this chance of victory through their fingers as they murdered the Chikas, 108-76.

The Chikas obituary was being written from the opening tip-off. The Rivermen won the tip, went down for two and never trailed.

The game was a long one with lots of scoring, lots of fouls and lots of turnovers. A total of 53 fouls were collected by both teams during the game. A whopping 48 turnovers were committed through combined efforts of both the Rivermen and the Chikas.

Scoring honors went to the 5'11" guard from Collinsville, Bobby Bone. With his 39 total points he was only 5 points away

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PAY ATTENTION CHIKAS: The Chicago Circle coach urges his players to stop Bobby Bone before he buried their hopes for victory. They didn't and he did as the Rivermen coasted to an easy victory. [Photo by Jim Shanahan.]

Cagers boost record, sweep two in Macomb

Jim Shanahan

The Riverwomen swept a two game series at Macomb Illinois defeating Indiana State 63-46 Friday, Feb. 13 and Michigan State 80-75 Saturday, Feb. 14. Western Illinois hosted the two day series of games involving cage teams from the four schools. UMSL's record now stands at 9-4.

Carmen Forest took scoring honors against Indiana State with 22 points followed by Terry Becker with 16. The two reversed positions the following night when Becker tossed in 35 and Forest contributed 25 points to the cause.

Coach Carol Migneron was elated over the two weekend victories. "The only information I had on them before the game was a brochure sent out by Indiana State," said Migneron. "They were 6-2 at the time and their two losses were to nation-

ally ranked teams.

"I talked to the coach of Illinois after we played them. She told me both teams were very good."

In spite of their success against such top rated teams the Riverwomen won't be making the trip to the state tournament. All four of their losses came in state qualifying games.

"Our first game of the season was at Northwest Missouri," said Migneron. "We were tired after the seven hour drive and they had already played ten games before that."

Northwest Missouri and Central Missouri, who defeated UMSL in its second game of the year, are two of the top teams in the state. The Riverwomen played Southwest Missouri at Springfield without Forest and lost.

"Anyone who has seen (Forest) play would see what a

[continued on page 15]

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YOU DESERVE A BREAK TODAY: Bill Wilson looks ready for a break after taking the first for the Rivermen in the 50 yard style. [Photo by Andy Chandler]

Tankers rebound, drown SLU

After a disappointing 57-56 loss to Westminster College on Feb. 6, the UMSL swimming squad rebounded to a 60-53 win over cross-town rival St. Louis University.

"I'm very enthused over the victory," commented coach Monte Strub. "Its what should have, with a little luck, happened long ago. Almost all of

our meets have been lost by the narrowest of margins.

"The competition showed the steady improvement of the team, especially in the freestyle sprints," Strub continued, referring to the one-two finish in the 50 yard freestyle by freshmen Bill Wilson and Ted Silverberg, respectively. Other first place finishes for the Rivermen were

Tim Moore in the 200 freestyle and Vince Burke in the 200 breaststroke.

Another school record was broken in the 200 backstroke as Wilson reduced the existing mark of 2:28.5 to a 2:26.3.

The meet proved to be a close battle from the start as the Billikens failed to enter a medley relay, which UMSL had counted on winning and had placed key swimmers in. This enabled SLU to enter their strongest swimmers in individual events, and the Billikens moved from trailing 25-9 at the end of four events to a brief lead, 46-42, at the end of nine. With the score tied 53-53 at the end of diving, the Rivermen took the meet with a strong 400 yard freestyle relay.

The aquamen hoped to repeat or better their performances in the St. Louis Area Collegiate Athletic Association meet, in which the Rivermen competed with St. Louis University and Washington University. Several potential SLACAA record-breaking performances on the part of UMSL swimmers were hoped for. The meet was held yesterday in home waters in the Multi-Purpose Building. Results were not known at press time.

Cagers boost record

[continued from page 14]

difference she makes," said Mignerone.

UMSL suffered its final defeat at the hands of UMC, losing by

2 points in Columbia. The two teams met again the following week at the Multi-Purpose Building and the Riverwomen came out on top by two in spite

of the absence of Forest. Unfortunately, the first game was the qualifying game for the state tournament and the second wasn't.

Part of the problems were due to the schedule of the Riverwomen. "Most teams play 20 to 25 games while we play only

14," said Mignerone. "Our first game was Jan. 12, while most teams started in early December."

Although Mignerone hopes to increase the number of games next year, she won't be working on the schedule until after the current season is over. She has

already head offers to schedule games from both Indiana State and Michigan State but will have to check the budget before making a decision.

UMSL closed out its season in a game against Eastern Illinois University at Eastern on Wednesday Feb. 17. The results of the game were unavailable for this issue.

Tennis meeting to be held

UMSL tennis coach Gene Williams will hold a men's tennis meeting on Feb. 24 at 3 pm in the Athletic Department Conference Room (room 234). Anyone interested in playing tennis

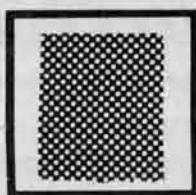
for the Rivermen this season should plan on attending. If a person is interested they should

be carrying at least 12 semester hours in order to be eligible.

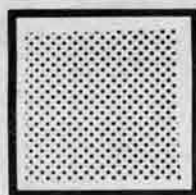
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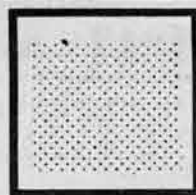
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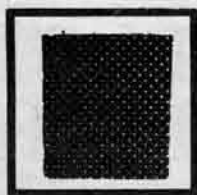
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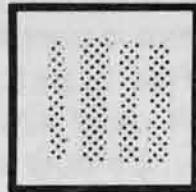
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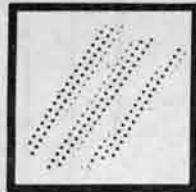
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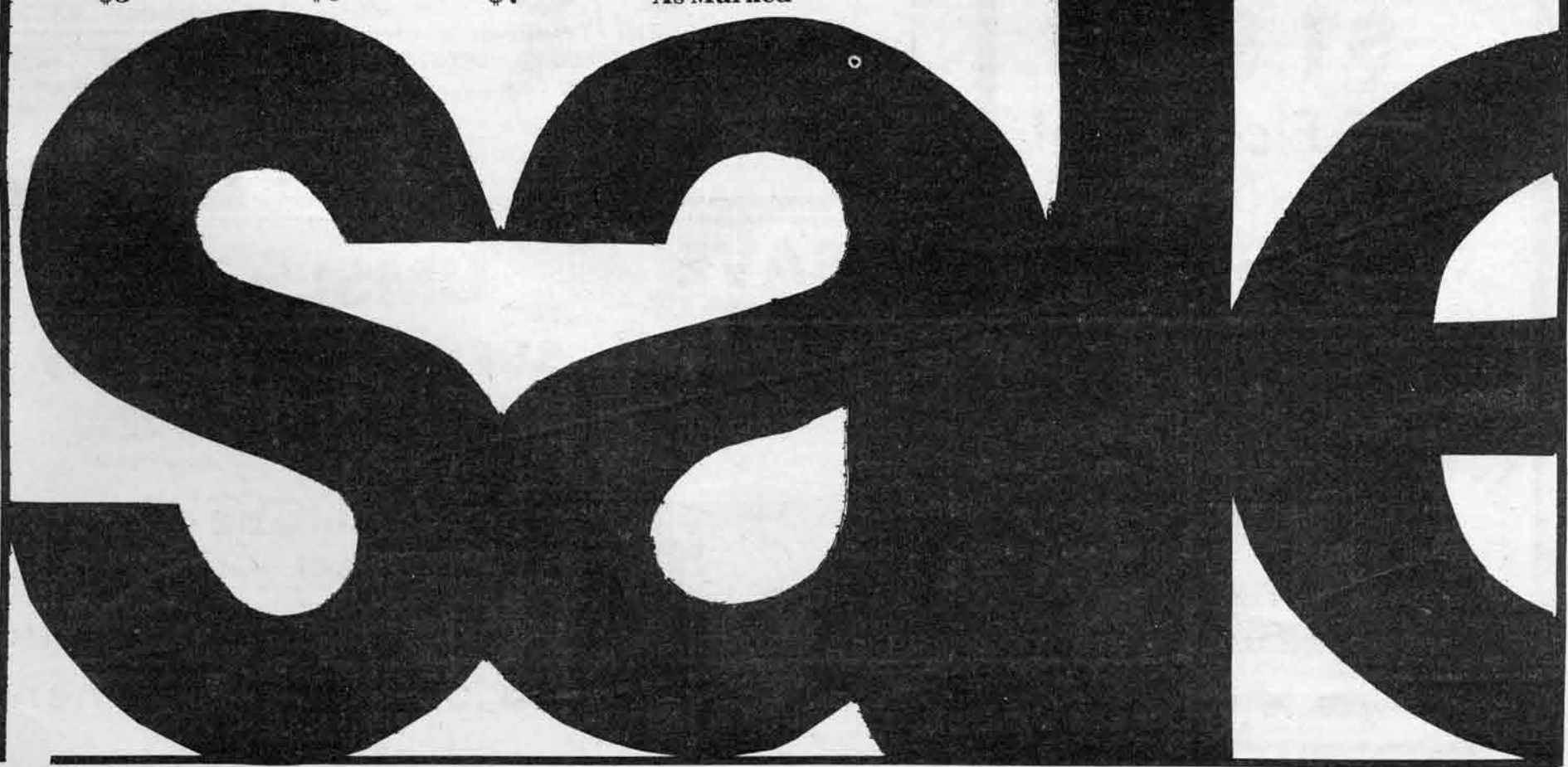


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Bone leads Rivermen in massacre of Chicago Circle

[continued from page 14]
 from tying his own record for most points scored in a single game of 44. Rolandis Nash, the ever improving forward of the Rivermen chipped in with a mere 20 points, second best for the Rivermen.

To round out the scoring, Hubert Hooseman had 14 points and sub Lamont Shannon came through with 12 more. "I was really impressed the way Lamont played coming off the bench," said Chuck Smith, coach of the Rivermen.

Throughout the contest the thought rolling over in everyone's mind was; How did we lose to these guys before? "That when Warren got kicked off the team and everyone was still shook up," explained Hooseman.

"It's good that we beat those jerks this time," said Jim

(Goose) Goessling, showing he hadn't any love for the Chikas even on St. Valentine's Day.

The Rivermen led at the half 53-30 making the second half a half of just going through the motions of playing basketball. A relaxed atmosphere prevailed on the bench of the Rivermen during the latter part of the game.

When the final buzzer rang out and several fans woke up because of the noise, (they had fallen asleep due to boredom), the Rivermen walked off the hardwood with a 32 point advantage over the lowly Chikas.

Last night the Rivermen traveled to Eastern Ill. for a crucial contest. The results of the game were not available for this issue.

The Rivermen now hold a 13-8 record with hopes of making it good enough to go to post-season activity.



THIS IS HOW IT'S DONE: Guard Lamont Shannon drops in a free throw for one of his 12 points in UMSL's Valentine Day victory. [Photo by Jim Shanahan]

Rivermen prepare for Billikens

Dave Bridwell

It's been termed "the" game, a chance for revenge and the Army-Navy game of the Gateway City. It doesn't matter what adjective is put in front of it, the UMSL-St. Louis U. game is one that generates a tremendous amount of excitement between the cross-town schools.

In the four times the two teams have clashed St. Louis has come out the victor every time, including this year at the Arena where the billikens won 87-67.

Advantage has to go to St.

Louis U. for many reasons. One is that St. Louis U. is a Division I school which has a lot more money to work with in order to recruit better players. Two, St. Louis has much taller players which means more rebounds, which means more points, which means more victories.

Presently St. Louis U.'s record is 11-11 while UMSL's stands at 13-8. The rivalry is there because, according to Rivermen coach Chuck Smith, "St. Louis U. is the old established school while we're the new kids trying to knock them off."

UMSL will probably employ a new defense starting the St. Louis U. game but other than that they'll do everything as they have done in the past.

The "speed" lineup will take the floor against the Bills. The speed lineup consists of Bobby Bone and Grayling Tobias at guard, Rolandis Nash and Hubert Hooseman at forwards and Jim Goessling at center.

The Rivermen will be looking for their first victory against the Bills in the match which starts a 8 pm here at the UMSL Multi-Purpose Building.

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