

Highlights Friday

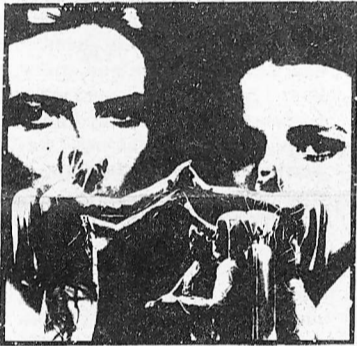
"HOT TUNES FROM A GRADUATE"

Nicos Lyras is back. A little jazz and a little rock put together with Nicos is sure to be grand. Come take advantage of this offer at 9 o'clock in the Pub.

Saturday

For those who anticipate the social event of the season and do not have a current issue of the blue book or the social register, take heed. The Panhellenic formal will take place without fail Saturday evening, the nineteenth of January, in the year of our Lord nineteen hundred and eighty. The location is the scenic East End Ballroom, strategically secluded on Madison Avenue, behind Trader Dick's, or the Midwest Farms Dairy, whichever landmark you prefer. Tickets may be purchased during the meal hours in the dining hall for the sum of \$7.00, which includes the cost of unlimited set-ups. The entertainment will be provided by noted orchestra, "Love and Hate." Master of Ceremonies is John Turpin, who has agreed to dance with dateless coeds under the following conditions: ten cents a dance, will only dance with girls.

Tuesday



"OUR HERO, DAVID BOWIE"

The Man Who Fell To Earth is the featured film this week. "David Bowie (rock star) masterfully plays a frail and exotic ingenue (go look that up) exposed to and finally overcome by modern technology (let's hear it for *Dilemma*), American capitalism and his earthly love.

Based on the novel by Walter Tevis, *The Man Who Fell To Earth* is a touching and visually stunning masterpiece. Directed by Nicolas Roeg; Screenplay by Paul Mayersberg. With David Bowie, Buck Henry, Rip Torn, and Candy Clark. Color, 1976, Rated R; 50¢ in FJ-B.

Wednesday

"ON THE FUNKY SIDE"

Jazz with Cedar Walton and the Cedar Walton Quartet. Including Bob Berg, tenor sax, Tony Duman, bass; and Billy Higgins, drums. In the Pub at 8 o'clock. See page 3 for more info.

Friday

"UNCOMMON HOUSE PERSPECTIVE"

At 9 o'clock in the Pub come join student stars Ray Methvin, Leslie Phillips, Jeff Glezer, and every prospective student in the near vicinity. In previous years this has been the biggest party going, so come keep tradition alive. If you want to get on stage yourself, contact either Jeff Glezer or Pat Gladney by Wednesday (in other words - no last minute beer enthusiasts, please).

The Sou'wester

Southwestern At Memphis

Volume 65, No. 12

Memphis, Tennessee 38112

January 17, 1980

Students welcome Trustees Special Board schedule emphasizes interaction

The entire Southwestern community will experience an unique opportunity to come together today as the Board of Trustees holds a special set of discussions with students, faculty, and alumni.

The Trustees voted at their October meeting to adopt this open

schedule in order to improve their lines of communication with the campus.

However, the discussions will also serve to demonstrate whether students are interested in college governance when issues are not charged with emotion as they were last spring and this fall. At that

time students demanded that the Board listen to their complaints.

By agreeing to meet us, the Board has provided us with not only the chance, but the responsibility to attend today's events. A poor student turnout this afternoon would most likely undermine requests for greater access to the

Board in the future. The question has become not whether the Board will listen, but whether students will talk.

The Board agenda for Thursday, January 17, 1980 is as follows:

10:00 A.M. Trustees meet student hosts in East Lounge, Student Center.

10:30-noon (approx.) Trustees visit classes with student hosts.

11:30-1:00 (approx.) Lunch with students. Trustees will go through the cafeteria line with their student hosts.

1:30-3:00 Small group discussions with Trustees (Groups and locations listed below)

4:45-5:30 Reception with students in East Lounge, Student Center.

7:00 Cocktail Reception with faculty in East Lounge, Student Center.

8:00 Dinner with faculty in Catherine Burrow Refectory.

Small group discussions with trustees 1:30 - 3:00 P.M.

GROUP I: Faculty Lounge, Burrow Library; Anne Wilson, Jessie Falls, Jere Nash, P.K. Seidman, Norfleet Turner.

GROUP II: Room 200 S. DeWitt Clough Hall; Judith
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Issues surface in election, forum

Bryn Wood was elected Student Representative to the Board of Trustees in Monday's special election, filling the position vacated by Graves Hearnberger before the January meeting of the Board.

Bryn said she is especially interested in the Board committee meetings since they will be open, and is hoping for student involvement.

"I'm looking forward to meeting the Board members, and seeing how the Board works from the inside," she said.

Bryn was elected following a SGA candidate forum on Sunday. The forum was the first of its kind to be held by the SGA recently. The candidates were David Eades, Sally Barge, Albert Early, Don Linke, Cheryl Golden, Bryn Wood, and Gregor Turk.

The candidates began by giving short speeches about themselves and why they were running for the office.

The group of sixty students present then asked questions concerning tenure, communication between the Board and students, general feelings toward the Board and other current concerns.

Candidate's suggestions for furthering contact between Board members and students included holding a retreat with Trustees and campus leaders, adopting this Thursday's schedule for every Board meeting, and opening to students Board committees that deal with student problems.

Candidates also mentioned the tendency for trustees and students to view each other as blocks instead of individuals.

"When the Board feels under

fire, it sees students as a mass, sometimes they tend to hear only one voice - radical," said David Eades. "They feel defensive for the good of the college."

Other topics mentioned were the communications gap, the rift between the faculty and administration, the ideas of cooperation and community, and as Sally Barge said, "not where we are going, but how we are going to get there."

Student Representative to the Board, Merrill Wise ended the discussion by observing that "educators have been arguing these points for years, so we don't need to feel like we should have all the answers."

After the forum, students expressed enthusiasm for the idea of holding more such candidate discussions before elections.

Harlan Ellison, 'pain', to lead Dilemma '80

By Steve Kidwell

During the weekend of March 13-16, Southwestern will be blessed-or cursed, depending on your point of view-with the omnipresence known as Harlan Ellison, one of the most controversial, gifted, prolific writers of fiction in America. His stories and screenplays hit home with a gut-level intensity rarely paralleled in fantasy fiction. Harlan Ellison is also an arrogant pain-in-the-ass, an image he strives constantly to maintain. He is sure to delight some, disturb all, and offend many, but Southwestern won't easily ignore his presence or forget his visit.

On to the not-so-basic biographical sketch. Ellison was born and raised in Ohio, and at 13 ran away to join a carnival. His escape attempt failed, and he was forcibly returned home to finish school. He eventually graduated from high school in Cleveland, and it was during this period that Ellison discovered science fiction, the genre to which others frequently, and inaccurately, believe his work is limited. He entered Ohio State in 1954 and 18 months later was asked to leave. A creative writing instructor had informed Ellison that he possessed no talent, to which Ellison tactfully replied by suggesting that the instructor perform a familiar biological impossibility. After receiving his B.O.O.T. from Ohio State, Ellison starred in anonymity until 1962, when his paperback collection entitled *Gentleman Junkie* received critical acclaim. He has been very successful since then, and has become the leading creative force in fantasy fiction today.

Ellison is as indefatigable as

he is indomitable; the chair that sits at his desk is specially chosen so as to enable him to type for 15 hours straight. And he writes everything; his output to date includes approximately 900 stories and magazine articles, 32 books, 24 teleplays, and a dozen films. His current projects include the completion of a new book, *Shatterday* (scheduled for release later this year) and the screenplay for a movie based on Isaac Asimov's *I, Robot*. This movie is Ellison's most ambitious project to date, with a screenplay running over 200 pages and an expected budget of around thirty million dollars.

In addition to his abilities as a writer, Ellison is an acclaimed editor. His collection entitled *Dangerous Visions* is recognized as one of the monumental achievements of science fiction, and has placed Ellison in the vanguard of the "New Wave" movement in science fiction. But Ellison is not strictly a writer of science fiction, in the mold of Asimov or Clarke: nothing could be further from his style. Technological progress is part of modern society, and it is the society that is Ellison's major concern. His stories are intended to shock; to hit hard where it hurts most and to stagger the reader to the point that he or she comes up thinking.

Because he deals with the myriad facets of contemporary society and the effects of man's creations on man, Ellison's range of subjects is almost limitless. He covers everything from religion to death to *Love Ain't Nothing But Sex Misspelled*, the title of one of his anthologies. His insights span

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Harlan Ellison, acclaimed lecturer and eminent author, will highlight *Dilemma '80* in March.



THE SOU'WESTER

The Sou'wester is a weekly student publication at Southwestern At Memphis. All non-bylined editorials reflect the opinion of the staff. Letters to the editor are welcome, but all letters must be signed.

- EDITORS Mark Hurley, Christe Ray
- LAYOUT Connie Thompson
- TYPISTS Alison Egger, David James, Judy Booth
- ADVERTISING Vanessa Dawne Robertson
- PHOTOGRAPHY John Peebles
- CIRCULATION David James
- CARTOONIST Todd Sharp
- SPORTS Dawn McGriff, Connie Thompson
- CONTRIBUTORS Dabney Gillespie, Marlee Mitchell, Pack Matthews, Steve Kidwell, Laurie Hurt, Elizabeth "Scoop" Daugherty, Jill Johnson, David Eades

SGA student assembly to be reinstated Wednesday

The SGA will be reviving the "student assembly" beginning next Wednesday, January 23. The format of these assemblies will be highly flexible and open to selected topics or announcements from week to week. Dean Scarborough will open the initial assembly in 200 Clough at break (10:10 A.M.). It is hoped that the assembly will give various campus groups and individuals the opportunity to

announce upcoming events for the purpose of eliciting participation or enlisting help. Town students should be particularly involved, to express grievances or voice opinions about campus life.

If any group or person has ideas as to the use of further assemblies, please contact Marlee Mitchell or bring your ideas to the first gathering.

Box 724.....

Dear Editors,

I'm just sitting here in my room. It's Sunday night and I'm getting some studies in cause I'm behind. But I have just had a real

interesting series of thoughts and I've just got to try and share this with some others. I invite discussion on the matter. I hope

Calendar of Events

JANUARY

- 2-31 Art Exhibit - Japanese Prints from the Clough Collection, 9 a.m. to 5 p.m., Monday through Friday, Clough-Hanson Gallery, free.
- 8 Sierra Club Meeting - 7:30 p.m., Frazier Jelke-A, Science Center

FEBRUARY

- 1-29 Art Exhibit - Japanese Prints from the Clough Collection, 9 a.m. to 5 p.m., Monday through Friday, Clough-Hanson Gallery, free.
- 5 Peter Jay, M. L. Seidman Town Hall Lecturer, Clough Hall, 8 p.m., free.
- 9 Basketball Game, Southwestern vs. Rose-Hulman, 7:30 p.m., Mallory Gym.
- 14 Southwestern Opera Quartet, 8 p.m., Hardie Auditorium
- 16 Basketball game, Southwestern vs. Principia, 7:30 p.m., Mallory Gym
- 20 Basketball game, Southwestern vs. C.B.C., 7:30 p.m. - C.B.C. Gymnasium
- 23 Basketball game, Southwestern vs. Centre College, 2:00 p.m., Mallory Gym

MARCH

- 2-28 Art Exhibit - Fiber Arts, Margaret Windeknecht, 9 a.m. to 5 p.m., Monday through Friday, Clough-Hanson Gallery, free.
- 3 Christine Smith, Faculty Voice Recital, 8 p.m., Hardie Auditorium
- 12 McCoy Visiting Artist, baritone Hakan Hagegard, Evergreen Presbyterian Church, 8 p.m. Tickets available March 3.
- 14-15 DILEMMA WEEKEND - Annual Student Symposium - & 16 speakers, times, places to be announced later.
- 17 Phi Beta Kappa Speaker, Virginia Trumbel, astronomist, public lecture, Clough Hall, 8 p.m., free.
- 20 Southwestern Orchestra Concert, Shannon Williams, pianist, 8 p.m., Hardie Auditorium.
- 23 Robert Eckert, pianist, Faculty Concert Series, 3 p.m., Hardie Auditorium

that my expression is clear. Here goes: Man's a pretty old creature. He/She was around several million years ago and more in some shape and fashion. It seems that it is only in the recent past - say 50,000 years - that Man has evolved the quality or characteristic of will, i.e. put simply: "to use his head." Before this ability to consciously influence or determine his actions, Man was driven almost solely by biological drives or needs. So now we have the time line stretched. Early Man (several million years old remember) driven by his biological needs, living in a primitive world, doing his damndest to survive, is at the left end of the line. And now we follow the process of change, of adaption, extinction, survival, of the evolution of life and of the physical world and we arrive at the other end (though it continues of course). Now man has a larger brain, now he is a complex social creature, now he willfully acts and chooses.

I propose that each individual lives this historical process. When we are born what are we? What do we know? Who are we? Infancy is a time of physical satisfaction. We are dependent on adults to be fed, comforted, loved. We do a lot of learning from the very start and much of what we learn is how to get more of, or maintain, or get some of that which satisfies us (food, attention, comfort, love.)

We mature in a complex social environment. Soon we find out we can satisfy our most basic needs and still have time and energy left over. Originally, we were interested in people because they could feed, comfort, etc. us but now we have acquired more desires, more ambitions - and everything is set in an environment of relationships - to people, to things, to jobs, to social structure. Somewhere along there we began to consciously choose, act, believe, set goals, find meaning. But none of this happened suddenly - all at once. We learned a lot before we decided we are responsible for our morality - before we found that a loving attitude toward each other is alright, is pretty neat, is what might make our worlds a more meaningful place.

So, for those who are familiar with the Behaviorism School of Psychology but are skeptical or disdainful of its tenets - look what we have found! A very practical use of learning theory and its principles to rationally and willfully influence our existence. Here's how.

First we've got to face the issues. You don't have to face my issues and I don't have to face your issue - we should stand up to our own issues. The realization of our individual responsibility to ourselves, to our relationships with others, to objects, jobs, ideological systems, and the like, is the actualization of the self as an individual, a willful and awake person and it is the opposite of conformity, of flowing with the tide, of non-questioning acceptance. (I'm cutting down into the very quick of our society, our culture).

In order to become responsible. Selves we must unlearn that which conflicts with our developing morality. Knowledge of Learning is indispensable.

I realize that I have limited my audience as this essay has lengthened - I hope someone made it to the end. I'm open to discussion and to anyone's opinion and I'm willing to clarify any obscure portion, if you have found it so.

Jason Lee

Harlan Ellison, 'pain', to lead Dilemma '80

cont. from page 1

Tijuana to the high-class whores and the losers of Las Vegas to the brutal murder of Kitty Genovese a few years ago. She was stabbed to death while 38 of her neighbors watched or listened, not wanting to get involved. Ellison perceives the unifying theme of his recent work to be the assertion that reality and fantasy have become interchanged

in contemporary society. Events such as the rise of Khomeini and the mass suicide at Jonestown are, in the words of Ellison himself, "melodramatic and excessive beyond the ability of a writer of mimetic fiction to capture in fiction without being ridiculous." And so he invokes fantasy, in the hope that the reader will be shocked into the realization that "there is room

enough and time enough, if one only has courage enough, to alter one's existence." Ellison's stories frequently assault and offend, but the reader has no choice but to respond with honest introspection.

Earlier I stated that Harlan Ellison was an arrogant pain-in-the-ass. The truly infuriating aspect of this fact is that he has the awards to back it up. He is the most

honored "science fiction" writer of all time, and with peers like Bradbury and Vonnegut, that's saying a lot. The World Science Fiction Convention has awarded him 7 1/2 Hugos, signifying excellence in that genre. From the Science Fiction Writers of America he holds three prestigious Nebula awards. From the Writers Guild of America he has received an unprecedented three awards for the best teleplay of the season. Possibly most important of all, he will be represented at the Moscow International Book Fair this September, where his latest published work, *Strange Wine*, will be one of 300 titles written by Americans about America. It was selected from over 500,000 books published in the last decade in the United States. As much as I hate to admit it, Harlan Ellison has a great deal

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Memphis Symphony highlighted by Pennario

Memphis played host to both a celebrated pianist, and an original Broadway musical, all in one weekend - a first for Memphis. I can't remember a time when there was so much cultural variety in the river city. Fortunately, I was able to attend both of them. The Symphony program included two other pieces in addition to Pennario's guest appearance - Variations, Chaconne and Finale by Dello Joio, a soothing mixture of pastoral images and flowing melodies, and ending with the Gaité Parisienne, a "best of" arrangement by Manual Rosenthal of Jacques Offenbach's most popular operetta themes, which includes the melody usually associated with can-can dancers. You know, it goes like this, dum dum, da da da da, dum dum, da da da da, dum dum, da da da da dum - de-de-de-de-de-de-de dum. . . etc.

Most of this last composition would have been better suited under the "Big Top", but since a troupe of Brownies on the front row enjoyed it. I'll withhold my judgment here. Though both of the above were executed with De Frank's customary respectability, they held backstage seats to Pennario's magnificent interpretation and performance of Schumann's Piano Concerto in A minor. The only reason I can afford this artist such praise, (as if I know what I'm talking about) is because he's the best I've ever heard at the piano. In

fact, it was the first time I had ever heard this particular Schumann piece, As far as I know, he might have done a pretty poor job of it. I have heard Gloria White play the Debussy piece he did for the first encore and he did do a better job of that, (all due respect to Gloria of course).

If audience reaction in

Memphis means anything (bite my tongue) then the fact that we drew two encores out of him supports my claim.

If you admire unhuman agility and speed combined with a very sensitive regard for work being played, then by all means make every effort to catch Pennario next time around.



Cedar Walton headlines "Performing Jazz Artists" series

The first in a series of "Performing Jazz Artists" funded in part by the National Endowment for the Arts will occur Wednesday, January 23, at 8 o'clock in the Student Center. The first guest is Cedar Walton with the Cedar Walton Quartet.

There was a time in Cedar Walton's life, he says, when his ultimate musical goal was "to be a sought-after sideman." But the Texas-born key-boardist and composer has long since gone beyond that relatively modest goal. All the compositions on *ANIMATION* are Walton's, except bassist Tony Dumas's "If It Could Happen" and Stevie Wonder's "Another Star". The arrangements, which showcase his electric and acoustic piano work back by bass, drums, percussion and a distinctive front line of tenor sax and trombone, are all by Cedar. "I tried to get away from the predictable ensemble-solo-ensemble-solo structure," he says of his arrangements. "I tried to get more intensive concentration on the interplay between the orchestra and the soloists." As for the overall sound, it's definitely on the funky side, with a lot of gospel feeling as well - but Cedar says, "I listen to a lot of current albums, and this doesn't sound like any of them. It sounds like me."

Cedar Anthony Walton was born on January 17, 1934 in Dallas, Texas. He began studying piano and harmony at age seven, first with his mother and then with various local teachers. He played clarinet and glockenspiel in his high school band, and by graduation he had decided to pursue a career in music.

In 1951 Walton enrolled at Denver University as a music education major. "That enabled me to acquaint myself with concert instruments and to experiment with orchestration," he says, "but I dropped out after three years to come to New York. I had an after hours gig in Denver, and everybody who came through town would come by and sit with me. I met John Coltrane, Charlie Parker, Dizzy Gillespie, Duke Ellington's band - all my idols - and they all said, 'Come to New York.' Finally I ended up driving out."

At first it was a struggle: "Most musicians came to New York with bands, but I just came cold, with no connections. But I got a few gigs and started to make an impression." From 1956 to 1958, Cedar was in the Army, stationed in Stuttgart, Germany, where he



worked with an Army band that also included such up-and-coming musicians as saxophonists Eddie Harris and Leo Wright, trumpeter Don Ellis and Bert de Cousteaux, now a staff producer at Columbia Records. On his return to New York, the gigs started to come - with the likes of Lou Donaldson, Sonny Rollins, Gigi Gryce, Kenny Dorham, and a long stint with trombone great J.J. Johnson. In 1960, he made his recording debut (as a sideman on *Kenny Dorham Sings*, a rare vocal effort by the late trumpeter on the Riverside label) and joined the Jazztet, a popular group co-led by Art Farmer and Benny Colson, staying with them for two years before joining Art Blakely's Jazz Messengers.

"It was intense," Cedar says of his two years with Blakely, who is legendary as a discoverer and encourager of young talent (Freddie Hubbard and Wayne Shorter were among the other members of the Messengers during Cedar's tenure). "He was demanding. He wanted the band to be highly professional, to have a great deal of self-confidence and express it on the bandstand. We felt like major leaguers - we played all the festivals, Japan, Europe, even the Steve Allen show on TV, which

enabled all my relatives to see me."

After leaving Blakely in 1964, Cedar worked all over the nightclubs and recording studios of New York, sometimes as the leader of a trio, more often in a supporting

role. In 1966, he recorded his first album, a quintet affair for Prestige called simply *Cedar!* Over the years he became known as a versatile sideman and a prolific composer - his tunes have been recorded by

Singers to perform The Unicorn on Spring Tour

The Southwestern Singers, together with the Evergreen Chancel Choir, gave their Second Term debut Monday night, January 14, with a performance of the Bach Chorale, "How Brightly Shines the Morning Star," at Evergreen Presbyterian Church. The Singers were participating in a joint worship service of the two main branches of the Presbyterian Church in America.

With their first performance and only three rehearsals under their belt, the Singers are beginning to feel the fire of a strict, strenuous rehearsal schedule in preparation for their upcoming performances at the symposium for prospective students at the end of this month, at the meeting of the Tennessee Music Teachers Association at Memphis State University in February, in a concert in Hardie Auditorium in March, and during the 1980 Spring Tour in April. To wrap it all up, a concert of works performed on tour will be given on Tuesday, April 22, at Evergreen Church.

The repertoire for the term consists of the five main movements in a mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), each by a different 20th century composer - Leos Janacek, Leonard Bernstein, Ralph Vaughan Williams, Igor Stravinsky, and Francis Poulenc. Also

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Mitchener, S. Herbert Rhea, Hewitt Tomlin, J.H. Daughdrill, Robert McCallum.

GROUP III: Room 300, S. DeWitt Clough Hall; Margaret Hyde, Edgar H. Bailey, Walk C. Jones, Henry B. Strock.

GROUP IV: Room 307, S. DeWitt Clough Hall; Charles Cobb, Winton B. Blount, Edward Carmouche, Frank Mitchener, Murray Rasberry.

GROUP V: Room 304, S. DeWitt Clough Hall; John Wade, Michael McDonnell, Morton Prouty, Wayne Pyeatt, John Tully.

GROUP VI: Directors Room, Palmer Hall; L. Palmer Brown, William Rudner, Robert Seal, Richard Trippeer, John Whitsitt.

GROUP VII: Voorhies Social Room; Paul Tudor Jones, Robert Smith, S. Shepherd Tate, Henri P. Watson, Spence Wilson.

Milt Jackson, Donald Byrd, Freddie Hubbard, Jean-Luc Ponty, Jo Henderson and Blakely, among others. In 1973, he briefly rejoined Blakey, then got down to the serious business of leading his own quartet, recording for the Cobblestone and Muse labels.

In the mid-70's Cedar made a dramatic musical departure with two RCA albums, *Mobius*, and *Beyond Mobius*, that featured him for the first time on a wide variety of electronic keyboards in a decidedly "crossover" context. "My curiosity had been highly aroused by some fusion-crossover stuff I'd heard," he says. "It sounded easy to me, but I didn't realize it was testy in terms of electronic technique. I'm still enduring a lot of criticism from my so-called close friends about those albums, but I kind of like them. It was something different. Cedar Walton is a man of many colors and it's very dangerous to be pigeonholed into one area." Still, he says he has no plans to play synthesizer on an album again - at least until he owns one.

In December 1977, after a Japanese tour with Milt Jackson, Walton settled in Los Angeles and sequestered himself in a quiet room for four months preparing the material for *ANIMATION*, which he proudly calls "my most impressive undertaking to date. I want people to like it," he adds, "but the most important thing is that I like it."

included is the choral ballet (performed dance-less by the Singers) by Gian Carlo Menotti, *The Unicorn, the Gorgon, and the Manticore*. This work is unusual in that it is written in the 15th century madrigal form, yet retains a 20th century style in rhythm and harmony; it is also spell-binding in the way it treats its subject of the artist and his relationship to society.

Each piece is challenging. The forty-four Singers who are going on tour will be applying much dedicated effort in order to struggle with complicated intricate

rhythms, strange-sounding chord progressions and harmonies, and archaic Latin texts until they know them as well as they know the way to the Refectory. But each member of the choir is looking forward to the exciting "high" of performing the final products, and feeling the satisfaction of giving his or her best to the group. Anticipating the sweet taste of achievement and the fun of sharing their work with people in Greenville, Vicksburg, and Meridian MS; Mobile and Florence, AL; and New Orleans, LA transforms their often tiresome efforts into pure enjoyment.

Budget Committee to discuss requests

The SGA Budget Committee will be meeting to discuss several requests from student organizations and asks that others planning to request funds either later this term or during Term III submit estimates of their needs.

These estimates will help the Committee to assess current requests relative to future needs. Please be as specific as is possible to ensure that enough information is available to the committee to determine the likelihood of future grants. These estimates are purely

for planning purposes, and a formal, itemized request to Karen Hammer must still be submitted later.

Please submit all estimates and formal requests to Karen Hammer (box #243) by noon, Jan. 28. Those not turning in proposals at this date will not be precluded from making formal requests later, although they face the risk that the funds will no longer be available when they do choose to submit requests.



"Opera Rush" offered for Puccini's "La Boheme"

An opportunity for college students to enjoy major professional opera productions at an affordable price is made available when OPERA MEMPHIS offers discounted tickets to students for its March 1, 1980 performance of Puccini's LA BOHEME, at Dixon-Myers Auditorium, 8:00 p.m. LA BOHEME is one of the most frequently performed of all operas because of its beautiful music which tells the story of young artists living in Paris. Starring will

be Mary Costa, Susan Straley, and Jacque Trussel.

Students may buy tickets for only \$3.00 by presenting a college identification card at the box office at the Dixon-Myers Auditorium fifteen minutes before curtain-time on March 1st.

Regular tickets are \$5.00 to \$15.00, and may be obtained at the Memphis State Box Office or any Goldsmith's ticket office. For further information on Student Opera Rush, call 454-2043.

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Southwestern claims national ranking

The Lynxcats latched on to the third spot in the NCAA Division III ranking in a 61-55 win over Centre.

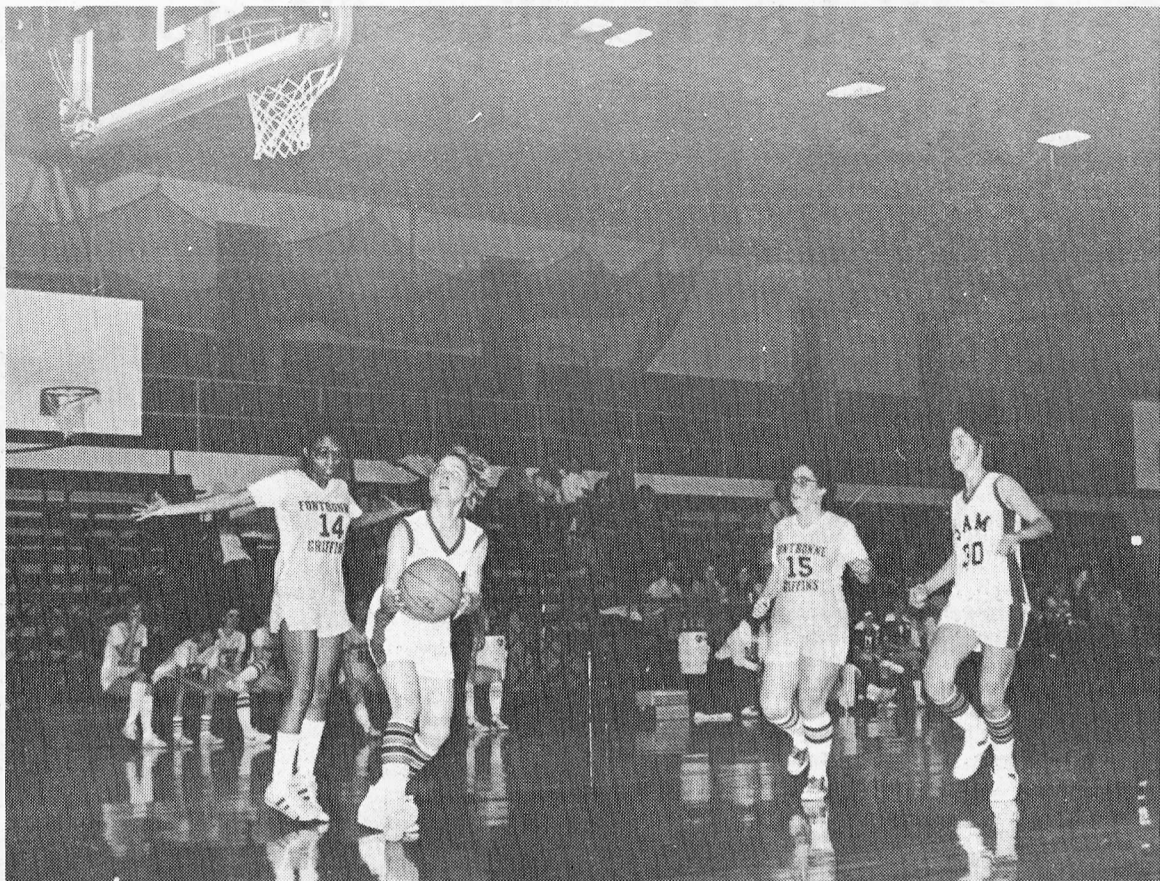
Mike O'Keefe contributed 18 points to the 79-68 victory with Kurt Wyckoff adding 17 and Mark Wendel 15. Neil Struba and Jeff Hosey scored 17 and 10 for the Centre Colonels, respectively.

The win was Southwestern's fifth straight victory, raising the Lynxcat's overall record to 9-1.

Although the final score was only 61-55, with the victory salvaged during the final minutes of the game, Southwestern maintains a 89.1 point average per game.

Southwestern's next game puts the Lynxcats against Illinois College on Jan. 17.

Southwestern (61) - Mike O'Keefe 8 2-2 18, Mark Wendil 6 3-4 15, Kurt Wyckoff 8 1-1 17, Bobby Alexander 0 2-2 2, Matt Bakke 1 2-2 4, Ned Hill 0 2-2 2, Tim O'Keefe 1 1-3 3, Bobby Joplin 0 0-0 0. Totals: 24-13-16 61. Fouled Out: Alexander. Leading Rebounder: Mike O'Keefe 13. Technical: Bench. Centre(55) - Matt Vonderbrink 3 1-1 7, Kirk Barnes 2 3-4 7, Jeff Horsey 4 2-3 10, Danny Pawley 3 2-2 8, Jeff Mullins 0 2-3 2, David Cooney 0 0-0 0, Mark Ogle 2 0-0 4, Neil Struba 7 3-6 17, Jeff Hoover 0 0-0 0. Totals: 21 13-19 55. Fouled Out: Ogle. Leading Rebounder: Struba 9. Score at half: Southwestern 30, Centre 29.



Leigh Walton eyes goal before attempting shot.

photo by John Peeples

Lady Lynx shoot for state

By Dawn McGriff

The Lady Lynxcats raised their record to 2-3 Monday night with a 64-32 win over Maryville College of Missouri. Senior Leigh Walton and freshman Leslie Burton led all scorers with 22 points each; Leslie also pulled down 9 rebounds.

Going into the second half with 31-15 lead, SAM poured in 21 consecutive points making the score 52-15 with 10:38 left in the game. Maryville rallied with 17 points in the remaining time, but was no match for Southwestern's women.

Southwestern's other victory came December 7 with a 55-50 win over Southern Illinois. Their losses have been to Freed-Hardeman, Southeast Missouri and Maryville College of Tennessee.

The Southwestern women are led by team captains Molly McLemore and Leigh Walton, the

only seniors on the team. Completing the roster are sophomores Terry Moore, Susan Sharp, Madeleine Watson, Katie Yielding and freshmen Leslie Burton, Jess Couch and Alicia Franck.

Commenting on the team's efforts, Coach Sarah Risser said that the girls are much stronger than in previous years, and that the underclassmen would provide depth for next year.

"We are finding Division III teams we can compete against. The overall goal of this team is to finish in the top three in the state."

Whether or not this goal is reached will be determined in the Division III State Tourney which will be held February 28 - March 1. Meanwhile, the Southwestern ladies will go up against Sewanee here on Friday night, a game which Coach Risser stated "should be a good test of how we will do in the state tournament".



Madeliene Watson overshoots Maryville block while demonstrating routing perfect form. photo by John Peeples

Harlan Ellison cont. from pg. 2

to be proud of.

Predictably, Ellison is outspoken on a wide variety of subjects. One of his favorites is television; two of his books, *The Glass Teat* and *The Other Glass Teat*, are devoted to criticism of television and its desensitizing of America. The criticism is particularly scathing coming from one of the nation's most honored teleplay writers. But Ellison has quit television for good, disgusted with the medium's degenerating mediocrity. He views the vast majority of TV programming as unadulterated garbage. In his own words, he describes television as "a monster in our midst, and there's no way to stop it. It is devouring us, turning our children into pea brains." If you've seen statistics on declining SAT scores, or if you've visited a third grade classroom lately, you may understand what he's driving at.

Another of Ellison's passions is the Equal Rights Amendment. He has turned down at least \$28,000 worth of speaking engagements over the past three years in "unratified" states. He has made only one exception—a visit to Phoenix as the guest of honor of the World Science Fiction Convention. Ellison vowed not to spend a cent in Arizona and apparently he didn't. He lived in a Winnebago, without electricity, running water, or air

conditioning, parked at the curb in front of the Phoenix Hyatt-Regency, where a \$200-a-day suite reserved for his use sat vacant. Friends shipped him food from ratified states, and he brought extra gas tanks so he could get in and out of Arizona. I don't think anyone can avoid acknowledgement of Harlan Ellison's ability to make a point.

He is an angry man. He is the embodiment of the malcontent every society must possess and must listen to if it is to survive. I hope that you will give Harlan Ellison, and the rest of the participants in *Dilemma '80*, your time and attention. I am convinced that you won't be disappointed.

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