November 9, 1972 - Issue 156

The Missouri Public Interest Research Group charged today that the restaurant inspections for the City of St. Louis, performed by the Department of Board of Aldermen for final approval this Friday, may weaken grades to be publicly displayed and inspection standards in the city's restaurants.

The ordinance would abolish the A, B, C, grades which are now posted near restaurant entrances, and replace them with a sticker merely stating that the restaurants are licensed and are periodically inspected.

In a letter mailed to members of the Board of Aldermen Wednesday night, Robert J. Domere, Executive Director of the Research Group stated that "consumers have a right to know the extent to which the restaurants they patronize are complying with the city's sanitation standards,

"In order of improving the system of publicly posting restaurant grades to give consumers useful information about sanitation conditions in restaurants," the letter said, "the proposed ordinance would eliminate such grades altogether."

The Research Group letter asked the Board of Aldermen to adopt amendments requiring restaurant grades to be publicly displayed and providing consumer representation on the Advisory Council to industry representation.
Gaslight Square reborn

by Rose Wiek

A visit to the corner of Olive and Boyle streets in the late ’60s would bring you into the curious encumbrance of Gaslight Square. At high noon, the aroma of hot pastrami and corned beef wafted from sleepy delicatessens. Antique shop windows lined each block, framing the rare treasures inside and the rare little old ladies who treasured them.

At night, saloon doors opened and people filled the streets. The Square came alive in a collage of Gay Nineties Ragtime and Old Bank Bohemia. Dixieland Jazz boomed from one corner down to another where artists set up their easels and pallettes, ready to work or sell. Show people like Mike Nichols and Elaine May, Lenny Bruce and Barbara Streisand and Tom and Dick Smothers came to swallow their early doses of stage fright. And the patrons came to listen or to linger lost-generation style in the sidewalk cafes, sipping drinks and discussing anything from Stan Musial to the idea of the dream in Kikita’s.

Called “the last chance for the little man with an idea,” Gaslight Square glowed with uniqueness. It was a community of people trying to create something, and what they created was the distinctive heart of St. Louis’ night life.

Then the 1959 tornado disaster swept new fame and new insurance dollars to the area. Riding on the storm were the get-rich-quick guys with their jazz schemes and before long, ice cream parlors and penny arcades stood in place of the restaurants and the antique shops. This hokky-tonk commercialism ruined business. By 1965, the flavor of antiquity had begun to curdle. Subsequent recitation cameos of the Square only in the form of crime reports.

One embittered patron wrote: “It is going to be very difficult to make lovely little cultural centers in the middle of our miserable cities, no matter how the middle class longs for them. But a group of South St. Louis businessmen have tuned the comment out. They are preparing a new nest for the city’s night owls. Soon a four-block collection of cafeterias, art theaters, office buildings and bars that sit across from Busch Stadium will be well-known as the New Gaslight Square.”

William Leverick is enthusiastic about the transformation. He is “the little man” who had an idea and turned it into a hysteresis 8, one of the key nightspots in the stadium area. As chairman of the New Gaslight Square Association, Leverick has been listening to the ideas lately. The results are encouraging. Several baseball and softball personalities will open a modern lounge on the Square. Dame Sybil Leek will bring her Astrol-ogy Dynamics studio there, and leather shops, restaurants, art galleries and jewelry boutiques will take the place of what now stands on 7th and 8th streets. Much remodeling needs to be done. “Everybody in the four-block area has submitted letters saying that they will go along with whatever theme of decor the Association decides,” Leverick said.

In the middle of St. Louis, the streets of Old Gaslight lived and died more than a decade ago. The downtown area is entirely different and the Association emphasizes its newness. One hundred gaslights will glow in the New Gaslight Square: they will brighten the streets and the clubs and the shops. But as Leverick said, “We are not trying to duplicate the Old Gaskight Square. It can’t be done.”

current classified

If in responding to any of the following ad, you find them not legitimate, please let us know so that we can cancel them.

SERVICES

Questions about sex and birth control? Call for...

FAMILY PLANNING

INFORMATION 314-6427-2188 (collect calls accepted)

FOR SALE

HONDA 350 SCRAMBLER EXCELLENT CONDITION

CALL AFTER 5:00 868-0048

U-CENTER

JOHNNY'S RESERVE NOTE

This note is legal tender for all debts incurred at Johnny's.

TWO DOLLARS

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Danny Cox didn’t have a Kiel-size crowd last Friday at his U-center concert. In fact, all the scheduled starting time, anticipation of his music from the scattered campus posters only saw the lounge comfortably crowded, but that didn’t seem to matter. Once he noodled out to the microphone with his swaddled left foot and his wide-brimmed straw hat, the group of students and staff assembled were his.

Cox took just over an hour to play eight songs that varied from a quickly-paced call to judgment named “This train is glorybound,” to two ending sing-alongs called “Let’s all gather by the river” and “Oh! What a time to be free.” The music was diversified, with Cox showing a mastery of acco­musical guitar styles ranging to fit both the folk ballads and blues that he played.

As his throaty songs and easy bantering filtered out into the stu­dents, people dropped by and left again with expected regularity. But when he started singing the third time, Cox started to pull in a steady flow of new-eager listeners that stayed regardless of whatever else they had had planned. The reason for the change in reactions was the song he played. Cox himself paused midway through the song to say, “After goin’ this far, ‘blues’ is just not enough of a word for this.” The near-wicked story that Cox spun about a man visiting a local brothel worked the crowd into a heat of cheers and claps that proved his efforts last Friday were an obvious success.

Confusion to Chaos:
Students play the game

The fame of confusion and chaos in American Society has its winners and losers. The art is to find out who they are and why and if they have any other relatives in American history. The game is organized into a course that has been 10 years in the making. It is an interdisciplinary course commanded by Gene Burns, Associate Professor of his­tory and Bill Hamlin, professor of English.

Confusion to Chaos 101 has had immeasurable success with the students due to both content of the course and the dynamic personalities of the two involved.

The attitude of both Hamlin and Burns seems to be that education is more than becoming knowledge­able in one discipline. It is learning how to maintain or establish a perspective about the events in your discipline in relation to the rest of society, past and present. Said Burns, “Education and roles in society have become too spe­cialized.

“It is too difficult to understand other people and things with which we associate or have an impact on our lives.”

“In order to think, one has to have leisure time,” commented Hamlin. “We cannot expect citizens to attend four years at a universi­ty, then assume a 9 to 5 job 3 days a week and expect that individual to react intelligently to society’s problems.”

The format of the course is informal in spite of the large number of students enrolled. Literature and its relation to protest is matched with history and its effects and causes of protest. Concerned for the success of the course, Burns and Hamlin often appear as if they are involved in a stage production, throwing comments back and forth to each other, along with soliciti­ting student response in the format evaluations.

“We are constantly involved in an educational experience. As such, we cannot afford to fall behind. We hope to come across to students so that they won’t fall behind either after they complete four years here.”

“There are so many falsehoods that exist in American education as well as society,” stated Burns. “America is not a melting pot. If it were, many protests would have had no fire to feed them.”

“There is still a tendency for even protest movements to think only in terms of their own causes. Limited thinking tends to prevent constructive movement,” con­tinued Burns.

“Literature, so long believed by youth to be obsolete in relation to their own lives takes shape when one es­timates a historical perspec­tive, said Hamlin. “Future plans of the course include getting a list of sources in reference to course mate­rial. “We would like to have a small group of students help us in this effort.”

“Hopefully through more courses as this throughout the national university system, a higher regard will be awarded to programs entitled interdisciplinary...
Racist philosophy is implied in texts

In previous articles and letters SDS has described some of the inherent treatment that a member of a particular minority receives in this country—lower wages, higher unemployment, inferior schools, and terror and discrimination whether by the police, or universities, or by the educational establishment. In the universities in this country there are scores of examples of these conditions on the inferiority, genetics or culture, of minority people. Professors John F. Hensley and Herrnstein (Harvard) say black people and poor people are genetically inferior in intelligence. There is no evidence of a racial factor against it continues to be out of fashion—and is even considered as evidence of a race inferior viewpoint by some in the introductory psychology texts.

Introduction to Psychology by Clifford T. Morgan and Francis J. King, a book widely used at UMSL, implies that working class and minority people are genetically inferior. In the text the authors say that many of these differences lie in the relatively enriched home and cultural environment of the children of “domestic” and “professional” parents. What is not the other part of the explanation?

While these views are explicit anti-working class, they are implicitly all the same minority people. For example all black and Latin people in this country are working class. The book also attacks black people explicitly, though more subtly. The authors say, “People might ask, ‘Is it possible to raise the IQ scores of rich and poor and between those of black and white?’ This is expected. IQ tests tests orientation towards book-learning, school, and manipulating verbal and visual patterns. These are values and skills taught from infancy in middle and upper class homes. (Morgan and King say, “The basis for backwoodsness is that IQ tests tests are biased against blacks.”)

IQ tests tests are biased against blacks. The IQ tests tests are biased against blacks. The IQ of black people on IQ tests is lower than the mean for whites, by offering some evidence that this difference is due to cultural factors. Then they offer what they feel is evidence that it is NOT due to cultural factors. They ask, ‘Is it (that this difference in IQ scores represents a innate difference between the two groups?)’

The authors say that the question is unanswerable. By raising the IQ scores of rich and poor and between those of black and white. This is to be expected. IQ tests orientation towards book-learning, school, and manipulating verbal and visual patterns. These are values and skills taught from infancy in middle and upper class homes. (Morgan and King say, “The basis for backwoodsness is that IQ tests tests are biased against blacks.”)

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Society created in harmony with nature

Dear Mr. Davis,


I am researching the processes involved in the paper recycling process, and the general demand and use of recycled paper for the Biological Society of the University of Missouri, St. Louis campus.

My questions are as follows:

1. Presently available information concerning books printed on recycled paper, published by your company, and which reflect the emphasis the W. B. Saunders Company puts on recycled paper as a printing medium.
2. How it was determined that the printing of the book, "Ecology, Pollution, Environment," met the criteria above, saved trees, and was of high quality.
3. What is the cost of printing on recycled paper versus non-recycled paper, on average.
4. If it is feasible to recycle paper and use the recycled paper for printed books, newspapers, and periodicals.

It is of primary importance that there are (and many other) people concerned with the feasibility of recycling paper, and a feasible procedure if it is determined that the recycling of paper is feasible. I am interested in knowing if you, the Biological Society of the University of Missouri, St. Louis campus, have any interest in the feasibility of recycling paper and the process of doing so.

Thank you.

Respectfully,

Tilton Davis, IV

Pete Mannisi has established a center for living in harmony with nature and engaging in life-supporting activities.

Visiting the UMSL campus last week, Pete offered an afternoon seminar on the introduction to natural living, sponsored by the Communion. With the noise and crowd of the cafeteria hovering around us, Pete discussed his inspirations and plans for the "International Natural Living Society".

Last spring, when Pete was a graduate student at the University of Missouri, he came to us with his idea of starting a center. He proposed that the center would offer courses on natural living, including gardening, cooking, and natural health practices. He also suggested that the center could provide a place for people to come together and share ideas and experiences.

Pete wants to create an environment where people can learn to live in harmony with nature and each other. He believes that by doing so, we can create a more sustainable and peaceful world.

Pete is planning to start the center in the spring and hopes to have it up and running by the summer. He is currently working on finding a suitable location and raising funds to get the center off the ground.

I am excited about this project and believe that it has the potential to positively impact the community and beyond.

Sincerely yours,

Eugene J. Hoquet

The Current submits an apology to the Anheuser-Busch for the advertisement that was displayed in the November number. The ad was contracted for by another party and the editorial policy of the paper was not considered.

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Letters:

vox populi, vox dei

Dear Jonathan Davis,

I received your letter of October 9th concerning the operation of the printing of your book, "Ecology, Pollution, Environment." However, I think that there are various aspects of your letter that I would like to comment on.

Firstly, I think that your letter is a bit misleading in some respects. For example, you state that "the above questions are answered by the fact that the book was printed on recycled paper." However, I believe that the questions you raise in your letter are not answered by the fact that the book was printed on recycled paper.

I think that the questions you raise in your letter are important and that they need to be addressed. For example, you ask about the cost of printing on recycled paper versus non-recycled paper. I believe that this is an important question and that it needs to be addressed.

I also think that the question of whether or not the book was printed on recycled paper is important. I believe that this is an important question and that it needs to be addressed.

In conclusion, I think that your letter is a bit misleading in some respects. I think that the questions you raise in your letter are important and that they need to be addressed.

Sincerely yours,

Debbie Turk, W. B. Saunders Company
**Choruses enchant listeners**

by Bill Townsend

Campus culture was given another shot in the arm on Friday, November 3 when the Missouri Singers and the University Chorus performed before a full house in the Penny Auditorium. Conductor Dr. Ronald Arnatt arranged a series of beautifully blended music which included an English anthem; a Bach cantata; a musical adaptation of poetry; a choral excerpt from an English opera; and a cantata praising St. Nicholas of Myra.

The Missouri Singers sang a cappella during two of their numbers, "Vesanea to the Son of David," an English anthem by Thomas Weelkes (1578-1623) and The Campion Suite, lyrics by Thomas Campion, music by Halsey Stevens were both done without the aid of instrumentation. Concluding the Singers part of the program was a choral excerpt from the English Baroque opera by Henry Purcell (1659-1695) Dido and Aeneas.

Dr. Arnatt asked the audience to forget about the plot and just enjoy the piece as good music. The highlight of the number was Dido's Jan Procopi sad song of death. She cries to Aeneas "Remember me, but forget my fate!"

The second half of the program was sung by the seventy-two members of University Chorus. Their only work was St. Nicholas - cantata written by Benjamin Britten (1913- ) with words by Eric Crozier. Howard Sutherland, a tenor with the Ronald Arnatt Chorale, sang the part of St. Nicholas. St. Nicholas is a moving piece of music that prompted a big ovation from the audience at its conclusion.

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**Gallery 210**

A patchwork of comments

"Emma and I" - Two old maids, Women artists in a friendship quilt, "A Bouquet with Forty Colors." A slit tapestry of "women's work." Penelope in rebellion.

"Black and White and Red all Over!" Aging newspaper woven in red Tells the children's joke is dead.

"Computer Series II!" On Being Typed as a woman artist! Num nicer. But not really first place.

"Reflections-Shadows" of existence. "They Made Us Many Promises." Confusing patterns of culture.

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Snip, Snip & Sip.

When your hair grows too long, get your boyfriend to trim it. Bribe him with a bottle of Costa Do Sol Rose. It's the slightly sweet wine with the tanging taste from the Sun Coast of Portugal. Uncork the bottle and tell him that for every three snips of your hair, he'll receive one delicious sip of Costa Do Sol in his mouth. The full quart jug should be enough to make it all even out.

Costa Do Sol Rose

*Vintage Rose from Portugal*

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'Front Page' Makes

by Biz Townsend

A typical night in the day of the lives of newspaper reporters is being presented by the City Players at 3207 Washington Ave. in St. Louis in the form of a play written by two former newsmen, Ben Hecht and Charles MacArthur. They decided to bring to the stage the real life adventures and misadventures that journalists encounter every day. Hecht and MacArthur appropriately call their comedy The Front Page.

Written in 1928, The Front Page was revived on Broadway two years ago and also is being produced at the famous Vic Theatre in London. All action takes place in a straight-hour period beginning at 11 p.m. The only room the audience sees is the dimly-lighted press room shared by two Chicago daily's, the Tribune and the Herald- Examiner. You can imagine the chaos that goes on as a result of this sharing.

There are two counter-plots. One is the big story to be covered at 7 a.m. the next morning, which is the hanging of a convicted murderer (Earl Williams). The other plot is the conflict between the Herald Examiner's ace reporter Hildy Johnson (Mary Scott) and her conniving boss Walter Burns. Hildy says he wants to quit the papers because he has fallen in love and wants to get married very soon. He, his fiancée, Peggy, and her mother Mrs. Grant have planned to catch a train to New York that evening but Burns demands that Hildy remain with the paper which Hildy refuses to do. This continuing battle between Hildy's desire to marry Peggy and his reporter's instincts for covering "the biggest story in the world" results in hilarious mass confusion that keeps the audience in stitches all night.

For instance, at one point Hildy gives some guy $260 for giving him a scoop. The money was supposed to finance his trip to New York with Peggy and Mrs. Grant.

Other characters in the play include a bumbling sheriff who inadvertently helps Williams escape from prison; a scandalous mayor who is seeking reelection; four flirty, would-be journalists whose favorite pastime is five card stud; and a half wit cop whose main job is to buy sandwiches for the boys in the pressroom.

The play started out slow with lines being drowned out by laughter, but the pace picked up as the play progressed with the audience playing a big role in preventing the actors from letting down.

This is the second production I've seen by the City Players and their productions impress me for a couple of reasons.

First, it is not a "country-club" group. That is, they use different people in every production, and they perform to different audiences every time which is quite unlike these "country-club" groups. They do have a reservoir of regular players, but they don't always play a major or a minor role. For instance, in Jules Feiffer's, A distant Drummer, last month's presentation, one of the big parts was played by Mike Smith. In The Front Page, Smith hardly appeared on stage and spoke no lines at all.

Secondly, both productions I've seen were done-in-the-round at audience level. Theatre-in-the-round provides for close, personal audience contact with the actors that is really impossible when the performers are on an elevated stage.

The Front Page is definitely worth the buck and a half required of students. (Others pay $2.50). You will have an opportunity to see it next Saturday, November 11 at 8 p.m. or Sunday, November 12 at 3 p.m. Reservations may be obtained by calling 531-5222 or 361-2211.

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Metal Goddesses

I have seen the wires tap, spread the news of Metal goddesses singing in hearths near Chicago stockyards.

They grow rancid from the heat, the body pools circling their narrow shoulders.

A yellow sun stirs above me and cools my temper.

Glenn Davis
Get it together.

BOONE'S FARM STRAWBERRY HILL, APPLE WINE & NATURAL STRAWBERRY & OTHER NATURAL FLAVORS. BOONE'S FARM, MODESTO, CALIFORNIA.