

Duties shared while George on sabbatical

Most of Melvin D. George's duties as vice president for academic affairs will be delegated to other system and campus officials during his sabbatical, according to UM President James C. Olson. Dr. George's leave, to extend from Dec. 1, 1977, through Aug. 31, 1978, was approved by the Board of Curators at its October meeting.

While on leave, Dr. George will continue long-term research in mathematical economics on the application of mathematical models to problems of the firm, including energy and resource use. In addition, he plans to write on current issues in higher education.

Dr. George will continue to relate to the Coordinating Board for Higher Education on matters pertaining to the University and will be available to the president for consultation on a regular basis. He also will maintain assignments on budget matters, including the Budgetary Task Force chairmanship and the Resource Council, and will complete work as the University's representative on the Coordinating Board's Master Planning Committee.

Among committee assignments being delegated are Academic Affairs Committee of the Board of Curators to A. G. Unklesbay, vice president for administration; Provosts Group to Jim Pogue, acting chancellor, UMR; and the Graduate Deans Group to Robert McFarland, dean of UMR's graduate school.

Joe Saupé, director of institutional research, will be released from some of his duties to handle some day-to-day responsibilities of the Academic Affairs office, with assistance from Dr. George's administrative assistant, Ruth Miluski. All correspondence that would normally go to the vice president for academic affairs should still be sent to Dr. George's office for forwarding to the appropriate person. Dr. Saupé will also provide staff help to the several committees that Vice President George works with on a regular basis.

Dr. George has been with the University for 12 years.

Review deadline set

The deadline for appealing administrative-professional salary classifications, established as a result of the two-year Hayes study, is Nov. 30. There will be no appeal for retroactivity after that date, although appeals can still be made.

All appeals are being reviewed by a campus committee (or a UMca committee in cases involving system personnel). Further appeals go to a UM system review committee recently appointed by President Olson as a standing committee.

The review committee is composed of James H. Ollar, UM Extension, chairperson; Thomas Gray, UMC;

(continued on page 4)

Coordinating board okays request

The Coordinating Board for Higher Education has recommended that the University system receive \$139.2 million in state appropriations for general operations for 1978-79, an increase of 10.7 per cent over comparable appropriations for the current fiscal year.

The recommendation represents about 99 per cent of the \$140.7 million requested by UM for general operations next year. The slight reduction was due primarily to the use by the CBHE of a smaller inflation factor for expense and equipment (6.5 rather than 7.1) and allowing lesser

amounts than were requested for several programs.

In addition, the CBHE recommended \$11.3 million in state funds toward operating University Hospital during 1978-79, a 10 per cent increase over the current year. This recommendation also represents about 99 per cent of the \$11.4 million sought by UM.

Included in the recommendations are funds to increase the UM salary and wage base by 10 per cent.

In capital improvements, the CBHE recommended that UM receive \$15.4 million next fiscal year. The

University requested \$29.8 million.

Capital items recommended are \$2.9 million for repair and rehabilitation; \$5 million to improve the Rolla heating plant; \$3.9 million for a library storage facility serving all campuses; \$1.9 million to renovate the engineering building at Columbia; \$870,000 for an addition to the cooling plant at Kansas City; \$300,000 for the Columbia campus agriculture experiment station; \$500,000 for an addition to the Marillac campus cooling plant at St. Louis; \$35,000 in planning funds for an animal science building at Columbia; and \$52,000 in planning funds for a mineral engineering building at Rolla.

The two largest items not recommended were physical plant improvements to make facilities available to handicapped (\$5 million) and for heating plant improvements in Columbia (\$7.9 million).

The CBHE also recommended \$2.2 million in capital funds for University Hospital. UM had requested \$3.6 million. Recommended were \$612,000 for physical plant improvements, \$475,000 for an emergency generator and \$1.1 million for renovations for the intensive-care and newborn units, additions to stairwells and other modifications.

State relations assignment

Duane Linville, manager of public affairs at the University's Kansas City campus, will assume additional duties as UM's liaison for state governmental affairs.

In making the announcement, President Olson noted that Guy H. (Bus) Entsminger, UMC's vice chancellor for alumni activities and development, had agreed to serve for a year as the state liaison.

Dr. Olson pointed out that Entsminger will continue to assist with over-all legislative relations and

represent the Columbia campus when needed, although the responsibility for coordination has been assigned to Mrs. Linville.

Mrs. Linville assisted with state relations last year and also served as the campus liaison to Kansas City and Jackson County governmental, civic and community groups.

She will retain her public affairs assignment for UMKC, a position she has held since 1975. Prior to that she was UMKC's manager of alumni programs for two years.

Meramec river study involves two campuses

Researchers from UM's Rolla and Columbia campuses have begun a comprehensive study of water supply in the Meramec River Basin under a \$336,000 contract with the U.S. Army Corps of Engineers.

The 18-month study, under the direction of Paul Munger, director of UMR's Institute of River Studies, will determine whether there is enough water in the basin to meet both current and future needs of the area.

"We'll be looking at the next 100 years in terms of both domestic and industrial uses," Dr. Munger said.

The study will not make recommendations but rather will suggest alternatives.

The Meramec River Basin covers about 4,000 square miles—from Rolla to St. Louis and from Owensville to Flat River. Congress has authorized five major reservoirs for the basin including the currently stalled Meramec Park Lake Project. The water supply study, however, is being performed in conjunction with the planning for Pine Ford Lake near DeSoto, Mo.

Construction on the Meramec Park Project was halted by the Carter administration and Congress a few months ago when funds were neither budgeted nor appropriated.

Although the study is not directly related to the Meramec Park Lake Project, it will have an impact since the dam would affect the basin's water supply, Dr. Munger said.

The study will not be limited to

features within the basin, but will cover anything which places demands on the area's water.

A good example is the Viburnum Trend lead belt, which produces about 80 per cent of the nation's lead and is located in Southeast Missouri. Only about 30 per cent of the lead belt is in the basin itself, but it depends on the water coming from it. Increased demands on lead production would affect the area's water supply.

Dr. Munger calls the Meramec project "truly interdisciplinary," drawing on the expertise of researchers from several fields.

The water supply study will be conducted by Dr. Munger and Jerome Westphal, associate director of the river studies institute, and co-director of the water supply study.

Environmental impact will be the concern of Bobby Wixson, professor of environmental health and director of UMR's Center for International

Programs and Studies.

The economic aspects will be studied by UMC's Glenn Gillespie, associate dean of the School of Public and Community Services, and William Lind, instructor of resource economics and research associate in UMC's department of recreation and park administration.

Gordon Weiss, assistant to the dean of engineering and instructional engineering management at UMR, will investigate the legal ramifications of federal and state regulations.

Dr. Munger said work on the project began last May under authorization by the Corps to spend up to \$40,000 gathering information.

"We knew we were going to do some kind of study, but we didn't know the scope of the project. We're completely satisfied with both the amount of money and the scope. It will be a comprehensive study."

University researchers hurt in auto crash

The six UM researchers on the Meramec River Basin study escaped serious injury last week when the van in which they were riding was involved in a two-vehicle accident in St. Louis. The men were in town for a meeting with the Corps of Engineers to report on the study's progress.

Only Glenn Gillespie of UMC was hospitalized. He suffered cuts and several broken fingers. Jerome

Westphal, driver of the van, suffered a broken collarbone, and Gordon Weiss had torn cartilage around his ribs. Paul Munger, Bobby Wixson and William Lind suffered cuts and bruises.

Two women in the other vehicle were not injured.

Dr. Munger said work on the water supply study would not be delayed by the incident.

The Pleasure of Poetry

A few insights into the nature of poetry and the craft of the poet are provided in this question-and-answer encounter with some of the University's poets. The participants: Tom McAfee and Larry Levis, UMC; David Ray, UMKC; Eugene Warren, UMR; and Howard Schwartz, UMSL.

Why should I, an average man, work to discover what you are trying to do in your poetry?

McAfee: There's no reason you should unless you want to. For some people, "work" is "pleasure." If you derive no pleasure from studying my use of language and sharing my ways of looking at things, then it would probably be better for you to spend your time doing something that gives you pleasure. (Back to the phrasing of the question: I think everybody is too important to be "average.")

Levis: Anyone who thinks himself "an average man" is probably in for trouble of some kind. There is a poem called "Counting the Mad" by Donald Justice in which a protagonist of sorts calls himself "an ordinary man" and perhaps supplies, with that term, the reason for his condition, or incarceration; I don't know. I know of no one who would willingly let himself be called "an average man" except for the purposes of asking a question such as the above. In fact the question, as I playfully "work to discover" its meaning here, becomes more obscure, in a vague, harmful way, than the nourishing obscurity found in most poetry, of any time.

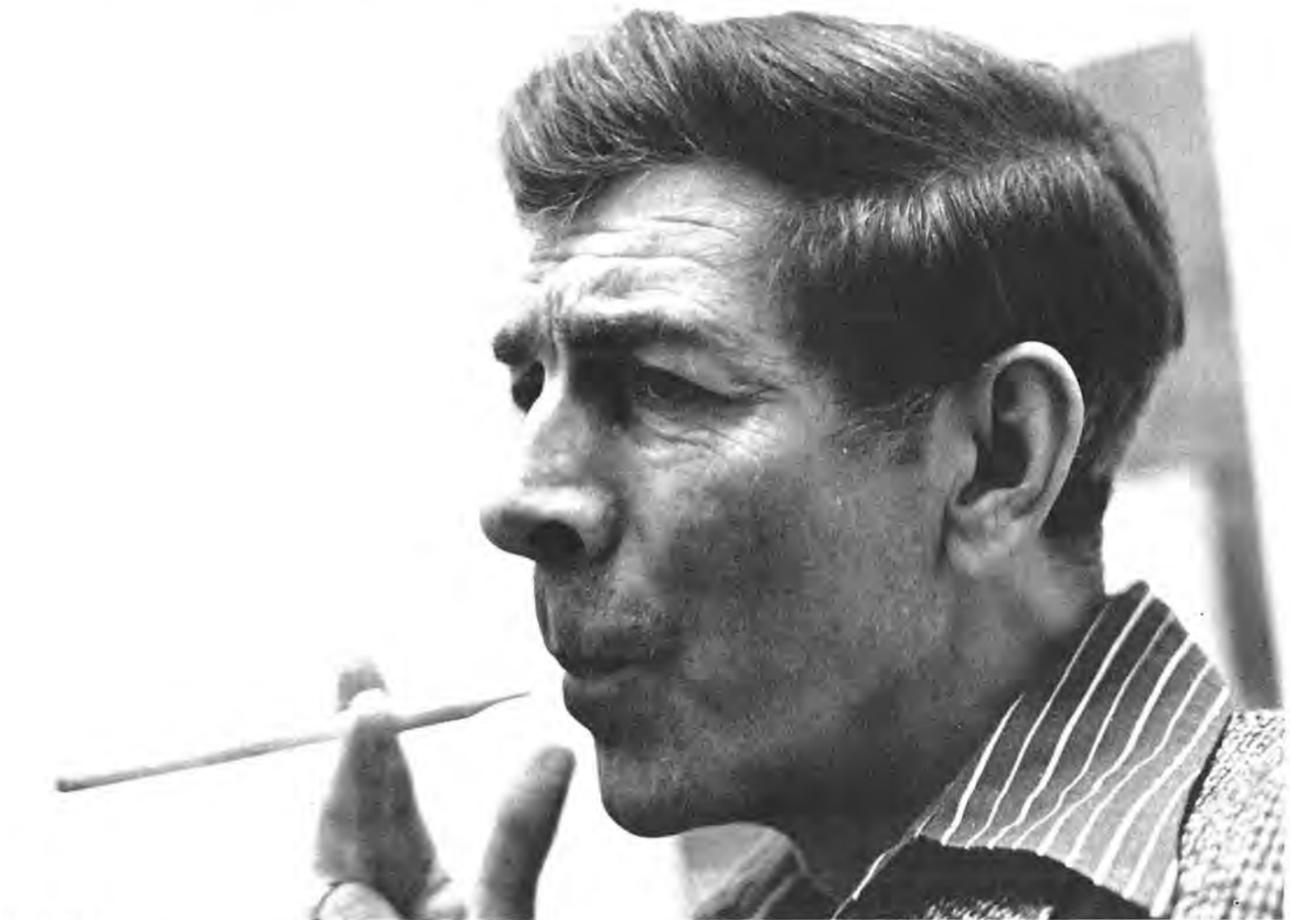
Yet in a more unexamined way, there is some sense in the question. I suggest that the experience of poetry (and I'm certainly not the first to suggest this) has something to do with pleasure, not work. It is, I think, the pleasure of imagination in language which confronts experience, makes the experience significant in some way, and renews the available language it uses. Beyond this, there are times when a poem, read idly by someone in a doctor's office, in a waiting room, moves from the page into the person, finds his life, and makes it a little less "average" than he thought.

Warren:

*No one is average
Averages benefit only insurance
companies and test-scorers.
Marry number to voice:
the child is song.*

Ray: To try to hear another way of looking at the world (rather than the standard ones, usually advertisements and commercial or political messages disguised as "news" or "entertainment"). With poetry, "Feeling is First," good poetry is never faked (like commercials, with their testimonies to beauty), and it stands apart and opposed to the wearying selfishness and small-mindedness that Wordsworth described in his sonnets—

*The world is too much with us; late
and so on
Getting and spending, we lay waste
our powers;
Little we see in Nature that is ours;
We have given our hearts away, a
sordid boon!*

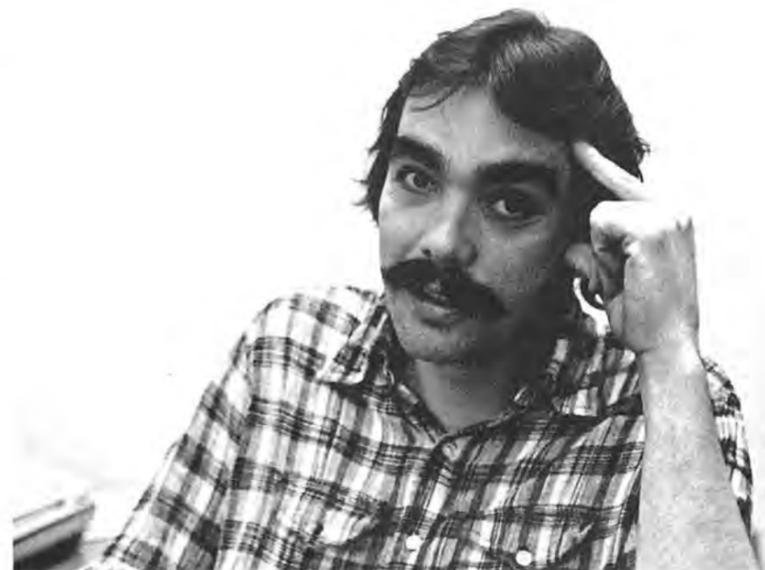


McAfee



Schwartz

As science and technology more and more lay waste the world (a former Indian Reservation—formerly an Indian home—is now a "Nuclear Reservation," splendid euphemism, and the kind of accident scientists promised simply wouldn't happen is polluting the land, the waters with their fish, and the air; clearly such events are to be more and more common), people will rely more and more on poetry to get in touch with feelings that once were possible, when people were more in touch with a natural world, and with eternal values . . . the sort of thing people return to when they pick themselves up from science's offerings, whether they be Belsen, Dresden,



Levis

Hiroshima or Palomares. Poetry celebrates Wordsworth's exclamation:

*There was a time when meadow,
grove, and stream,
The earth, and every common sight,
To me did seem
Appareled in celestial light,
The glory and freshness of a dream.*

The poet feels that history could have done without Henry Ford, but not without Plato and Shakespeare.

Scientists need to consider a possibility that Herman Hesse raised—"that 'scientific thinking' is possibly not a supreme, timeless, eternal, foreordained and unassailable mode of thought, but merely one of many, a transient way of thinking, not impervious to change and downfall."

The trouble with science is that, like some poets, it lacks humility. It is science that gave us the devastation of the world wars, and radioactivity in our milk, that has passed into the hands of idiots weapons powerful enough to destroy the earth. Science with its toys of "convenience" has laced our skies with jet-trails and highways have cut through our landscape like worms through apples. Science needs to proceed with caution, but its gurus like Herman Kahn speak glibly of creating a Doomsday Machine. Quite simply, if things don't go the way they want, they'll blow up the world. Most people admire them for such dedication.

Actually, the scientist and the poet are similar in that they are both

dedicated obsessively to creation—to creating new forms. And this Frankenstein element—the runaway—is also a problem with poets. But if that happens with a poet it is an emotional runaway and it is the poet who is destroyed—witness Sylvia Plath, Hart Crane, John Berryman or Anne Sexton. If the scientist makes a mistake, or his creation does, it is the world that takes the consequence. If the technology that we have today had been extant in 1940 we would not be here. And yet we have done nothing, really nothing, to prevent a fatal replay of those events.

I am a physicist. Can your poetry teach me anything?

McAfee: Possibly. Maybe subtleties of language. Maybe even new ways of looking at the universe—starting with the ordinary street outside your door. (I don't think the street is ordinary.)

Levis: If physics, at some level, is intuitive, then poetry, the associative processes necessary to the imagination, can agree with a physicist and perhaps help him. I know nothing about physics, but if, at some moments, a researcher has to follow a certain qualified hunch, he behaves like a poet, and vice versa.

Warren: (1) James Joyce invented quarks. (2) Imagination is anti-entropic. (3) Poets also have charm and strangeness. (4) Don't you ever get tired of being taught?

Ray: Yes, to be more human and to consider the effects on people of technology. It is doubtful that many poets can computerized bombers or shoot people in ditches or create Frankenstein in labs. Mark Shelley saw that Frankenstein monster possibility in science—it is always there—the possibility of one's creations running away. Thoreau used the same image—the man with the plow. When the plow pulls the man or pushes him science has run away, has gotten out of control. How very common is the image of a farmer being killed by his toppling tractor. This is the inherent possibility of science. Individuals are "hoisted on their own petards" every day, when mechanical creations turn on them. Radioactivity has given us a permanent and deadly bolero in the winds, and a boomerang to go with the dance.

The Nuremberg tribunals established the principle that one should at all times be cognizant of and responsible to the effects of one's actions, whether a scientist (as many Nazis were), a politician or a soldier. E. E. Cummings captured the irony of soul-less decisions made without regard to consequences (and without heeding the words of master philosophers) when he wrote of scrap returning to us in the form of weapons after we sold it to Japan in the '30s. Today we are still busy selling arms all over the world, standing back and pretending to be immune to and unaware of the consequences.

Shouldn't a poet try to write for as large an audience as possible?

Levis: No. Probably there is no reliable measuring device for the coherence in any modern culture. One of our recent, shared clichés is that our culture *has* no coherence. Whether this notion has been dismayingly ousted by McLuhan or not is difficult to assess. And is McLuhan made more joyful by his ideas? I think not.



Ray

I write for about 10 people I know and trust, people who offer good criticism of what I'm writing. If I were ever to read to a large audience, I would hope that my poetry would please these ten people, and that I would have their respect. If not, I'd be ashamed.

Think of the people who sometimes command, and write for, as large an audience as possible: Nixon, Billy Graham, the Carpenters. Imagine being them for a moment and I think you will see what I mean.

Warren: Yes, as possible.

Ray: He does. But he is shut out of most media because he is peddling the antidote, which sells for less.

Why don't poets say exactly what they mean?

McAfee: If they're good, they do say exactly what they mean. Often, "how" they say a thing is what they say. The subject may be the expression.

Levis: They do. When Raphael Alberti compares his early experience of school to "The suicides of isosceles triangles" I believe he is saying exactly what he means. What he means to convey is the quality of the experience. It is only by means of this imagery that the quality can be stated, *clarified*. If Alberti had to state it more simply, his art would be censored, and the poetry would disappear.

Warren: This reply means exactly what it says.

Schwartz: Why don't physicists say exactly what they mean? Or mathematicians, or Russian teachers? You say that they do, and I say that so do poets say *exactly* what they mean, as closely as they can. And what they mean to say is what they feel. Poetry is primarily a language of feeling; the poet starts with an emotion and tries to recreate that emotion through images that evoke those feelings. These images are the alphabet of the poetic language. The difficulty readers have is that they expect to understand this language at once, since it resembles English, but in fact it is another language that they must first learn. It is not all that difficult; it is simply a matter of learning how to turn off the inevitable intellectual response to the portrait the poet is painting, in order to let the emotional response emerge. Would you ask a painter, why don't you paint exactly what you mean? It is easier to

comprehend that paintings aren't supposed to have an intellectual level, or if they do it is secondary. Who needs an intellectual painter? We want to be caught up in the beauty of the painting, and this is the same effect we should seek out from a poem, which is a word painting.

Here, for example, is a poem by Hart Crane called "Garden Abstract." We all know the story of Eve and the apple in the Garden of Eden, but to make that old story come to life Crane has created this word painting in which Eve's lust for the apple becomes so intense that "she comes to dream herself the tree":

*The apple on its bough is her desire—
Shining suspension, mimic of the sun.*

*The bough has caught her breath up,
and her voice,*

Dumbly articulate in the slant and rise

*Of branch on branch above her,
blurs the eyes.*

She is prisoner of the tree and its green fingers.

*And so she comes to dream herself
the tree,*

*The wind possessing her, weaving
her young veins,*

Holding her to the sky and its quick blue,

Drowning the fever of her hands in sunlight.

She has no memory, nor fear, nor hope

Beyond the grass and shadows at her feet.

Ray: The poet is not . . . as devious as the politician. He merely lives metaphor, which is inherently indirect, a way of talking about one thing while meaning another, as a more vivid truth than ordinary reality. If I say that Kansas is turning into the insides of an old rusty tractor, that metaphor communicates more to me than an essay about the junky consequences of too many new highways, wanton destruction of the charms of the past, etc. Besides, a poet couldn't stop a state legislator from making highway appropriations any more than he could stop a scientist from making bombs.

Why would a poet want his work to be "mysterious"?

McAfee: Because nearly all of us love mystery. Mystery gives us a chance to use our imaginations. Unless we



Warren

become lazy, we're usually happy to take advantage of the chance. When we're satisfied with the way things are and the way we think they'll remain, we rule out mystery. We're content with clichés.

Levis: I don't know. Sometimes the lives of poets, contrary to public opinion, are very uneventful. Many poets keep them this way so that they will not become "characters" in real life; fictions. They do this, I feel, in order to write poems. Therefore they have to imagine all sorts of things.

Warren: "We can know more than we can tell." (Michael Polanyi, *The Tacit Dimension*)

Ray: Got me. I think he doesn't really want to be mysterious (he risks more, in fact, than most people, by trying to be honest at all times), but is by necessity if he acknowledges the true complexity of experience. To take the mystery *out* of the everyday is not really accurate, it is merely a convenience of most operations. The realtor says "I will speak of the world now as if it were only composed of land values." The physicist says "I will speak of the world that we all know is merely molecules," etc. Any news report is more mysterious than a poem, for it has taken more of the complexity out. The poem speaks to that complexity, and adds grief, which a news commentator seldom does. "Three teen-agers were killed in a convertible that turned over last night. It was a Ford. So what?" That is news. The poet could never do that. He cares. And that is his pain. The world punishes us for caring. It is an attitude that makes people uncomfortable, and one of the tenets of our lives today is not to permit anything to make us uncomfortable.

Another word on this scientist theme—it was the greatest of scientists, Einstein, who at the end was most depressed about where science was heading. He said, when confronted with the fact of the Hiroshima bombing (he was walking along the beach when a boy came up and told him), something like "Ach, this is terrible, because we have changed everything but ourselves."

We should currently be on a crash program to change what is wrong in man, for we have witnessed (and even have fine, reliable videos in our war museums) what man is capable of. We have upgraded the weapons and done nothing to change man himself. And yet no one really endorses that approach. Man is accepted as if he were indeed godlike, needing no remaking, no changing. As a group, that is our fatal error, the arrogance that makes for tragedy. Cummings said it too:

*A world of made
is not a world of born-pity poor flesh
and trees, poor stars and stones, but
never
this
fine specimen of hypermagical
ultraomnipotence.*

And I said it, in a little poem called "In Chicago":

*Walking along behind him in Chicago
I notice that the Father
of the H Bomb has dandruff.*

Most people haven't noticed!

THIS & THAT, HERE & THERE

Exhibitions

"300 Years of Netsuke"—through Nov. 6; Nelson Gallery, Kansas City.

Sculpture Exhibit (Bill Branscom & Bill Williams)—through Nov. 11; Fine Arts Gallery, UMC.

Six Missouri Artists: paintings and drawings—through Nov. 18; Fine Arts Gallery, UMKC.

"Indian, Persian & Turkish Textiles"—through Nov. 20; Nelson Gallery, Kansas City.

"Indian Imagery II": Indian rugs and pottery—through Nov. 30; Gallery 210, UMSL.

"The Understanding Eye: Stanley Morison, Typographer": books & manuscripts—through Jan. 31; Olin Library, Wash. Univ., St. Louis.

Black enrollment

UMSL ranks 15th among 114 predominantly white land-grant colleges and universities in terms of the percentage of black students enrolled, according to a survey conducted in the fall of 1976 by the National Association of State and Land-Grant Colleges.

Enrollment of blacks at UMSL, the survey found, constituted 12.16 per cent of the total. At the top of the list is SUNY, Old Westbury, with 30.7 per cent.

Draft circulated

The University Committee on Financial Exigency Policies, established more than a year ago to consider policies and procedures that UM should follow in case of a financial exigency, has circulated another draft of its report to campus faculty. Response to this draft must be made in writing by Nov. 28. Communications should be directed to the appropriate campus academic affairs administrators.

Committee listing

In consultation with the campus chancellors, President Olson announced last week the composition of the various University system councils, staff groups and committees for the 1977-78 academic year.

Each faculty or staff member who serves on one or more of these committees should have received a copy of the complete listing. Additional announcements will be made in campus publications.

Review deadline set

(continued from page 1)

Stanley Dalen, UMKC; Jess Zink, UMR; and Maxine Stokes, UMSL. Alternate members are Howard Huskey, UMca; William C. Bennett, UMC; Linda Moore, UMKC; David Dearth, UMR; and William Edwards, UMSL. William D. Poore, director of UM personnel services, serves as an ex-officio member.

Lectures

Jack Conroy: "Missouri Arts and the Community"—12 noon, Nov. 8; Centennial Hall, UMR.

Gail Sheehy: "Who's Afraid of Growing Up?"—11 a.m., Nov. 9; Graham Chapel, Wash. Univ., St. Louis.

Rollo May: "The Courage to Create"—1:30 p.m., Nov. 12; Pierson Hall, UMKC. (Phone 816/276-1463 for reservations.)

Ruby Dee—11 a.m., Nov. 16; Graham Chapel, Wash. Univ., St. Louis.

Margaret Mead: "The Roots of Marital Disillusionment—The Changing Sex Roles"—11:45 a.m., Nov. 21; J. C. Penney Aud., UMSL.

Sen. William Proxmire—11 a.m., Nov. 30; Graham Chapel, Wash. Univ., St. Louis.

JOBS

The following administrative, professional and academic vacancies were listed with *Spectrum* as of Oct. 26:

UMC: Archaeologist I (2); assistant manager, food service, Memorial Union; coordinator, emergency medical training; counseling psychologist; fiscal analyst; group leader (2); health physicist; radio producer; research specialist (2); senior computer programmer analyst; senior research chemist; senior systems analyst; supervisor, Emergency Medical Services; systems analyst (2).

UMC Med Center: Computer project manager; head nurse (4); information specialist; nurse practitioner; research specialist (2); senior systems analyst; staff nurse (43); pre-school supervisor.

UMKC: Executive staff assistant I; manager, Western Missouri Health Education Center.

UMR: Professor, hydrology.

UMSL: Assistant dean, student affairs; information specialist; senior information specialist; special services counselor.

Persons interested in an administrative vacancy should inquire through the personnel office on the campus where the vacancy exists. Those interested in an academic vacancy may query the department or school listing the opening.

Department heads wishing to place announcements of academic vacancies in *Spectrum* should write to *Spectrum*, 424 Lewis Hall, Columbia.

Concerts

St. Louis Symphony Orch. (Baroque Orch.; Szymon Goldberg, conductor & violin; John Korman, violin)—8:30 p.m., Nov. 4-5; Powell Symphony Hall, St. Louis.

Jorge Bolet (piano)—8:15 p.m., Nov. 8; Jesse Aud., UMC.

St. Louis Symphony Orch. (Kazuyoshi Akiyama, conductor; Henryk Szeryng, violin)—8:30 p.m., Nov. 10 & 12; 1:30 p.m., Nov. 11; Powell Symphony Hall, St. Louis.

John Jacob Niles—8:15 p.m., Nov. 12; Pierson Hall, UMKC.

New York Chamber Soloists—8:15 p.m., Nov. 16; All Souls Unitarian Church, 4500 Warwick, Kansas City.

Orpheus Trio—8:15 p.m., Nov. 16; Recital Hall, Fine Arts Bldg., UMC.

St. Louis Symphony Orch. (Kazuyoshi Akiyama, conductor; Claudio Arrau, piano)—8:30 p.m., Nov. 17 & 19; Powell Symphony Hall, St. Louis.

Powell Symphony Hall Pops (Richard Hayman, conductor)—8:30 p.m., Nov. 18; 3 p.m., Nov. 20; Powell Symphony Hall, St. Louis.

Melba Moore—8:30 p.m., Nov. 23; J. C. Penney Aud., UMSL.

St. Louis Symphony Orch. (Charles Mackerras, conductor; Jean-Bernard Pommier, piano)—1:30 p.m., Nov. 25; 8:30 p.m., Nov. 26; Powell Symphony Hall, St. Louis.

Powell Symphony Hall Pops (Mitch Miller, conductor; David Golub, piano)—3 p.m., Nov. 27; Powell Symphony Hall, St. Louis.

Meetings

"Medical Care in the People's Republic of China"—2-4 p.m. (two speakers) and 7:30-9 p.m. (two films), Nov. 13; Memorial Union, UMC. (Further info: Patrick Peritore, 314/882-2465.)

UW HAVENER RALPH S JR
701 LEWIS HALL

Theater

Bus Stop (UMR Theatre Guild)—8 p.m., Nov. 11-12, 18-19; St. Pat's Ballroom, UMR.

Midsummer Night's Dream (Oxford Cambridge Shakespeare Co.)—8 p.m., Nov. 18; Edison Theatre, Wash. Univ., St. Louis.

Alpha Omega Players—8 p.m., Nov. 29; Centennial Hall, UMR.

Opera

Marriage of Figaro (Kansas City Lyric Opera)—8 p.m., Nov. 6; Rolla High School Gym.

SPECTRUM

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