

THE LANCE

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Letters

Dear Editor,
Presently hung in DeTamble Library is a collection of prints done by Harry Martin Meyer III. It is ironical that this is perhaps the best collection of art work to be presented at St. Andrews in the last three years. Ironical because the lack of publicity and acclaim evidenced is something that sometimes besets only the great.

The prints have one element that, generally, art at St. Andrews does not have, a statement, the element which elevates any art above the garbage which, most of the time, passes for art.

Within Martin's collection, there are four predominant, culminating works. These comprise the essence of Martin's work. The first is The Prophet. This work is a beautiful portrait of religious ideology. The haunting starkness in the prophet's stance and eyes encapsulate an awesome search for meaning in the fruitlessness of existence. The second work is the Traveler. This work is an

extension of The Prophet, in that it embodies a more complex rendering of The Prophet's original statement. The third of Martin's four most predominant works is the Inquisition. This work is an exquisite characterization of all the sadistic cruelty inherent in human nature struggling incontrovertibly with self-made salvation. Precise and articulate, it is comparable, theatrically, to Ingmar Bergman's characterization of Death in The Seventh Seal.

The fourth of these four selected works is The Aftermath. Perhaps the best of the whole collection, it embodies a culminative statement of the preceding three. It portrays the ultimate consequence of The Prophet and The Traveler, the terrifying realization of what The Inquisition is all about, and its own conceptual shadow of all mankind's self-denied reality.

The print collection of Harry Martin Meyer III, currently hanging in DeTamble Library, is quite formidable in every sense of the word. Not

only are the prints explicit and articulate in statement, but they are the same technically. Hoping that these works will not continue to be as unpublicized and unacclaimed as they are now, I write this review, despite the fact that this collection is probably the best representation of good, genuine artwork we have seen at St. Andrews for a long, long time.

Chris Taylor

All Students at St. Andrews Presbyterian College:

Hi. I'm a federal prisoner with an unusual request. I'll see the Parole Board in March. This I ask of each student. Say a brief prayer for me and let me know with a short note. No signatures necessary.

It is my intention to ask the parole board for a parole with no restrictions. This is an almost impossible dream. But I want to devote myself to urging the American public to support my ideas for the reduction of crime in America. I need a no restriction parole.

Please help me.

In Christian Love,
John J. Desmond Jr.

John J. Desmond Jr. 19491
Box 1000
Steilacoom, Wa. 98388

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you didn't have too: you felt by the breaking sounds they made against you what the poet was saying. Then it was over. McCleod tottered hurriedly out to Creeley, leaned over and said something to him; you couldn't hear what it was - but you knew what he said, for Creeley very gently patted the older poet's white head, pulled him close, and kissed him.

Language Fair

More than 400 students from 19 regional high schools are expected Saturday (Mar. 9) at St. Andrews Presbyterian College for a foreign language fair.

A feature of the international luncheon at noon will be the non-competitive presentation of individual and group talent numbers, using one of three languages of the fair.

The film festival, open to the public, will follow the awards ceremonies. "Los Parentos," a Spanish "Romeo and Juliet" story, will be shown in Avinger, and a Brazilian film (Portugese with English sub-titles), "Gods

Fox Reads

BY BETH RAMBO

Despite his remark in one class Monday afternoon: "It's okay to be greedy, but its not okay to be a celebrity", Hugh Fox poet and historical critic, turned out to be something or a celebrity himself, given his wry perspective and personality.

Fox began his reading Monday night with passages from "The Omega Notebook, stuff from the lost age, the Sixties-nobody remembers them anymore." He managed to capture much of the lightheaded, psychedelic spirit of that time, as well as the commercialization which eventually turned a sometimes clear idea into mud. There was also the transient and timeless era when the parks were full of "hippies, yippies, drippies...people sleeping under bushes...a guy playing a flute in a tree."

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and the Dead," will be shown in the Liberal Arts auditorium.

During the film festival interested teachers will have the opportunity to exchange ideas about course content and methods of teaching foreign languages.

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