

## Standing In Line Favorite Pastime Of Mercer Students?

By Tyler Hammett

When I returned from the market place with Desmond and Molly the other day, I noticed that Rocky Raccoon was standing in line in the student center with Nancy, my favorite girl. Trying to be as inconspicuous as possible, I looked up at the ceiling as I stepped between Nancy and Rocky and started humming "Both Sides Now" in four part harmony.

You can imagine my surprise when I was interrupted by a series of shrieks and screams coming from somewhere in the rear of the line. Out of curiosity and deference to the warm gun that Rocky was pointing at my head, I decided to search for the end of the line.

After walking for twenty minutes, I paused for a rest. A freshman who was standing in line asked me if I was trying to break and I said that I wasn't trying. I don't think that he believed me, however, because he kept crowding the person in front and looking at me with a concealed Boris Karloff gleam in his eye. There was a gun in his hip pocket.

Somebody behind him grabbed me by the collar and said, "Son, we don't like your kind around here. When you stand for 104 hours in line you get to appreciate your place. Understand?"

Nodding obsequiously, I managed a faint smile and started off again. The screams were growing slightly louder.

An hour and three sets of blisters later the source of the disturbance came into view. It seems that two upperclassmen were arguing over their places in line. They both wanted to miss as much class as possible and the one in front kept trying to get behind the other one.



The Eye Like A Strange Balloon Moves Toward Infinity, by Odilon Redon, is one of the thirty-two pictures from the Museum of Modern Art in New York, that will be shown at the Connell Student Center until January 27.

## Religious Lectures Will Be Held

Beginning Tuesday evening, January 14th a successive series of 6 study-discussion-lecture programs will be sponsored by the Macon Ministerial Assoc. This first Institute of Religion entitled "Religion & Life" is interdenominational in scope and will cover a wide range of topics especially appealing to the new youth.

All people of Macon and neigh-

boring communities regardless of church affiliation are invited to enroll in this series to be held at St. Joseph's School Auditorium. Registration is being limited to 300 persons and a fee of \$1 is being charged for the six sessions. The address for obtaining reservations and additional information can be obtained at the Chaplain's office. Reservations must be in by Jan. 10.

## Poor Henry's Almanac

# Oscar The Roach Tells All

By Henry Wadsworth Shortkid

Once again, our Big Mouth on Campus Paul Kodac is being interviewed as Mercer's campus representative. And once again, our roving interviewer with expertise in local problems will be me, Henry Wadsworth Shortkid, a most competent and able newsmen. The scene begins in one of the eight bathrooms of the Freshman Men's dorm.

Shortkid: Pardon me average Mercer student . . .

Kodac: No! Say you're kidding!

Shortkid: Not rain, nor sleet, nor hail . . .

Kodac: But the bathroom?

Shortkid: Television sometimes films on location. Consider yourself lucky.

Kodac: I'm lucky, I'm lucky.

Shortkid: At any rate, the topic on which I should like you to expound is graffiti!

Kodac: Except on Friday's when all good Catholics eat fish . . .

Shortkid: Not spaghetti, graffiti!

Kodac: Oh, well, in relation to intrepidity with steam . . .

Shortkid: Uh, do you even know what graffiti is?

Kodac: Sure, why just the other day . . .

Shortkid: Graffiti, writing on the walls, scrawlings . . .

Kodac: Oh! You mean like . . .

Shortkid: Yes.

Kodac: Here's a good one . . .

Shortkid: Never mind, I'd just like your opinion of it.

Kodac: Could we change the subject?

Shortkid: Why?

Kodac: Some geek has a serial going on this wall. And before I say anything . . .

Shortkid: I understand. Okay, subject changed. New topic?

Kodac: How about Oscar?

Shortkid: Oscar who?

Kodac: Oscar, my pet roach. You don't know him?

Shortkid: Enlighten me.

Kodac: I met Oscar one day last week. I was sitting in the Co-op, see, I looked over my right shoulder on the back of the booth, and there was a roach, pretty as you please.

Shortkid: What did he say?

Kodac: He was complaining about the Co-op. Claims it's too dirty. Said that it was getting to a point where he couldn't separate the good scraps from the dead flies.

Shortkid: Dead flies?

Kodac: Yeh. Several flies have been brutally killed by students to the extent that they are dropping like people.

Shortkid: Elaborate, please.

Kodac: Oscar says there are the flies on the regular mail routes who are struck down in mid air by a wadded-up newspaper or a losing bridge hand. In fact, after the murder of one, the holder of that same losing hand quickly remarked, "It wasn't even a breakfast flight," then continued his dummy hand with soiled cards.

Shortkid: Please continue, this is out of my realm.

Kodac: Then Oscar said that there are those flies who, because of the menthol cigarette smoke in combination with the evil rank of dead hot dogs resulting in blinding fog, smash head-on into a wall or mass of teased hair, and die on impact.

Shortkid: Sounds like a hard living.

Kodac: That's not the half of it.

Shortkid: By all means . . .

Kodac: He claimed he got pushed around a lot. You know, brooms and things. Wondered if something could be done about it.

Shortkid: And?

Kodac: I said I'd work on it. He wanted to organize a radical group — R.A.C.K. — Roaches of American Co-op Kitchens — I tried to dissuade him from it, but you know roaches.

Shortkid: Not as well as some, obviously. But what was his particular gripe?

Kodac: Well, in the kitchen, it's a great life — free access to the food, grill, fountain, etc., but out in the table area, it's no-roach land. Out there it's every roach for himself.

Shortkid: But you said you found him out among the tables.

Kodac: He found me.

Shortkid: He found you?

Kodac: On a re-con mission. Looking for greener grass, doesn't like being confined to the kitchen. The heat of the grill is bad for his sinuses.

Shortkid: I see. But what about the other roaches?

Kodac: They want out, too.

Shortkid: No, I mean the ones in Shorter, Sherwood, and Roberts.

Kodac: They have their own problems. Anyway, he doesn't like them.

Shortkid: Ah, yes. Hmm.

Kodac: Thanks, I'll tell that to Oscar. He thinks people don't think about him.

Shortkid: By the way, how do you know his name is Oscar?

Kodac: I don't. You got any named Ulysses?

# Mod Art Exhibition Shown At Mercer

The modern artist's use of enlarged objects and disproportion in scale is the theme of the exhibition **INFLATED IMAGES**, on view at The Mercer University Art Gallery, Connell Student Center until January 27. Paintings, sculpture, drawings, prints, and photographs by 32 artists, ranging from the French fantasist of the late nineteenth century, Odilon Redon, to contemporary artists working in various styles, are shown in the exhibition organized by The Museum of Modern Art, New York. The Mercer showing will be the first outside New York City, according to Marshall Daugherty.

"Surely the most famous inflated image in America is the Statue of Liberty, by the French sculptor, Bartholdi, installed on Bedloe's Island in 1886," writes Betsy Jones, Associate Curator at the Museum and director of the exhibition. "Few twentieth-century artists have been inspired with such grandiose conceptions. But in the past few years, the pop artist Claes Oldenburg has made drawings and models for imaginary monuments of heroic scale for sites in London, Stockholm, New York, and other cities. These often take the form of common objects such as a lipstick tube, a drain pipe, cigarette butts, a banana." He has proposed a gigantic electric fan to replace the Statue of Liberty.

In the past, monumental scale was generally reserved for gods, saints, and heroes and was intended to suggest power, glory, and permanence, while a disproportion in scale indicated the relative importance of the objects and figures depicted. Modern artists have used these devices for different ends. A painter such as Redon employed disproportion in his works to create spiritual themes, and in this century Surrealists such as Dali have used it to suggest the irrationality of dream states or to portray a mental rather than visual apprehension of the world. Rejecting the heroic or exalted, modern artists have chosen, rather, to inflate unimportant or little-noticed images. Some have exploited the object as a source of pictorial form or composition, expanding it either to intensify awareness, to surprise, to experiment, or to show how the

object changes or becomes ambiguous. In the 'twenties, the French painter Fernand Leger was inspired by his work on films to make paintings in which ordinary objects were greatly oversized. "Enormous enlargement of an object or a fragment," he observed, "gives it a personality it never had before, and in this way it can become a vehicle of entirely new lyric and plastic power." The film image has certainly influenced the increasing utilization of inflated scale by painters and sculptors in recent years, as have the ubiquitous television and outdoor advertising forms.

Close-up still photography has produced memorable images, such as those by Edward Weston and August Sander in the exhibition, and has also suggested to many painters the possibilities in magnification. The large, ambiguous form in the canvas *Essential Surface, Eye*, by the Belgian Octave Landuyt, is based on a microscope photograph of a fly's eye, and Georgia O'Keefe, wife of the famous photographer Alfred Stieglitz, has done many paintings of shells, bones, and flowers greatly expanded in size. Of pictures such as *White Flower* (1981), in the exhibition, she has said: "In a way—nobody sees a flower really—it is so small—we haven't time . . . So I said to myself—I'll paint what I see, what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it."

Several works in the exhibition show enlarged and disembodied anatomical features: Aburlarach's drawings of eyes, Tomio Miki's three-foot-high sculptured aluminum ear, the nine-foot-high cutout of a mouth smoking a cigarette by Tom Wesselmann. In his *Soft Wall Switches* of stuffed vinyl, Claes Oldenburg makes a commonplace object into a humorous, inefficient, and totally different one. Christo has transformed a theatre building into a massive parcel, wrapped and tied.

Works by Fernando Botero, Peter Dechar, Jean Dubuffet, Alex Katz, Roy Lichtenstein, Gerald Murphy, Richard Smith, among others, are also presented in the exhibition.

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