

American Indian writings show unity

Arrows Four, edited by T. D. Allen
In the fall of 1968, the Bureau of Indian Affairs (BIA) set aside funds for a project. The money was to be used "to provide American Indian high school students with extra opportunities and encouragement to express themselves on paper."

By 1972, the program, which began in nine secondary schools, had spread to 41. Each year the contest winning pieces were published in annual magazines entitled Arrow I, Arrow II, Arrow III and Arrow IV.

Although they attracted attention, the magazines had limited readership. T. D. Allen, the project director, has now made the magazines together into a book called **Arrows Four**.

The book has both poetry and prose, but throughout the poetry is the better of the two. Length seems to overwhelm the writers and they lose control of their work. The difference is obvious not only between the poetry and prose but also within the poetry itself. The shorter

poems are much better than the long.

For example, one poem begins with a conflict between a student and his teacher. The writer then attempts to move to a conflict between an individual and his society, but his transition doesn't work and his parallels are poor. He doesn't seem to know how to end the poem, which drags on for two more pages until society destroys itself.

Fortunately, the few poor poems are overshadowed by ones like this one:

"Alone."

The lights flash by on the highway;
The visions flash through my mind;
Your face flashes through my memory
Like the flash of a neon sign.

The hum of the tires on pavement
The echo of your voice in my ears;
The soft sigh of my heart
As I try to hold back the tears.

The cold of the rain that's falling;
The shiver that runs down my spine

The empty feeling inside me
That tells me you're not mine.

This poem is not only well constructed in its transitions from one sense to another, but it is also clear, lucid and skillfully ended.

There are so many such poems, it becomes difficult to say which are favorites.

The subjects involved deal primarily with nature and animals. A few students write of the harsh realities of being an Indian in a white society or on a reservation. It is both unsettling and profitable to discover the profundity with which a 14-year-old can speak of prejudice.

The writers' ages vary from 13 to 18 and they come from different parts of the country. Despite this and the variety of topics, the works show unity.

Unity is an undertone of exposure, as the writers open their eyes to subjectively explore the world about them



hot town tonight

Branding Iron—Featuring the country western sound, the E.C. Riders return for another weekend.

Cattman's Lounge—Emanon, a contemporary duo, moves here this weekend.

Der Loaf und Stein—An Omaha rock group, Rickashay, hits the Loaf this weekend.

The Zoo—The Megatonnes play on.

Satellite—A new group this week: The Links.

Morocco Lounge—Twining through the night, belly dancers backed by Middle Eastern music continues to entertain.

Open Latch—a selection of musician; including Larry Eberman on the guitar.

St. George and the Dragon—Patchwork opens another Lincoln gig.

Boar's Head—A singing duo, Frank Green and Gene Prathers opens this weekend.

Reuben's—Lincoln's perennial Rick Evans has found a new spotlight at Reubens.

Cinema 1: "McQ" 1:30, 3:30, 5:30, 7:30, 9:30.
Cinema 2: "The Day of the Dolphin" (PG) 1:30, 3:30, 5:30, 7:30, 9:30.

Cooper/Lincoln: "Summer Wishes, Winter Dreams" (PG) 7, 9.

Douglas 1: "The Way We Were" (PG) 1:30, 3:29, 5:28, 7:28, 9:32.

Douglas 2: "The Sting" (PG) 2, 4:55, 7:09, 9:20.

Douglas 3: "Sleeper" (PG) 1:30, 3:20, 5:10, 7, 9.

Embassy: "Lash of Lust" (X) 11, 12:30, 2, 3:30, 5, 6:30, 8, 9:30.

Hollywood & Vine 1: "Jesus Christ Superstar" (G) 7:30, 9:30.

Hollywood & Vine 2: "Andy Warhol's L'Amour" (R) 7:30, 9:30.

Joyo: "Pippi Longstocking" (G) 7, 8:50.

Plaza 1: "American Graffiti" (PG) 1:30, 3:30, 5:30, 7:30, 9:30.

Plaza 2: "Serpico" (R) 2:15, 4:30, 7, 9:45.

Plaza 3: "Papillon" (PG) 2:30, 5:15, 8.

Plaza 4: "Day for Night" (PG) 1:30, 3:30, 5:30, 7:45, 9:45.

State: "Superdad" (G) 1, 4:30, 8; "Son of Flubber" (G) 2:40, 6:10, 9:40.

Stuart: "Busting" (R) 1:30, 3:30, 5:30, 7:30, 9:30.



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