

the Ibis

Vol. 11, No. 4, November 19, 1975

Will LC IV get accreditation?

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'Womanhood is wonderful'

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Personalities:

Jon McSweeney

Charlie Bushnell

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Da winnahs!

The Lindenwood soccer team scored its first victory of the year with a 3-2 dumping of the University of Missouri-Rolla kickers on November 10.

Abdul Razag highlighted the Lions' scoring with two goals. John Storjohann, alias "John from Mississippi," added the third Lion tally.

The victory was cause for celebration in that it broke a 34 game winless streak for the Lions.

The Faculty House:

Rich in

Lindenwood

tradition



In 1921, the Faculty House looked like this, when it was used as a Tea Room. The faculty gathered there during their off hours, and a woman had been hired to keep the place clean and the coffee hot. Since that time, the House has been used as a training center for the now-defunct home economics classes and as a private residence. For the full story, see page seven.

L.C. Colloquium: new psych uses?

By LISA MYERS

Practical application of psychological ideas in the fields of education, personnel management, and counseling was the subject the Lindenwood Colloquium, held Nov. 1 in the McCluer Hall Lounge.

The Colloquium, entitled "Psychology for Everyman," was the work of Lindenwood IV. Both staff and students of the new program were represented in the Colloquium.

Boyd Morros, Faculty Administrator for LC4, opened the program and introduced Dr. James Evans, Faculty Sponsor in LC4 Psychology and Asst. Professor of Psychology at Lindenwood. Dr. Evans spoke on the Theoretical and Practical Considerations for the Helping Professions.

Evans divided therapy into two major approaches — the Psychoanalytical Approach and the Behavioristic Approach. Evans described the Psychoanalytical, saying it was also called the Medical or Freudian Approach. Evans said that this model was based on case studies done by Freud and his colleagues in the 19th century.

Evans added that too many people today accept this means of therapy simply because it has

been around so much and people are more familiar with it.

The Behavioristic therapy, according to Evans, is based on experiments with animals. In the Behavioristic Approach there is no need to get to the core of the problem, to the unconscious state to remove a neurosis as is felt in the Freudian model.

Evans said that in most cases, removing the symptoms of the neurosis will cause the neurosis itself to disappear. He said also that the Behavioristic therapy was the more efficient and effective method.

In the final part of his talk, Evans discussed the professional ethics of counseling and therapy.

Following Evans, Polly Eisendrath, Faculty Sponsor in LC4 Communications and in Jungian Psychology, spoke on the Two Types of Knowing: Conceptual and Intuitive. Eisendrath described the two modes of consciousness, calling one the Action Mode and the other the Intuitive or Receptive Mode.

In the Action Mode, Eisendrath said that there is a more critical assessment of our thinking — that we not only know something, but we know that we know it. In the Intuitive Mode however, there are more feelings about things — immediate pure experience of sensory stimulus.

Our awareness and sharp distinction of self is greater in the Action Mode, while in the Intuitive Mode, there is more diffusion of awareness.

Eisendrath discussed the "split brain in man," describing investigation into specialized brain function.

The colloquium broke for lunch and then reassembled to attend any of three Experiences in Psychology and Psychotherapy.

The first was an Art Therapy Workshop, with Dottie Cohen, Art Therapist and Faculty Sponsor presenting a talk and slide show, following with a workshop using various media.

Judy Resema, psychology student in LC4 lead the second workshop in Transactional Analysis and Gestalt Therapy. Her approach was directed at human resources management, group dynamics and effective communication.

The third workshop dealt with Biofeedback and Autogenic Control. A film presentation of Drs. Elmer and Alise Green of the Menninger Foundation in Topeka explained and illustrated their experimentation in voluntary control in Yoga, Biofeedback, brain wave control and creativity training.

Water rate hike:

What will it cost here?

By CHARLES GELBER

The residents of St. Charles and the Lindenwood community are in an uproar over the tremendous hike in water rates. The action by the St. Charles City Council is scheduled to go into effect on December 1.

What will this increase mean to the Lindenwood residents? Last year, the water bill for the school was \$10,160 for 46,180,000 gallons of water. When the rate hike takes effect, the bill for the same amount of water will be \$29,095! Guess who will have to make up the difference?

The increase of almost 200 per cent has been blamed on many

things. Buildings and Grounds Supervisor Charles Bushnell believes the students are one cause of the increase. He says, "Since their fathers pay the money for them to be here, the kids don't seem to care how much water or electricity they use."

Bushnell has already sent out directives to all teachers requesting they turn off all lights when leaving a classroom and for the people of Lindenwood to start conserving. Bushnell has ordered his personnel to stop washing down the streets and other non-essential areas.

Bushnell does see why the increase will take place. He says,

"Everyone is hollering about the increase. Normally, rates go up gradually, but with the sewer plants and new equipment the town leaders must get the money in a hurry."

What the increase means to Lindenwood people who live off campus is, instead of paying 23 cents for every 1,000 gallons of domestic water, they will now pay 67 cents per 1,000.

The rate increase will have an effect on the Lindenwood community. It depends on the students, teachers, and Lindenwood personnel to decide how much of an effect that increase will be.

Accreditation for L.C. IV?

By ANDY HOLLIMON

Have you ever wondered what the significance is between an accredited and a non-accredited university? The difference is about the same as the difference in weather of the Arctic as opposed to that of Hawaii. If a student attended a non-accredited institution and attempted to transfer those credits to an accredited school, he would probably find that his credits won't transfer. The situation would be disheartening.

The North Central Association for the Accreditation of College Programs recently visited the Lindenwood Colleges for three days. They came at the request of the school administration because it was necessary to get accreditation for Lindenwood Colleges IV (Graduate and Undergraduate Programs). Unless re-accreditation is requested — as was the case with Lindenwood IV — normal ac-

creditation examinations are required every ten years.

Five years ago an accreditation team spent time on campus. The inception of Lindenwood Colleges II (the Men's College) made accreditation a necessity at that time just as Lindenwood Colleges IV has in 1975. The process has a primary purpose of upholding the quality of higher education; it is not a "shake down" inspection.

Accreditation has several aspects. The teams examine the quality of faculty, availability of source material in libraries, support in labs, the fiscal soundness of programs, and a number of related items. The quality of the institution and its financial plans as a whole are scrutinized and in fact, everything about the institution is open to the teams.

Members of the teams are educators from universities throughout the region. Deans, faculty, and school presidents make up the teams and each

member must be recommended and chosen for the assignments. The teams in this region fall under the direction of the North Central Assoc. in Chicago, Ill.

The Board is one of five nationwide and its members number less than five. The members do not travel on teams so volunteer team members are the background of the program. Dr. William Spencer and Doris Crozier, Dean of Women, have served on teams in the past and both provided some insight into the workings of the accreditation process.

Accreditation might appear to be an intricately confusing process, but close examination will show it as an exercise in routines. After the examination is completed, the chairman of the team must verbally disclose findings.

They would have to say if they intended to be extremely critical of the institution, but they don't

News briefs
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Academic load

Lindenwood students may now carry a total of 10½ courses each year. Course credits in excess of this total are subject to overload approval as well as the overload fee of \$160 per full course.

In past years, students were only permitted a maximum of 10 courses credits per year.

Although students are required to have 36 courses to graduate, this recent alteration will allow a full time student to take a maximum of 42 courses in his four years at Lindenwood without an overload charge.

Ibis and high school

The editors of the IBIS have completed arrangements with Mr. Ed Gorski, Chairman of Admissions, to have The IBIS sent to numerous high school counselors and potential incoming freshman around the country.

Mr. Gorski said he was grateful for the availability and use of IBIS copies. He and his staff will begin distribution with the next scheduled promotions trip.

Students named for 'Who's Who'

A total of 27 students from the Lindenwood Colleges were awarded the "Who's Who Among Students in American Universities and Colleges" honor.

The recipients of this award are chosen on the basis of scholarship, participation and leadership in academic and extracurricular activities, citizenship and service to the school, and promise of future usefulness.

Doris Crozier, Dean of Lindenwood I, says these students may benefit from the Who's Who award "all their lives". The chosen students will be included in an annual publication along with college recipients from around the nation. This organization provides a placement service for the chosen students in which future employers and higher education facilities can use as a resource.

Before the final selections for L.C. recipients were made, a delegated board received nominations from faculty, administration, and students. The board consisted of the two deans, a

representative from each student body, the registrar, and faculty members whose divisions represent areas in which most applicable students are concentrating in.

The board received 57 nominations representing the junior and senior class. They discussed the candidates, considered their recommendations and decided on the final recipients on October 22.

The awarded students are: Steve Andrews, Rick Champagne, Chris Coleman, Jan Dineen, Nuket Dugan, Darby Dregallo, Kay Ferneding, Virginia Gender, Sue Groom, Sammy Hall, Lynne Jeffery, Cheryl Kimball, Janet Knickmeyer, and Jim Knoblauch.

John Lundberg, Jessica Moore, Robyn Muncy, Nancy Prosser, Leslie Rodieck, Janet Rupert, Michael Sandwith, Robert Schneider, Maribeth Selvig, Stacy Singer, Debbie Spitzmiller, Bob Van Dusen, and Tom Wong were also chosen.

have to tell their recommendation.

The team then leaves the institution and sends back a written report to the school president for verification of facts. After corrections are made, the report is sent back to the team chairman and he writes a final report to the Executive Secretary in the Chicago office.

In the spring the president of the college will go before the North Central Committee. He will be there to answer questions only and not to plead a case for his institution. After the president leaves, the Committee votes and recommendations are sent to the Board.

Accreditation can be given, denied, or given with specific stipulations. In some cases the Board will give accreditation, but specify that the institution should be re-examined in five years instead of ten. If an institution is denied accreditation it is placed

on probation. "...and probation is not uncommon." Dean Crozier said.

Dr. Spencer feels that accreditation is extremely important to a growing academic community. "This is important because once a school gets accreditation for a graduate program it is then free to establish other programs on the graduate level with full accreditation. Also, the school will be listed as an undergraduate and graduate level institution." he said.

Of course, the final word has not been received on accreditation. The decision will be known in the spring, but impressions have been left by team members. Dean Crozier feels that they were impressed with Lindenwood Colleges IV. Dr. Spencer said that the team expressed concern about the deficit and low enrollment in many classes, but the overall view of the Colleges was good.

The alternative degree



Sammie Hall . . . a continuing ed student who has found the contract degree program suited to her needs.

Photo by Nancy Schuster

By JUDY TOURJIGIAN

Lindenwood has two pioneers on campus this year. Chris Coleman and Sammy Hall are braving the frontier offered by the contract degree program here.

This plan is an alternative to the traditional degree and may be elected when the student's educational goals cannot be met through one of the standard programs.

Chris came to Lindenwood interested in religion and philosophy and took all of the courses offered by those departments. He decided that he wanted to be a religion and philosophy teacher, but realizing that Lindenwood did not offer such a major, he began to consider transferring to another school. His advisor, Dr. Esther Johnson, suggested the contract degree program to him.

"This was perfect," said Coleman. "I really did not want to leave Lindenwood so when the opportunity came for me to stay and pursue my educational goals, I was very happy."

Coleman's curriculum was designed by a student and faculty curriculum committee, his advisor, and the educational policies committee. Some of the topics he has been studying are

Epistemology, Christian Thought, and History of Ancient Philosophers. Most of his work is done independently but he has taken some traditional courses to help him achieve his objective.

"This program has helped me develop and learn how to study on my own," Coleman said. He added that he thought a student should be highly motivated towards a certain career objective to enter such a program.

Sammy Hall, a continuing education student, returned to college because, "there were certain things I wanted to understand — people, motivation, politics and the community."

As a continuing ed student, Hall became aware of the special problems that over 25 student women are faced with. She became interested in research involving the psychology and motivation of such women and began looking for courses in this area. Hall found that by pursuing a contract degree she could study this area along with psychology and motivation.

Working closely with Dr. Linda Nelson and her curriculum committee, Hall has developed a major course of study in

behavioral science — community roles and conflicts with a focus on women.

She is serving as a student intern under Janice Jackson, counselor, in sponsoring a series of mini-programs for the older student returning to school.

"I felt that some service on campus was needed to help these students function more effectively," said Sammy.

"The response to the seminar was extremely good," she said. "The need is evident and the appreciation is there. I think the seminar showed these students that Lindenwood does care about them."

Both students felt that the contract degree program was beneficial to them and their goals, and anticipate no problem after graduation because of their non-traditional degrees. They felt that their curriculums had been designed with graduate study in mind and believed they might be more prepared for it than students with the traditional degree.

Students interested in the contract degree program may contact their advisor or dean for further information.

'to celebrate women'

By CAROL RECHT

"We are here to celebrate womanhood in all its aspects," Dean Doris Crozier began at the "Womanhood is Wonderful" seminar sponsored by the American Association of University Women (AAUW), at The Lindenwood Colleges Nov. 1.

Rather than thinking of women as being locked into any one life style, Dean Crozier pointed out that there are many different stages in a woman's life, each with its own potential. "Don't drift into different phases," she suggested to an audience of about 50 women. "Rather, prepare for them. There is no one solution to satisfy everyone. As we all have womanhood in common, we should treat each woman with dignity."

Moderator Virginia Terry, president of the St. Charles AAUW chapter, opened the discussion by asking a panel of eight women to pinpoint factors that put them where they are now. "What decisions strongly affected your life style?" Terry asked. "Was yours a gradual awareness or an abrupt awakening?" She also asked them to respond to criticism of Equal-Rights-Amendment supporters that "they do not enjoy being women."

Most of the panelists said they are where they are today because of choices they had freely made. But often negative circumstances pressed them into a deeper self-realization.

When asked if they felt they had ever lost anything by being female, Tessia Gaston immediately said "money." Gaston felt that there are inequities in the pay scale for equal work. Grace Nichols felt she had lost an election simply because several women on her block said she should stay at home and take care of her children.

Most of the panelists agreed that the word "feminine" which has

had a "weak" connotation, is not taking on a more positive meaning for both men and women.

Other members of the panel were Shirley Breeze, Jane Hood, Jane Kitt and Virginia Van den Brook.

After the panel discussion, Betty Van Uum, St. Louis County councilwoman, spoke on the Equal Rights Amendment. Van Uum was the luncheon speaker and is currently lobbying for approval of the ERA. Already ratified in 34 states, the amendment needs four more. "Missouri has been targeted for special effort," said Van Uum. "The amendment can stay alive for seven years. That means we have until March, 1979, to get it approved."

Van Uum became interested in equal rights after her husband



was killed in an automobile accident five years after they were married. She discovered that in the late '60's and early '70's one out of every three women filing income tax were classified as "heads of households." As such a large proportion of the population was involved, she was surprised when the ERA was not passed immediately.

"We tried everything to convince people it was needed," she said. "Misinformed" women rallied against it, however, men see this as a political, rather than moral issue, Van Uum said.

Van Uum revealed proponents' strategy for getting the amendment passed. "Since 30 men prevented passage in the state legislature, we are going to

replace those men with persons who are favorable to our cause." There have already been some significant successes. Sue Shear, an unknown candidate, supplanted Stanley Schechter as state representative in 1972.

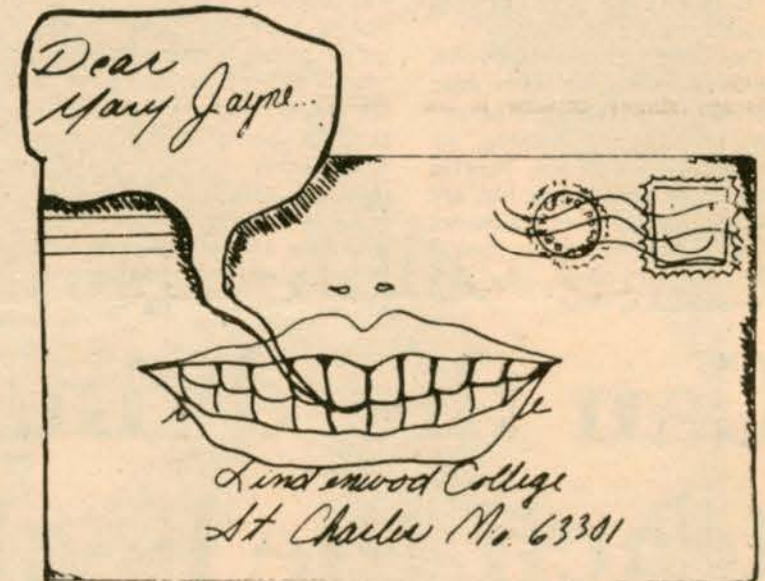
Schechter is State Senator Morris Schechter's son. Recognizing the potential power behind the women's coalition, Stanley Schechter has now become an ERA supporter, Van Uum said. "Money is a problem for women in politics," she said. "It is simply harder for a woman to raise funds." But women have an advantage in inspiring more dedicated volunteers to contact personally people during campaigns. Van Uum spent \$4,000 on the election she won in 1974, her opponent, \$16,000.

Janice Jackson, counselor at The Lindenwood Colleges, shared the podium with Van Uum to give the women some assertive training. Stressing that there are three possible ways to handle behavior, non-assertive, assertive, and aggressive, Jackson said the goal is to achieve honest expression of feelings and rights that does not violate other people. She said, "There are times when one may choose not to be assertive.

The important thing is to feel good about yourself."

Students Mary McCormack and Roberta McMillan helped Jackson to role-play situations, such as responding to a rock-music enthusiast whose radio is keeping your children awake, dealing with a slightly intoxicated husband who returns home late from a meeting, and approaching a clerk who had short-changed you and doesn't admit it.

In summation, Dean Crozier asked each one to consider, "Am I the kind of woman I want to be? If you find that you like yourself just a little bit better than you did last year, then you will have celebrated International Women's Year 1975."



Dear Mary Jayne;

The young man I'd been dating transferred to another school. I'd like to start dating other guys and though I haven't heard from Mark in three months I don't want to ruin our relationship. What should I do?

Torn

Dear Torn;

What relationship are you referring to?

Dear Mary Jayce;

The more and more I see of a certain young man, the more I like him. The only thing is I know that he doesn't like me as much. What can I do to make him like and notice me more?

Waiting

Dear Waiting;

Start sticking to this guy like white on rice, like green on the grass, like the hands on a clock, like the sun in the sky and like the

sheets on a bed. Without overdoing it of course!!!!

Dear Mary Jayne:

One of my closest girlfriends and my boyfriend are always teasing each other in a manner that is making me very suspicious of them both. He is always grabbing her about the waist or putting his arms around her in a way he never does me. I've even heard them say in a way that was suppose to be funny, that they should be the ones going together!! Well Mary Jayne, I'm not laughing and I also don't know what to do!! What do you suggest?

No Sense of Humor

Dear No Humor;

Since you did say that he was your boyfriend may I suggest that you go out and buy a box of Sunshine, Smiles and Good Humor and the next time they tell that tired joke about going together laugh a little louder.

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Ibis/commentary

Editorials

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Leftovers

Editorial:

It's your theatre Don't pass it by

Only 143 students and 155 adults attended the two fall theatre productions at Lindenwood, "The Madman and the Nun," and "Come and Go." Of that number, many were adults not affiliated with the college.

Lou Florimonte, head of the Theatre Department and director of the "Madman" presentation, said an equally unimpressive attendance was recorded for the Bert Houle and Sophie Wibaux performance. In fact, "attendance at all events this year has been extremely poor," he said.

This is unfortunate. Obviously, faculty and students have been directing their leisure time toward other things and missing the presentations of the theatre department. By doing so, they are robbing themselves of the chance to take advantage of the diverse activities a college like Lindenwood has to offer.

In one sense, skipping the Jelkyl presentations is like taking a dollar bill out and lighting a match to it. After all, part of the money that every student pays to attend Lindenwood goes to support the Theatre Department. It makes good economic sense for the student to then get his money's worth from the department. Granted, the primary responsibility of the theatre people is to teach the students in their department, but the productions they put on are there for the entire student body; the same student body that has financed them.

On a different level, it's sad to see people missing the chance to acquaint themselves with an area of art that is too frequently ignored. Many Lindenwood students come from high schools where the drama they're exposed to is limited. The opportunity to become involved with legitimate

theatre is not there.

At Lindenwood, on the contrary, the chance to familiarize one self with drama is in abundance. For just a little money, and maybe an hour or two of time, a Lindenwood student can find himself in a world he might have not known ever existed. To skip this chance is to cheat oneself out of what a liberal arts college is set up to accomplish; that is, the turning out of well-rounded individuals.

Lindenwood is fortunate to have such a well-rounded and versatile art department. The school has a fine gallery; its musical productions are of the highest caliber (Handel's Messiah, for example); and the plays and dramas it presents are usually well staged and timely in their impact. It is sad, then, when the college chooses to ignore them.

The Editors



Beatrice R. Breshears of Warsaw, Missouri asks with some indignation: "who says that at age 65 you must stop the clock and turn to all those senior citizen playthings?"

One goal in this column is to call attention to ideas which may not otherwise be considered when an issue is raised. And one of the assumptions of the Humanities is that our hopes cannot rest on systems, but depend on attitudes of mind.

The senior citizen situation makes a classification into which perhaps needs a fresh idea and a changed attitude of mind.

The phrase senior citizen makes a classification into which people with individual histories, skills, personalities, and dreams are placed in a lump — not because of any one's decision about another person's life, but because we have that classification. With the classification come rigid economic and social determinations — age: 65; option: retirement; activity: recreation and games; place: separate from the rest.

We are a verbal society. We consume the words of books, magazines, newspapers, radio, television, and public address voraciously. One can get into almost as much trouble by using the wrong words as he can be some overt action. Yet we are not adequately conscious of what our language does to our attitudes of mind.

A simple truth from the field of linguistics ought to be mastered

by all of us: the words we use determine our sense of reality. If we refer to people in classifications, we see them as classifications.

An entire system rises from the designation senior citizen. It is not hard to see why there is a system — there are social and economic relationships, large numbers of people, and resources to manage. It should also not be difficult to see how terminology has turned individuals into a category in the system.

Read an author who is now a classic in linguistics, a branch of the Humanities which goes to the heart of how people use language. Benjamin Lee Whorf, in *Language, Thought and Reality* (MIT Press, 1956), makes a comparison of the mental attitudes of different language cultures.

He observes that among the Hopi Indians, time as a word and concept is "not a motion, but a 'getting later' of everything that has been done...it is as if the return of the day were felt as the return of the same person, a little older but with all the impresses of yesterday." Compare these words to the way in which our words, senior citizen, affect our sense of what it is to be older. Think what it might mean to drop the classification and adopt the Hopi concept of "getting later" for our notion of time as it applies to the lives of people.

Made available in part by a grant from the National Endowment for the Humanities Washington, D.C.

Speak Out!

Every beginning communications student is taught that communications is a process involving at least two parties. In the four issues that the IBIS staff has prepared this year, YOU have heard a lot from us. The problem is, WE haven't heard much from YOU. This is, after all, your

paper. We are concerned with whatever it is that concerns you. Let us know what's on your mind, and we'll do our best to get the whole story for you.

Also, we welcome any comments you might have on the IBIS or on anything involved with Lindenwood.

Can the dying teach the healthy?

By GREG BARNETT

Recently, Newsweek did a cover story on "The Right to Die". The story discussed the issues surrounding the case of Karen Ann Quinlan, a terminal patient with irreparable brain damage who is kept alive with an artificial respirator despite complete lack of hope for any recovery.

Specific questions were raised concerning when a person should be considered dead and when the dying terminal patient ought to be allowed to die.

This news story is part of the increasing evidence that the issue of how to deal with death and the dying has finally reached public consciousness of America. In a society that confined the subject of death to terminal wards and funeral parlors and has hidden it from children, it is good news that it is now being discussed more openly by newspapers, magazines, books, television, and in seminars across the country.

Part of the credit must surely go to Dr. Elisabeth Kubler-Ross, who in 1965 started a seminar on death and dying in a Chicago hospital. Dr. Ross set up the program so that dying patients were interviewed by a single person while a small audience watched from behind a one-way mirror in another room.

The dying patients were given the opportunity to share their

feelings and fears — and hospital personnel and students were able to gain a better understanding of the needs of the dying as well as to face the idea of their own eventual death in a better state of mind as a result of the seminar.

In her book *On Death and Dying*, Dr. Ross explains that people throughout the whole of human history have considered death unpleasant and have feared it. She believes that this occurs because our unconscious minds cannot accept or imagine the end of our lives.

Some people, however, have been better able to cope with death. Dr. Ross points out that since death was more prevalent among the young and very young in simpler, older cultures, it was dealt with more reasonably. The dying person was usually allowed to die naturally in familiar surroundings and each member of the family shared the burden of grief.

In western society, all this has changed. People live longer because of modern medicine and, for this reason, people have come to associate death with old age. It's a shock for death to come at an early age.

The dying are frequently removed to hospitals where they suffer from isolation at the very time they need comfort from the living and from friendly

surroundings. They undergo attempts to prolong their lives — infusions, transfusions, respirators — and are not asked whether they want these treatments. In fact, the wishes and feelings of the dying are often ignored because no attempt is made to communicate with them.

Dr. Ross believes that we need to make some advances in dealing humanely with the dying to match the advances we have made in medicine. The point is that dealing openly and honestly with the subject of death from time to time will help us treat the dying more humanely and help us face death when our time comes. As *On Death and Dying* illustrates, the dying sometimes have an important message for the living.

the Ibis

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Dance thesis: mystical magic

By JOYCE MEIER

Once upon a time there was a Dance Concert. And in that concert was a great variety of things, ranging from phantoms to unicorns. There were colors, orange and dark, and music — zigzagging harshness of modern, and stained-glass Handle.

Most important of all, there was movement.

This past Halloween, Alexandra Florimonte gave us a most enjoyable experience with her six choreographed dances. The movements themselves were performed both by Florimonte and a group of Lindenwood students.

Only the first piece, "The Poet and the Unicorn", was possibly old-hat to the audience. This piece was an excerpt from last year's performance of Gian Carlo Menotti's "The Unicorn." And, even though we've seen it before, this repetition of the sway-back movements, the thigh-slapping, and some of the gallop-leaping of

the Unicorn were wonderful memories.

Like all Florimonte pieces, this dance stressed the relationships between the dancers themselves. Motions done by the Poet, for example, would be "picked up" and repeated by the Unicorn. While the Poet and Unicorn never really touched, they were in an almost constant tension—the tension of awareness—with each other. This technique was seen throughout the entire performance.

Compared to the "Unicorn" number, the following dances seemed less set, and more spontaneous. Both the second dance ("Apples, Strawberries and Fresh Pineapple") and the third dance ("It Was Only An Astral Projection") repeated the Unicorn's emphasis on interrelationships between bodies.

"Apples" especially used the technique of one dancer picking up on the movements of another dancer. In the "Projection" dance, many of the movements were done simultaneously. In this

way, patterns were shaped and woven before our eyes.

It was the following movement, the "Dance in Three Parts", though, that involved most dancers, and some laughter from the audience. Strangely costumed, painted figures assaulted our eyes in this dance, forms that twisted, writhed, sighed, recited, and-or sang, rose from the floor boards of the stage, or walked through the wings, or even from the aisles of the audience. One by one, these characters made their appearance, each adding a contribution to the chaos of motion and sight, and sound on stage.

The climax of the dance came with the appearance of a tall figure clothed in a white robe, a phantom-figure (a death image?) that walked across the stage to the chorus of Handel music. The rest of the dancers stopped their activity, watched the phantom, and then, quietly, followed it offstage.

The following dance, "Jeanette, Nelson and Mama", used for music what is humorously listed in

the program as "I Borrowed". In this movement, a man and woman were depicted from separate balconies, calling to one another the words of an Indian Love Song.

A third figure (Mama) appears from another balcony, and joins in the words and motions. This dance was particularly interesting for the isolations of body form and movement seen from the balcony. For example, Jeanette's feet would appear (the only visible form in Jeanette's balcony window) and perform some kind of movement.

Of all the dances, though, it seemed that the last one, "Tropic Appetites", was best received by the audience. This dance involved a rather elaborate set, one which was designed to give, indeed, an exotic impression. Four figures, after various isolation techniques similar to those used in "Jeanette," made their appearance. Unlike the bazaar costumes of the "Dance in Three Parts", or the plain leotard-tights outfit of most other numbers,

"Tropic Appetites" used long flowing dresses.

This dance had several really nice touches. One was the face in the window, the face that, from the outside looking in, watched the dancers and the audience.

Another was at the end of the dance, when the dancers, who had previously been doing very little relating to one another, did a series of poses, together as a group, looking at and touching one another. The last pose was especially exciting, when the dancers met front stage center, and bent over a tea set, as if they were about to begin serving-drinking.

Together, the six dances made an interesting combination of movement, sight and sounds. And, in spite of the meaningless and chaos of some of the dances, Florimonte's continuous technique of showing dancers and forms relating to one another comes through with a force that gives us hope. The once-upon-a-time event had an ending of unity.

Ibis/entertainment

Cinema
Theatre
Art
Diversions

Ramsey: feelin' good

By HAROLD RUSSELL

Jazz lovers filled the seats of the Ambassador Theater Nov. 2 to hear the sounds of Hugh Masekela followed by the dynamic jazz pianist, Ramsey Lewis. Unfortunately, Masekela was unable to perform thus leaving the entire night to Ramsey Lewis and Company.

The audience accepted the difference of two acts to one and

was well rewarded for their cooperation and understanding. Ramsey and his six piece group had a music format that captured and controlled every body movement in the audience.

He first danced his audience in their seats to his latest hit "What's the Name of that Funk" (Spider Man) from his newly released album DON'T IT FEEL GOOD. Reassuring the audience of the musical versatility in his group,

they gradually modulated into a funky latin tune called "Radrigo".

Ramsey has added two singers, a new dimension to his sound, Brinda Mitchell and Morris Stewart. They also added to the funky and intimate moods of Ramsey. Releasing the tension, they brought calm and ease to everyone as they finished with a mellow tune by EARTH WIND & FIRE, "That's the Way of the World."

'fascinatin' rhythm'

By CATHLEEN KLOHR

E.L. Doctorow has created a fascinating experience of reading in *Ragtime*. . . a book of powerful precision and movement. This precision refers to the perfectly timed moving parts whether it be in music or machinery. It is not a happy book; it is not even sympathetic, but an invention, conceived of the same idea which Henry Ford used in the assembly of an automobile—that of breaking down the work operations to create a complex, working machine.

Ragtime is a story of escape without escape as with the meshing of gears that just keep turning. Set in pre-WWI America, it tells of three families whose lives become an essential moving part in each other and in the lives of many great men and women of the era—Ford, Houdini, J.P. Morgan, Freud, and Emma Goldman. To experience *Ragtime* is not to come away with sympathetic affection for most of its characters, because they are not so much lovable as interesting.

Doctorow sets us in our place with one task—to read—and his genius moves the parts past us, laterally. But, as the parts of the

story move across the readers' mind, a design assembles itself to repeatedly appear at the top of the ram of awareness, a design of completely assembled motorized vehicle. It stands alone for a moment like one of Ford's Model T's, and you think "wow" just before it rolls down the ramp and crashes into the tale-end of the last one.

It is this endless replication of the machinery of *Ragtime* that struck me with a continuous awe and aftershock. As on Ford's assembly line, there is not one unnecessary step. The refinement of control which this author commands between his subject and his style is, indeed, *Ragtime*. The reader may be slightly out of tune, but, she'll never hear such music again.

Doctorow's subject and style are inseparable, each as necessary to the other as the two hands of a Rag musician. At one time a character appears to be a small part of the total design, at another point, he becomes the design.

The emotion of *Ragtime* is ecstasy—of pain, scorn, sex, death, despair, and love of several sorts—and so is volatile and short-lived. It explodes like fireworks,

like a bomb, backfires, and is gone.

Doctorow convinced me that machinery whether of actual metal parts or of politics, racism, prejudice, morals, circumstances, passion, dreams or reality does destroy by its creation.

Yet it doesn't have to. Or does it?

Doctorow seems to ask, and ask and ask. Except for the real mechanics among us, we have lost the wonder and comprehension once felt for the working parts within any machine and for the fact that they make the great thing run! Doctorow recreates that wonder which then moves the reader, by his active participation, toward comprehension.

If you are looking for a happy story, don't choose *Ragtime*. You'll be disappointed, and you won't be an appreciative audience for this different and quite marvelous book.

But if you're set for some "fascinatin' rhythm" Then *Ragtime* is your kind of music. Relax, take your place and begin; it's not like anything you've read before.



"Well, mom, there was this party see . . ." Rondel Richardson at the Arabian student party in Cobbs Hall.

Photo by Chris Coleman

'Hearts' of the West

old Hollywood formula

If you don't want to re-pay to re-see re-releases like *Sound of Music* and *Dr. Strangelove*; if macho, pre-verbal types like Tom Laughlin in *The Master Gunfighter* and Charles Bronson in *Hard Times* can't grunt and skulk their way into your heart; and if a palsied Kathrine Hepburn with John Wayne doing a Western parody of *African Queen* waxes pale, there is still a movie in town worth seeing.

Hearts of the West is a comically introspective movie about Hollywood in the twenties and the people who made the early Westerns. The early cowboy movies stuck to a formula — the good guys in white, the chase and shoot out, the chaste kiss of the girl, and the ride into the sunset—that made them successful.

Hearts of the West also uses many of the old Hollywood formulas: the naive farmboy (Jeff Bridges) bumbling his way

through adventure after adventure, the comic con men out to get him the down and out old-timer (Andy Griffith) offering sage advice. But the movie relies on the oldest Hollywood formula of all to ensure its success: a good script, good direction, and good acting.

Hearts of the West is a movie about dreamers and the two American myths which pander to dreamers, Hollywood and the wild West. If you like to mix your celluloid and sociology, you might see the escapist entertainment of a depression-style comedy like *Hearts of the West* and an old-style detective movie like last year's *Chinatown* as harbingers of hard times ahead.

If so, console yourself with the thought that real hard times will probably relieve us of reel *Hard Times*.

—Stan Seidel



Charlie Bushnell, Lindenwood's "Mr. Inside and Outside . . ." he keeps this place ship-shape.

Photo by Chris Coleman

Lindenwood's super 's' super'

By JUDY TOURJIGIAN

Who makes sure that the 438 windows in Roemer Hall get cleaned and that the 135 varieties of trees on campus are properly cared for? It's the same man who is responsible for the maintenance of the inside and out of the campus, Charles H. Bushnell, superintendent of buildings and grounds.

Bushnell, who came to Lindenwood in 1952, supervises with his easy going style, the 26 employees who help to make the campus a better place in which to work and live. His electricians see to it that you have enough midnight oil to burn, his plumbers retrieve your lost engagement ring from the drain, and his boiler and fireman make sure you have

enough heat to keep your tootsies warm during the winter.

Bushnell said that, to outsiders the work orders he receives may sound like complaints. "They're not complaints to us," he stressed, "that's what we're here for and every job is a challenge."

The "inside and out" superintendent praised his workers and said, "Our crews are a team effort. Everyone does his part to get the job done," and with obvious high regard for his employees, he added, "I respect and trust all of them."

Bushnell's job is never routine. "I usually make rounds in all work areas a couple times a day to help with the work and to make decision," he said, "But you never know what problem might pop up."

Editor's note: (As he states in the piece that follows, Jon McSweeney is the only blind student currently on campus. The article below is a personal statement of Jon's feelings about life at Lindenwood.)

By JON MCSWEENEY

I'm not sure if this piece will apply to very many people' after all, I know a lot of you. However, even if you do, I hope you'll permit me to reflect for a moment on what my unique experience at Lindenwood has been like, and offer a few bits of advice at the same time.

When I say one of a kind, I am, of course, making reference to my blindness. Put another way, I am the only blind student at Lindenwood.

Last year, when I was a freshman at Oberlin College in Oberlin, Ohio; such was not the case. It may come as a surprise, but I definitely prefer the current situation. And not just because I am happier here.

At that time, I felt I was

A five-day week, eight-hour day does not describe the job of the L.C. buildings and ground super, as he is always on call. So he and his wife, a Lindenwood graduate, live on campus next to the Fine Arts building.

Active in various organizations, Bushnell is involved in the Boy Scouts, several veterans groups, as well as horticulture associations. He is an ardent evergreen tree planter and planted 500 trees in one year on his land in the Missouri hills.

stereotyped by many of the sighted students. Part of this, I thought, was because there were no less than four of "us". Here, where I am the only one, people are more apt to take me as I am; just as they do with anyone. The prevailing atmosphere at Lindenwood seems to be one of informality and friendliness, whereas at Oberlin I found it to be depressingly serious.

All in all, Lindenwood has been free of stereotypes and misconceptions about blindness. I consider blindness a nuisance rather than a handicap and am fortunate in that Lindenwood is a small campus which presents only minor mobility hassles. From the beginning, I have been determined to be involved only with small colleges — for several reasons.

The most difficult problem as far as getting around is concerned has been the cafeteria. It's not because people haven't been helpful—they have. The problem is that I might go ten meals and sit at ten different tables. Lately, people have been assisting me, which has been great; also, I'm becoming much more familiar with the whole lay-out.

Knowing my way from Ayres to the Teahole is one thing; being able to maneuver my way around the cafeteria is another.

Some of you might be interested to know how much I "get into" TV and movies. Well, I must say that you could count the movies I've seen in the last five years on the fingers of one hand. If the emphasis isn't on dialogue, I'm in trouble; it's a fact that hearing about something visual simply isn't the same as actually seeing it.

My favorites are Marx Brothers flicks, which are chock full of brilliant lines. Two of my favorite TV shows have been "Dragnet" and "All in the Family", and it seemed like I spent most of last summer watching "The Best of Grouch".

It was also natural for me to get into music. However, I want to emphasize that not all blind people are good musicians. Physiologically, we're no different from anyone. Part of the reason for my great interest in music . . . and in radio . . . lies in the fact that I've listened to it, and a hell of a lot of it, since I was about five.

Growing up with the likes of Harry Carey, Jack Buck and Jerry Gross, I became a red-hot sports fan, which I still am. Like a millionaire is to a pauper, I am to the average blind person. I have just about everything I could want, with the exception of a good stereo — a comfortable standard of living, loving parents, a band, and good college situation. Many other young blind people I have met have had only one of these things, or none at all.

The majority of visually handicapped people are elderly. Unfortunately, as the National Federation of the Blind stresses, the vast majority of blind people remain second-class citizens. Often, we must work harder and do better than our sighted counterparts.

I will close by saying that the worst experience I've had at Lindenwood was someone coming into my room and waking me up at two in the morning. (When I say waking up, I do so with no small embarrassment; after all, it was a Wednesday morning.)



Jon Mcsweeney . . . Lindenwood's only blind student at his piano. Jon has found his niche at the college and says he's happy here.)

Photo by Harold Russell

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Once lively, but all quiet now

By KAY FERNEDING

Nestled among the trees and leaves of the Lindenwood College campus is a structure that many students may not be able to identify.

No, this problem of identification is not in reference to an unmarked security car or a statue dedicated to the one millionth squirell on campus, but is Lin-

denwood's own Faculty House.

The building is located next to The Gables, the home of Doris Crozier, Dean of Women, and is designated as a general lounge and meeting center for faculty. The Faculty House however, has had very little use in this function this year.

"I think what this college needs is a faculty meeting place," said Dean Crozier. "Our faculty isn't

big enough to support a Faculty Club and they probably won't be until we have an increase in our full-time student enrollment."

At one time a Faculty Club did exist in this building. On every Wednesday for a year in the 60's, Mrs. Ivy Johnson was hired by the college to fix lunch for faculty members. The faculty paid for their meals and Johnson provided coffee, tea, and cookies on a

regular basis. These expenses were paid for by teachers' dues.

Before the 60s', the Faculty House served in many other functions. It stood adjacent to Sibley Hall in 1915, but was the moved to its present location. "In the mid 40's, it was called the Tea Room, a great meeting place for faculty and students," said Miss Mary Lichliter, formerly the Dean of Students and presently the Director of Alumni Affairs.

In the 1950's, the structure was named after Mrs. Ida Belle McCluer and was used as the Home Management House for Home Economics. "Women studying Home Economics would buy food, entertain, cook meals, and manage the house," said Miss Lichliter. "But the program was eventually phased-out."

Around '65, so many students resided on campus that every available dormitory room was filled. We therefore put the girls in the Faculty House," Miss Lichliter said.

Since interest in the Faculty Club dwindled in the 60's, the House has not been regularly used for faculty meetings.

Sandra Thomas, Dean of Students from 1970-72, lived in the Faculty House and Dr. Howard Barnett and-family resided in the house after her from 1972-73.

The Faculty House has also been used for some social functions. Last year a Faculty Dinner and the Senior Honor Society Initiation Dinner took place there.

But other than these events, the building was not used.

For this year, an Alumnae Wine and Cheese tasting party took place in the Faculty House. Dean Crozier reports that so far no other activities have been planned for use of this building.

"Dr. Philip Borden, Chairman of the Business Administration Department is presently residing in the Faculty House, but is not using the living or dining rooms," said Dean Crozier. When Dr. Broden came to Lindenwood he did not have a place to stay and so is temporarily living in this building until other arrangements can be made.

The Faculty House is centrally located and fully furnished. On the main floor, there is a living room with a fire place, a dining room, a large kitchen with space for a dinette, a master bedroom, and bath, and a smaller bedroom and bath. There is also a room that is presently used as a study. On the second floor, there is a balcony and several smaller bedrooms.

It is unfortunate that this building is not used more than occasionally, but one can not encourage faculty members to meet there just as one cannot stress that students congregate in an area not to their liking. Teachers have traditionally gathered in their own departments with colleagues of the same or related fields. By asking them to re-locate, one may receive the same enthusiasm as they would with a notice of eviction.



Home economics in the Faculty House . . . in the good old days the home ec classes played housewife in the Faculty House. Now, it serves as little more than temporary housing.

Places to go, things to do

PLAYS

Nov. 16 — University of Missouri at St. Louis will present "The Many Faces of Love" 8:30 in J.C. Penney Aud., \$4 admiss.

Nov. 19 — The University Theater will present "The Trouble Begins at 8" admiss. \$4, 3642 Lindell Blvd., 652-5923, (19-22)

Nov. 19 — Lindenwood College presents "Glass Menagerie", 8 p.m. in Jelkyl Center. (19-22)

Nov. 21 — Forest Park Comm. College presents "River Niger" 8 p.m., \$1 admiss. at Performing Arts Center, 5600 Oakland Ave., 644-3300. (21-24)

Nov. 26 — Loretto Hilton will preview with "Desire Under The Elms". Further information call 961-6458 (26-28)

FILMS

Nov. 15 — Go see the new comedy "Lets do it Again" starring Sidney Poitier and Bill Cosby at your nearby theater. (15-28)

Nov. 15 — Webster College will be showing "Blood of a Poet", admission 75 cents at Winifred Moore Aud., 470 E. Lockwood, St. Louis.

Nov. 16 — St. Louis Art Museum will show "Benedict Arnold", admission free; for further information call 721-0072.

Nov. 20 — St. Louis County Library will show "Lost at Sea in the South Pacific", 8:00, admission free, 1640 S. Lindebergh Blvd.

ART

Nov. 15 — The American Theater will feature the Chuck Davis Dance Company. 8:30 p.m., 410 N. 9th St., St. Louis, 531-4770.

Nov. 15 — Plaza Frontenac will have an exhibit of silk prints by Mary Jane Becker. Also they will exhibit 18 gauge copper enamels by Adrienne Miller. The Mall is at Lindbergh and Clayton Rd. Look for upper level center court of mall. (15-28)

Nov. 15 — Forest Park Comm. College will have an exhibit of ceramics by Terry Beckmeyer and Steve Weinhold. Located in lobby of Library. (15-

18)

Nov. 22 — Lindenwood College will have International Bazaar-Fine Arts Room 202, 1-5 p.m., (22-23)

CAMPUS REMINDER

Nov. 15 — Ceramics and Wall Hangings by Nancy Follis in Fine Arts Gallery Lounge. (15-26) Woodcuts by Antonio Frascioni are on exhibit in Hendren Gallery on Lindenwood Campus.

Nov. 16 — St. Charles Bicentennial is having a Tasting Spree from 4-7 p.m., at Coverdell School.

Nov. 19 — Those in the Psychology Interset Group will leave for Baue Funeral Home from Roemer Arcade for a tour at 8:00.

Nov. 26-30 — Thanksgiving Holiday (Gobble your Turkey and have a nice vacation.)

MUSIC

Nov. 15 — Listen to KCLC 89.1 FM weekends for JAZZ.

Nov. 22 — Piano Master Class Workshop — Jerome Rappaport, 10 a.m., Jelkyl Center, free.

Nov. 23 — Jennifer Henderson junior flute recital, 2:30 p.m.

OUR NIGHT OUT ON THE TOWN

Grade code:

+ equals fair, ++ equals excellent
D equals dress, C equals casual

The Fifth House — 3802 Laclede, no cover for students with valid I.D. Mon.-Thur. Live music nightly. (C) ++

The LU-WAH — in West Port Plaza, fine Polynesian food & jazz, piano bar. (C, D) ++

Garavelli's Sea Hatch, West Port Plaza — specialize in fish, very expensive. (C, D) ++

Billy Jack's Discotheque — 9790 Nat. Bridge — dance contest nightly, must have valid I.D. (C, D) +

Compiled by Harold Russell

Want to help?

By DENISE POESE

The Bicentennial wants YOU. The St. Charles Bicentennial Commemorative Commission, Inc. isn't looking for "just a few good students," they're looking for all kinds — and lots of them.

A certified member of the National Bicentennial Commemorative Commission, the St. Charles chapter began work early this year organizing events. September 30 marked the beginning of the events with a community wide meeting. The commission is now looking for volunteer help to fill out the ranks and make things happen.

David White, St. Charles City Councilman, is the head of the Heritage '76 program. Beneath him fall the committees for pageants, socials, shows, rallies and other patriotic events. One other committee that falls under the same category is the publicity division. It is the one that has put out a special request for student help.

This division breaks down into six committees: press releases, radio and television, distributive literature, speakers, special projects, and the student committee which is made up of students working on the various other committees as writers, photographers, and p.r. people working with the newspapers, radio and television.

Art students are needed as writers and designers for

newspaper and tv logos, brochures and flyers, placard and poster designs, and table tents. "Think-tank" sessions for everyone will hopefully produce promotional ideas and special projects aimed at attracting national attention.

Among the events already planned is a tasting spree at Coverdell School. Participants receive a Bicentennial cookbook and plate, and samples of the recipes in the book. Also planned is a New Year's Eve party at Blanchette Park, a ladies style show dating from the "caveman era" until the present, and a week long Community Celebration starting June 20, 1976. During this week a Religious Heritage Day is planned as well as a family picnic, a Founders Day honoring the senior citizens in St. Charles and a Bicentennial Pageant. This pageant will incorporate 300 men, women and children as actors. Students are desperately needed to assist in this production to be held on the St. Charles High School Athletic Field.

Anyone interested in working on any of these committees can get more information by contacting Shirley Hutchins at 925-1776, the Bicentennial headquarters for St. Charles. If you are interested in assisting with or being in the pageant call Bill Hutchins at the Hutchins Co., phone number: 724-8774.

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Energy, Energy, Enthusias-Ebest

By RON MEYER

You usually expect a physical education teacher or a coach to be an energetic and enthusiastic person. Joy Ebest, chairman of the physical education program, is a perfect example of that rule because she uses that fervor to the fullest.

Ebest is now in her eighth year here. During her tenure, her duties have been teaching P.E., coaching women's field hockey, basketball, volleyball, tennis, softball, and gymnastics. Currently her coaching duties are specifically in women's volleyball and gymnastics.

Ebest received her masters degree in physical education at Washington University in St. Louis. She did her undergraduate work at Fontbonne College, also in St. Louis. Upon completing her masters degree she became interested in Lindenwood—as this school had been contacting Washington University for P.E. instructors.

While in the process of achieving her masters, Ebest worked as Deputy Director for the Mayor's Council on Youth Opportunities in St. Louis. "I worked there for two years. Primarily we were trying to coordinate youth activities in

employment, recreation, and education for the summer months.

It was for the underprivileged children in St. Louis. We also had to deal with directors of many community organizations."

When questioned about the women's athletic program, Ebest was very optimistic. "This is the first year that we have received some recognition from the administration. In the past, our teams have been funded by the P.E. department's budget. Now we have separate budgets for the athletics and the P.E. department. We actually have been funded for uniforms."

Ebest cited improvements in the

athletic program generated by its overall enthusiasm. She pointed out that they have been in contact with high schools about Lindenwood but she still doesn't see a definite change in the program's future. "I don't foresee any scholarships for the men nor the women. We will never be able to afford top athletes so its getting to be a vicious circle."

The P.E. department has added horsemanship and also initiated a government funded summer sports program. "There are 110 schools in the program and it is funded by the federal government. We are one of the smallest schools in the program but we have the largest number of participants.

The program is set up for 10-18 year-olds from low income families."

Ebest pointed out that the addition of men to P.E. classes has been a big boost to the department. "I really enjoy them, and usually they enjoy it too. I had a guy and a girl in one of my tennis classes that eventually got married and invited me to the wedding."

Ebest exemplifies the total atmosphere of enthusiasm and energies in the P.E. department. Maybe if Albert Einstein were around today and knew Joy Ebest, he would change his formula to E equals Joy Ebest².

Ibis/sports

Beta Chi Bump Club

By RON MEYER

What happens when you fall off a horse? Naturally you fall to the ground with a terrible bump. It was this "sport" that inspired Lindenwood riders in the early 1930's to begin a safety club appropriately named the Bump Club. With the passing of time and a long line of bumpers, the club has eventually come to be known as the Beta Chi Riding Club.

Fern Bitner, directress of the horsemanship program, did not know the origin of the greek letters, beta chi. "They were here in 1957 when I started teaching. There were also only two members in the club at that time. Today I think the club has its largest membership."

The club is open to any Lindenwood student, you don't have to be enrolled in any horsemanship courses. Tryouts are held in the fall and again in the spring.

How do you become a member of the club? There is a three-phase test, conducted and graded by club members, you have to pass to demonstrate your knowledge of the horse.

The first phase is in saddling and bridling, the second in riding, and the third is a written and oral test. According to Beth Hammes, president of the club, "the riding test is needed to show control of the horse and agility of the rider. The other two sections just show your overall knowledge of the horse." Hammes emphasized that the test is progressive, you have to pass each phase to continue on to the next. If you should fail the first time, you can always take it the next time it is given.

Hammes said the purpose of the club is to promote better and safer horsemanship. You also receive additional riding privileges, such as riding on weekends early in the morning or after dinner when regular classes are not being held. There is a general rule around the stables though, that someone always accompanies you when riding for safety measures.

The club is now in the process of earning money for the construction of an indoor riding arena. They are achieving their

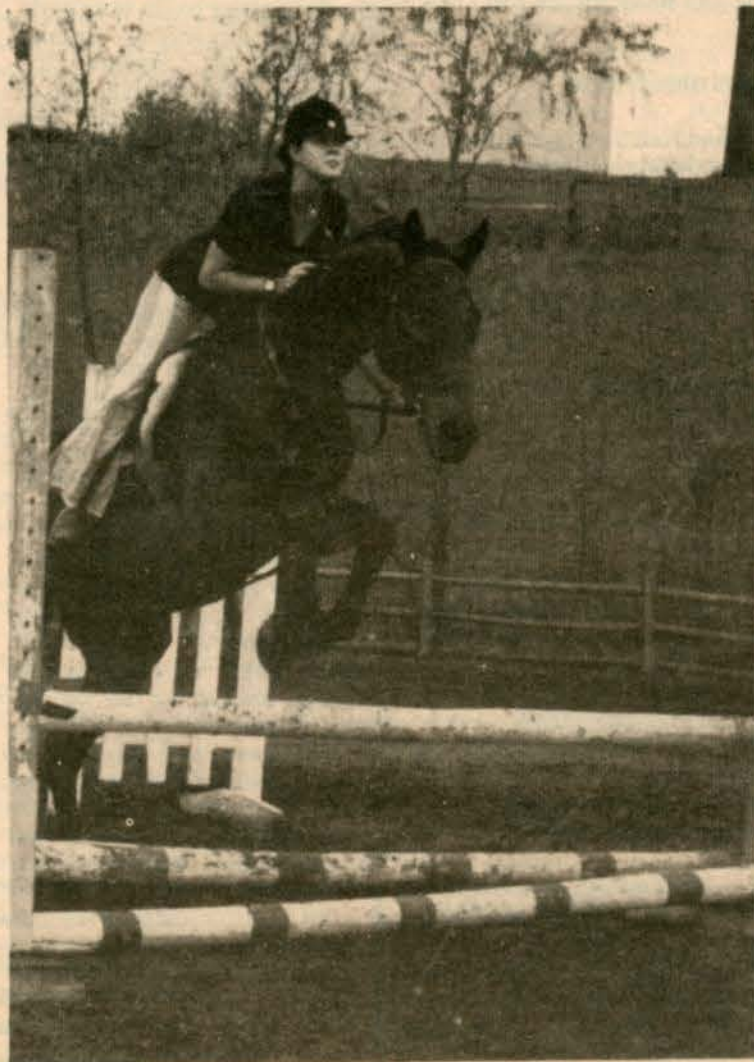
projected figure by holding rummage and bake sales, and sponsoring an annual horse show which is open to the public. The show is held the first week of May, with competition being held in three categories; hunt, stock, and saddle seat.

The club is comprised of 29 members; 27 women and two men. There are six elected positions that constitute the administrative branch of the club. Nominations and the election of these positions are held at the end of the school year and done exclusively by the members. Occupying those positions now are, Beth Hammes, president; Ann Layton, vice-president; Judy

Galyas, secretary; Bob Meier, treasurer; Sarah Vogel, publicity manager; and Sue VanderSalm, historian.

Recently 12 students qualified for membership in the club. They include; Rhonda Oelklaus, Mary Jean Rando, Lori Marshall, Julie Nichols, Joann Shroba, Lisa Krohn, Kathy Beyer, Anne Anderson, Jane Rufkahr, Susan Tallman, Bill Mooney, and Ram Roseler.

So, if you ride horses and you'll tired of all those aches and pains caused by bumping, either consider trying out for bet chi or be sure and wear plenty of padding.



Vicky Barbour over a jump at the Beta Chi stables.

Photo by Harold Russell



Joy Ebest—optimistic about womens' sports.

Photo by Harold Russell

Pool Opens

The indoor swimming pool, located in the basement of Butler Hall, is open: Sunday 8-9 p.m., Tuesday 7-9 p.m. and Friday 7-9 p.m. The pool is open to all L.C. students and maximum number of guests. Lifeguard fees have been allocated through the student governments.

Correction

Bill Collins, freshman forward for the men's basketball team, is from University City High School, not Northwest High.

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