

Ralph Nader Comes to St. Louis Speaks on Education to Students

by Joyce Meier

What is the purpose of education? Ralph Nader, consumer advocate, recently gave his views on the matter when he spoke to an estimated 2000 students at the University of Missouri in St. Louis two weeks ago. Nader was in town plugging MPIRG (Missouri Public Interest Research Group), and he gave a one-and-a-half hour speech, followed by a question-and-answer session, at UMSL on Wednesday, Oct. 23. Students there now are petitioning to form a branch of MoPIRG at the various extensions of the state university.

"The purpose of education is to train better citizens that know how to grapple with the problems of life," Nader said. He spoke of how presently education is failing in its purpose, and of the general student apathy found on campuses through the nation right now.

"There is a problem of motivation here. You see it in the libraries, students trying to make it go, reading and underlining every word, rewriting the book out in longhand. This should be the most exciting time of your life. It is a time for thinking, doing, experimenting."

"What is your civic duty?" he demanded of the audience. "How much should you give of your time and resources? Do you realize that people spend more time applying underarm deodorant than they do working through their government, even though they spend three months of the year working to pay for taxes that go towards the running of that government."

"I'm tired of all this citizen apathy. I think people who don't vote have resigned from



Ralph Nader addresses group of students at the University of Missouri, St. Louis, on education.

photo by Joyce Meier

democracy. I'm going to propose a law which will say it's everyone's democratic duty to vote, above the age of 18. Even if they abstain--it should be recorded as a protest vote. I don't like the idea of concocting a silent majority image and increasing citizen apathy."

Nader spoke of how in the present situation, often campaigners are so busy getting out the vote that they're not talking about the real issues of the campaign. He also spoke of voter harassment, registration restrictions, intimidations methods used against voters, and the fact that the polls close at 4:00 p.m.

"If a law existed which made it part of everyone's civic duty to vote, government would no longer be able to, for example, keep the polls open only so long, for to do so would be obstructing you from obeying the law. Finally government would actually be under a firm obligation to help you."

In speaking of both citizen and student apathy, Nader suggested ways in which the university could involve the student in problem-solving:

"Why should nutrition be only for home-ec majors?" he demanded. "Or why isn't it part of general education to study corporations? Take pollution. The problem of pollution challenges politics, engineering, chemistry, biology, medicine. It challenges every area of a university in some way. As a result it beckons the university."

Nader spoke of the need for people to learn how to solve problems through the educational system, of relating courses directly to society. As an example, he

mentioned the feasibility of taking a course titled "Symington 101," or Eagleton 202," studying the individual Congressman as a microcosm of the over Congress.

First, it's more contemporary, more real--students will be more motivated. For example, a student may interview the Senator's staff for research. Second, people want to be informed, want to know about their Congressman and they can through the information made available to the public by the students. Third, it will develop ways of influencing Congress on certain problems.

"There's a great obligation here," he said. "Potentially the university is a major source of information, besides industry and government. The obligation is to develop a confidence that says we are learning to make a better society instead of a plasticized Madison Avenue, instead of being baffled and overwhelmed by feelings of indifference and alienation."

Yet the university is not, according to Nader, the ultimate answer. "There is no way to learn to develop such a confidence except by doing. If you're not satisfied with your education, you have an obligation to educate yourself. There is a great lab of knowledge in the printed word, in the laboratory, and on the campus, but it's also in society. There are great opportunities now for internships, self-education, and field study."

Instead, Nader sees the university as a place to think, contemplate, learn theory and principle that would apply to what is learned from the society itself. The university, he said, contained access to many facilities, as

(Continued on page 3)

Places Ralph Nader suggested students could write for more information on:

- 1) Nuclear Power
Mike Grabel
U. S. Senate
Washington, D. C.
Professor Henry Kembell
Department of Physics
Massachusetts Institute
of Technology
Cambridge, Mass.
- 2) T.V., Advertising, etc.
Action for Children's
Programming
46 Austin Street
Neutonville, Mass.
- 3) Utilities
Environmental Action
1346 Connecticut Ave.
Northwest
Washington, D. C.
- 4) What Students Can Do
Faith Keating
133 C Street Southeast
Washington, D. C.

The Blis

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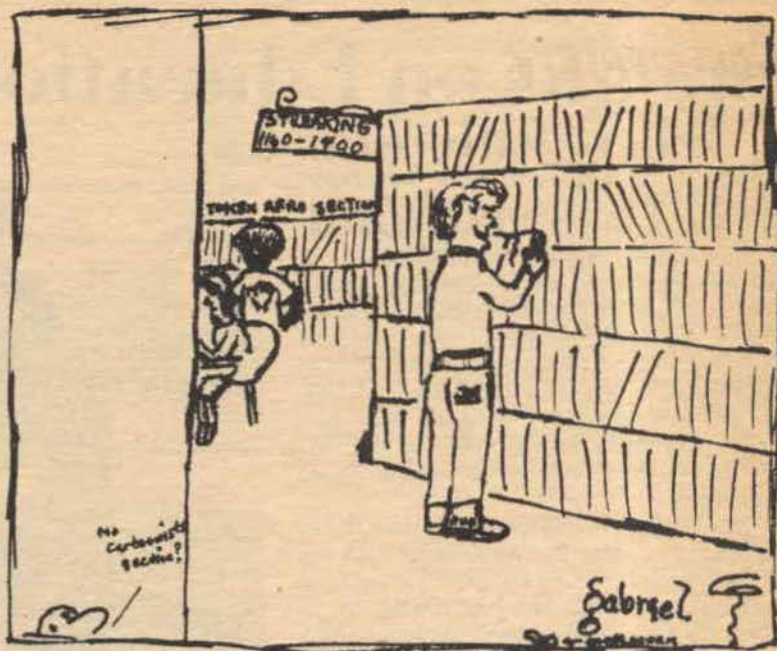
November 1, 1974

Outlook

Ralph Nader came to St. Louis two weeks ago, and gave a speech to students of another university on the subject of apathy and the need for more student involvement. What was ironic was that Nader was extolling the virtues of student involvement to a crowd that, although receptive, could have, and should have, been much larger. How many students from other universities besides UMSL were there, much less the public in general?

While part of the blame lies on poor publicity management by the university, perhaps the reason lies in the present disillusionment in public figures. It is a shame, though, that some of Nader's speech had to fall on empty bleachers.

On Wednesday, November 13, a town meeting is being held on this campus for the first time in one-and-a-half years. This should provide an excellent opportunity for students to become acquainted with Dr. Spencer, as well as to present to him their ideas concerning the college. And even though Dr. Spencer is not the colorful figure that Mr. Nader is, it is to be hoped that students, being informed, will attend this first open meeting with the college's new President.



LETTERS TO THE EDITOR

Dear Editor:

I would like to call to your attention that in addition to the many elective offices that will be on the November 5 ballot, a large number of Missouri citizens have asserted their right to use the initiative petition, and have placed Proposition No. One, the "Campaign Finance Reform Bill" before the people of Missouri. In this era of political scandals and disenchantment, we believe that local campaign financing reform is an important step to regain responsive and honest government.

We would greatly appreciate it if you could print an article in your publication informing your readers of the initiative proposition and to urge them to use their voting privilege on November 5. A politically informed public is one of the cornerstones of good government, and newspapers are an important means of achieving that goal. As a student of political science at St. Louis University, I believe that student support and votes for this proposal are vital to its passage.

If you have any questions about the proposition, please don't hesitate to call the number below.

Sincerely,
Dennis P. Kavanaugh
2324 Collett Drive
Saint Louis, Missouri 63136
314-727-4720

To the Editor:

Patti Price, in her letter to the IBIS which was printed in the October 4, 1974 issue, hoped that the paper could be used as an effective communication device on an issue which concerned her as a former student. In that spirit, I would like to respond to the questions raised in Patti's letter in the hopes of filling in the missing facts.

Patti's concern about not being able to stay in Cobbs all summer mentions those who told her she could have a room, but fails to include our conversation on commencement day when I told her that summer conferences had been booked in Cobbs for part of the summer and alternative housing would have to be found for those times. Rather than move twice, Patti decided to move off campus.

The question of wages for library work, which Patti says in her letter was resolved in her favor, suggests that the college is trying to "take advantage" of students and others and ignores the reason that colleges and universities are authorized by law to pay 80% of the minimum wage to student employees who are enrolled as full time students. This is done to encourage institutions to make jobs available to students that could more easily and efficiently be handled by full-time employees without the effort of breaking jobs into smaller

pieces and scheduling work assignments at times convenient to a large number of part-time student employees. The purpose, therefore, is not to take advantage of anyone, but to create a system that makes it desirable to employ students regardless of the additional effort involved, and to provide the students with employment opportunities on the campus without the added burden of transportation to another job site.

The librarian last summer was authorized to hire full-time students at the standard student rate. A misunderstanding arose

when former students were hired who no longer qualified under the law for that rate, and an adjustment was made in favor of the students. Some of those same students, however, still took advantage of reduced student rates for summer housing on campus even though they had graduated.

Ms. Price's letter also talks about the "unexplained disappearance of student funds during the summer." The allegation and the innuendo are both in error. The fact that some student organizations had overspent their appropriations was ex-

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The Ibis

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Commentary

Jelkyl Calendar is Overcrowded

by Kay Ferneding

This year more than ever, the Lindenwood Colleges are offering activities for their students.

Concerts, lectures, community programs and demonstrations are all being presented to students paying their annual activity fee and are taking place in the Jelkyl theater.

"Great", you may shout. "It's about time," you might add, or "I don't give a damn," you may say, but there is more to these scheduled events than meets a Lindenwood Eyelash.

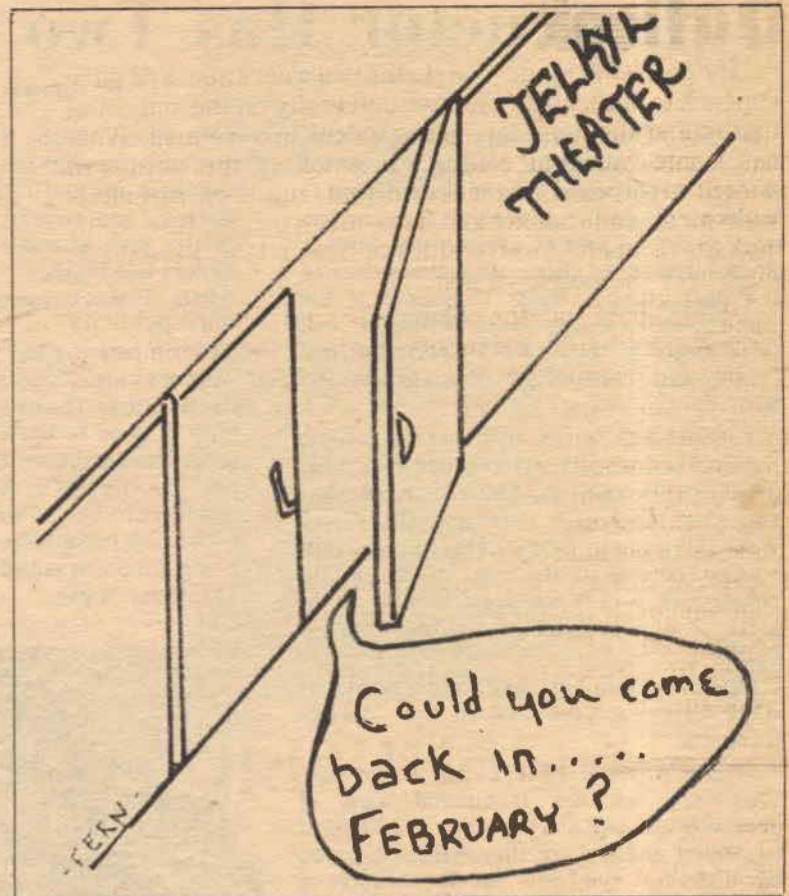
An "Ibis" reporter discussed the Jelkyl calendar with Lou Florimonte, head of the theatre department, and discovered that "The Hostage" and the L.C. Christman Vespers have so far been stuffed into one weekend in December. Students are included in the productions of both of these events and will be struggling with final rehearsals during those weeks prior to final exams.

Other activities such as the "Baroque Concert," "Geida Zimmerman," the Washington University Woodwind Quintet and the Junior Miss Pagant are presently scheduled for all other available dates in November and December.

"The Hostage" recently changed its production date to December 3rd thru the 7th with the Annual choir Christman Vespers on the following night.

Realizing this, one can only wonder if other departments and organizations are forcing the "theatre" department into a bind. Lou stated that so far "there hasn't been any big problem" in scheduling the use of Jelkyl; however, the actual "theatre" department is able to use the theatre less than any other group!

Lou hopes to work something out with the big December 6th weekend. However, he remains pessimistic. There simply isn't enough time. Perhaps the school should make use of other



facilities on campus or perhaps . . .

Unfortunately for the present, the play-choir problem will go unchanged. Attendance from Lindenwood ladies and their lads next door for both events looks dismal but all the cast, crew, and singers remain hoping.

Ralph Nader (con't. from p. 1)

well as a communication system especially for the students and professors--for example, the school newspaper.

"Around St. Louis you can have your choice of problems," he said, eliciting a laugh from the audience. Nader listed some examples of problems not only local but national?

"What about this taxation without representation? We don't have King George, but what do you think we have now with the 'ax preferences' -- tax loopholes. The oil companies pay 6% or less income tax a year, while the average garage mechanic pays 15-20%. This is just one manifestation of how people entrust power to Congress--which in turn is subject to the pressure of lobbyists. The result is a tax code that's become Swiss cheese."

Nader spoke of the rising utility rates in St. Louis and solar energy, saying how big business is against the idea of solar energy.

"One, solar energy is limitless. Two, it goes directly to the home without first bypassing the utilities. Three, there's no corner on the market--it's everywhere."

Thus, according to Nader, "people-involvement" is a possible solution to many of the problems of our nation today.

"We've got Veteran's Day, Mother's Day, why not Citizen's Day? Have everybody spend one day of a year working on a certain aspect of one problem of the government. In St. Louis, how many people would choose the utilities? Can you imagine what would happen if some of these agencies were investigated in this manner?"

"And what would you do to prepare for that kind of impact? People would learn to have citizen training clinics. And they can be really exciting."

Nader envisualized MoPIRG as an answer for the student. MoPIRG is an organization supported by student contributions, that consists of specialists, students, professors, and scientists who investigate problems that concern the public interest.

"MoPIRG started with very little resources and overcame great obstacles," Nader observed, "and they are trying to expand statewide in Missouri, particularly through the University of Missouri. Soon there will be, as well, a national PIRG. The combination of these state PIRG's and the national PIRG will make student effort possible if not very likely the major civic undertaking in this country; it will make education more meaningful.

"Students reach intellectual maturity at the age of 14, in terms of analytical power. And yet, society, in terms of the role young people are expected to play, says not to get involved, not to get into the cold world, until much, much later."

Right now 2/3 of all the students at the University of Missouri's campuses must sign the petition to instate MoPIRG. St. Louis University and Washington University already have such a program.

The MoPIRG's already in existence in Missouri have done such projects as investigating the city jail, and publishing a handbook about women in the law.

"You have a tradition of relentless curiosity, of skepticism," Nader said. They don't have this in government or business. The bureaucracy suffocates this. The rest of society is depending on you, instead of becoming a chattel selling your services, to become your own person. There is no escaping from your civic obligation--only increasing severity of penalty."

*Note: There will be more on MoPIRG in subsequent issues, particularly on how the organization relates to Lindenwood.

Instructor Has Two Off-Broadway Plays

by Andrew B. Hollimon

In 1968, Lou Florimonte came to Lindenwood. His reason for coming: "I wanted to teach. Lindenwood offered the freedom to develop a program." Since that time, he has been an active part of campus life, both in classes and out of them. He teaches theatre and photography. He is Chairman of the Communications Arts Department, as well as manager of the Jelkyl Performing Arts Center and Director of the Lindenwood theatre.

Yet, all his activities involving the colleges have not prevented him from exploring other areas. On October 23, Lou Florimonte had two plays opening, for review, Off Broadway: *Slam* and *Late*. *Late* has actually opened before in different parts of the country, in New York, New Haven, in the state of Kansas, and in Denver where it bombed.

Late and *Slam* have been categorized by some as being presented in the "collage technique:"

"I never would have called them that. They are not the traditional kind of chronological plays. They have a structural beginning and end but they tend to function on different symbolic levels towards a presymbolic meaning. If I had to describe the action: well there is a chorus functioning independently to the central action, sometimes it doesn't relate. One girl comes out, sits, and reads Alice in Wonderland through the length of the play. Another will read T. S. Elliot for the length of the play. All while there is acting on stage. *Late* began as an experiment in Language in the theatre. I cannot categorize the plays because I don't like categories."

Along with the aforementioned plays: *A Wreath for Zero*, *Slam*, *Late*, he also authored: *Boarding House*, *Vinegar & Oil*, and *Hot Dog*.

At this point in the interview I asked Mr. Florimonte a few questions about the theatre:

IBIS: Why is the theatre split ethnically and is there a need for a Negro Ensemble or a Kumu Kahua Theatre?

Florimonte: Well, the Negro Ensemble started because there were a lot of blacks in the theatre who didn't have work. Nobody would cast a black person in a role where the play calls for a white person. No Russian playwright wrote a play with blacks in it. No French playwright did. When Eugene O'Neal did he took the two or three black actors, or actresses, that the play needed, but what about the hundreds of blacks out of college?

IBIS: I thought that it would be somewhat culture bound.

Florimonte: Well it is that too because no white person could write a black play. Nobody was writing about being alive and black in America around the middle of the century. The only people who could do that

were blacks. Also, there was the cultural revolution among the blacks in America a few years ago and it needed an outlet. Now it has some and it works to the advantage of the theatre because some of the most powerful writers are black.

IBIS: Is this in your opinion the most ideal situation?

Florimonte: I don't mind ethnical theatre, it is very rich. There is a Yiddish Theatre, a Puerto Rican Theatre, a Chicano Theatre, I think it good to have those things just not under the conditions that they have to exist now. I would like to see a black theatre that was there by choice, not out of necessity. One of the most powerful plays that I have seen in a long time was out of the Negro Ensemble: *The River Niger*.

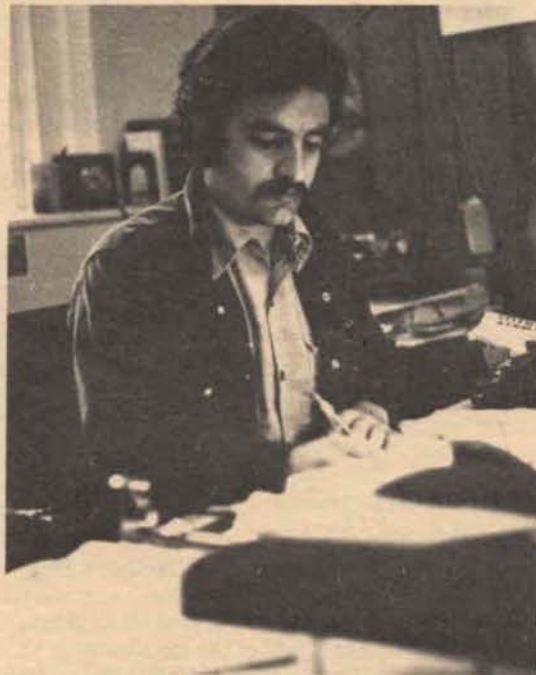


photo by Chris Coleman

IBIS: Does the Renaissance Period still influence what we do today in the theatre?

Florimonte: Sure, because to a certain extent the Renaissance Period defined culture. They began to preserve things. They save manuscripts and collected all works of art. Previous to that period in history nobody knows much about what went on in the theatre and the arts. Beginning with the Renaissance Period people began to value these things, art, theatre, writing and they passed them on to us.

When asked about advice to those who aspire to write creatively he stated that his advice would be to write everyday. Writing, he feels, should be approached investigatively. We should write to make things clear to ourselves, write what we need to know, not what we already know. He believes that writing should not be confined:

"We should respond to our writing and let it go where it wants to go sometimes."

Lou Florimonte grew up in Mckees Rocks, Pa., living in Mekees Rocks through his elementary and high school years. After high school he enlisted in the U. S. Air Force and served four years as a Guided Missile Guidance Systems Specialist.

Mr. Florimonte's original goal in college was to study art but as he was financially unable, drafting became a substitute. After studying architectural drafting for 8 months he became bored with the field. He switched from the highly technical field of drafting to Pennsylvania State University to study psychology, and then eventually to English. In his junior year at Penn State he studied journalism.

Mr. Florimonte received a Bachelor of Arts degree in Broadcast Journalism and entered graduate school to pursue the field in detail. He finished his graduate work in Broadcast Journalism, then switched to the theatre. "I thought about two degrees but I didn't want to write two thesis," he told me. Mr. Florimonte had decided that he wanted to write for the theatre. He never wrote the journalism thesis.

While attending Penn State Lou Florimonte placed in two contests and won a fellowship for his playwriting. In 1964 he won third place in the Samuel French Intercollegiate Contest for *A Wreath for Zero*. He won first place in 1965 for *Into the Rose Garden*, as well as the Sam Chubert Playwright Fellowship for the academic year 1965-1966.

When he finished college, Mr. Florimonte took a position at the university television station. The position afforded him the opportunity write, direct, and produce at the station but he wasn't in the field of his choice. It was after this that he came to Lindenwood.

This reporter asked Mr. Florimonte: "How can you, as a teacher, benefit most from the teaching experience?"

He replied: "Well, my notion of teaching is that it's an aesthetic process, much like the creative process, of what they call the creative process. An ideal teaching situation is an art situation. What you learn from being there is not just what you can take in notes but your whole being gets involved. It is very exciting. To me a confrontation with a work of art is the best learning situation that exists. Everything that we do here is kind of secondary I think, we try to go towards that quality of experience."

Lou Florimonte's first series of plays were about his pre-college days. He feels that it is impossible for our past not to affect our day-to-day lives. Now his past has become his college days. "It's the only way that I know the world," he said.

This reporter and the IBIS staff wish Mr. Florimonte the best of luck in his playwrighting ventures and the most rewarding experiences in his teaching career.

Boss Of The Year

by
Joyce
Meier

Many students--and professors--spend a lot of time in Dean Doris Crozier's office--and there's few persons on campus who have not, at one time or another, been in that office. While at times things can get frantic in those tworooms over in Roemer, no matter what crises occur, somehow they always seem to be taken care of in this office--and in the offices of the other deans on campus.

Perhaps the St. Charles Chapter of the National Secretaries Association took this into account last week when they presented to Dean Crozier the "Boss of the year" award even though the actual choosing of the "Boss" had nothing to do with Dean Crozier's relationship to the college. Ms. Marie Mayfield, Dean Crozier's secretary who nominated the Dean for the award, said the choosing was done by another chapter of the organization. This chapter had only the qualifications of the nominated persons in front of them, not the names, so that no subjective evaluations could be made.

"Working for Dean Doris is a real joy," said Ms. Mayfield in her presentation before the Secretary's Association at Executive Night Tuesday, October 22nd. "I feel as though I work with her, not simply for her. I love every minute in the office."

"It made me feel very humble to hear all those nice things about me," Dean Crozier told an "Ibis" reporter after the ceremony in which she received the "Boss of the Year"



Dean Crozier and Ms. Mayfield stand beaming at the award ceremony in the Dean's honor.

photo by Chris Coleman

trophy. "I am sure, too," she added, "that the students know how necessary Miss Mayfield is to my office."

This was the first time that the St. Charles chapter had presented a "Boss of the Year" Award, as the organization is relatively new to the area. However, Ms. Mayfield said that the ceremony will be repeated annually, with a new "Boss" being chosen every year.

Both Dean Crozier and Ms. Mayfield have been at Lindenwood since the fall of 1972. Dean Crozier, who won the award for her qualifications alone, taught high school math, was an instructor of Anthropology at Danbury State College in Connecticut, and an advisor to the Cambodian Government in setting up the first college there. She has also served as Assistant to the President at Chatham College in Pennsylvania, and Dean of Coor College of Kenyon College in Ohio.

At the same ceremony in which Dean Crozier received her "Boss" award, it was announced that Linda Sullivan, instructor in the Business Department here, had passed the CPS examination. CPS stands for Certified Professional Secretary, and to obtain this one must take and do well in extensive examinations. It is considered that the CPS for secretaries is the equivalent of the CPA (Certified Public Accountant) for accountants.



Students obviously need a break from classes and study--perhaps one outlet could be the Tea Hole dances--held on Friday evenings--that feature the latest hit records.

photo by Madonna Booth

As I sit here writing about "Just for Kids," my children's show on KCLC, I am hoping I'll be able to write without too much bother from Speaking of the . . . Cranky I'd love to visit, but I did promise to tell people about "Just for Kids."

Oh, I can do that for you, You see folks . . .

Just a minute, Cranky Crane. Just because you have the reputation of being a mischievous bird doesn't mean you have to live up to it.

As I way saying, be sure and tune in each Wednesday at 6:00 p.m. and you'll hear me — the STAR.

Wait a minute! You left out quite a few people in your marquee.

You sure did. What about me? And shame on you, Cranky Crane, you forgot to mention Ms. Magilady and her Magic Mansion. Remember, Magic Mansion was built thousands of years ago JUST so kids would have a special place to have stories told.

A little publicity never hurt anyone

That's what I'm trying to do for you, Cranky. But it's only fair to tell people about everyone. Now, do you think I can continue?

I'll wrap my trunk around his beak.

Wait a minute. If I don't develop some kind of order to this article pretty soon, it will seem so confusing, no one will finish reading it. So, if I may have the floor or paper or whatever.

There is a place called Fantasyville and a magic story lady called Ms. Magilady lives there. She has lots of Fantasyville friends like Cranky Crane, the mischievous bird (as we very well know), Cissy Cat, who admits to being a scaredy cat, Iffy Elephant, who

Is a plump, peanut popper! Ha, ha, ha!

Cranky!

Written by
Barbara Marentette

Drawings by
Laura Bland

Oh, What a BIRDen you are sometimes! As I was saying, Fantasyville floats peacefully most of the time through the clouds.

Except when I am flying faster than a speeding zebra and able to lift tall laboratories.

Cocky, you certainly sound like a strange blending of Humphrey Bogart and W. C. Fields.

I have no idea why Cocky Cockerspaniel mentions being faster than a speeding zebra, but I do know why he is so intent on lifting tall laboratories. What he really wants to do is lift one particular laboratory, the laboratory of Ollie and Ollivia, the two out-of-their-mind owls. Ridiculous as this sounds to me, he thinks if he can lift the laboratory far above the cloud on which it rests, the owls will be so frightened, that they will promise anything if he puts it down. He is hoping that "anything" is a pass of admittance past the double-dare-ya door and into the laboratory.

No, no, no, no. This is impossible!

What now?

My dahling, no one is allowed past the double-dare-ya door — especially ze Cocky Cockerspaniel.

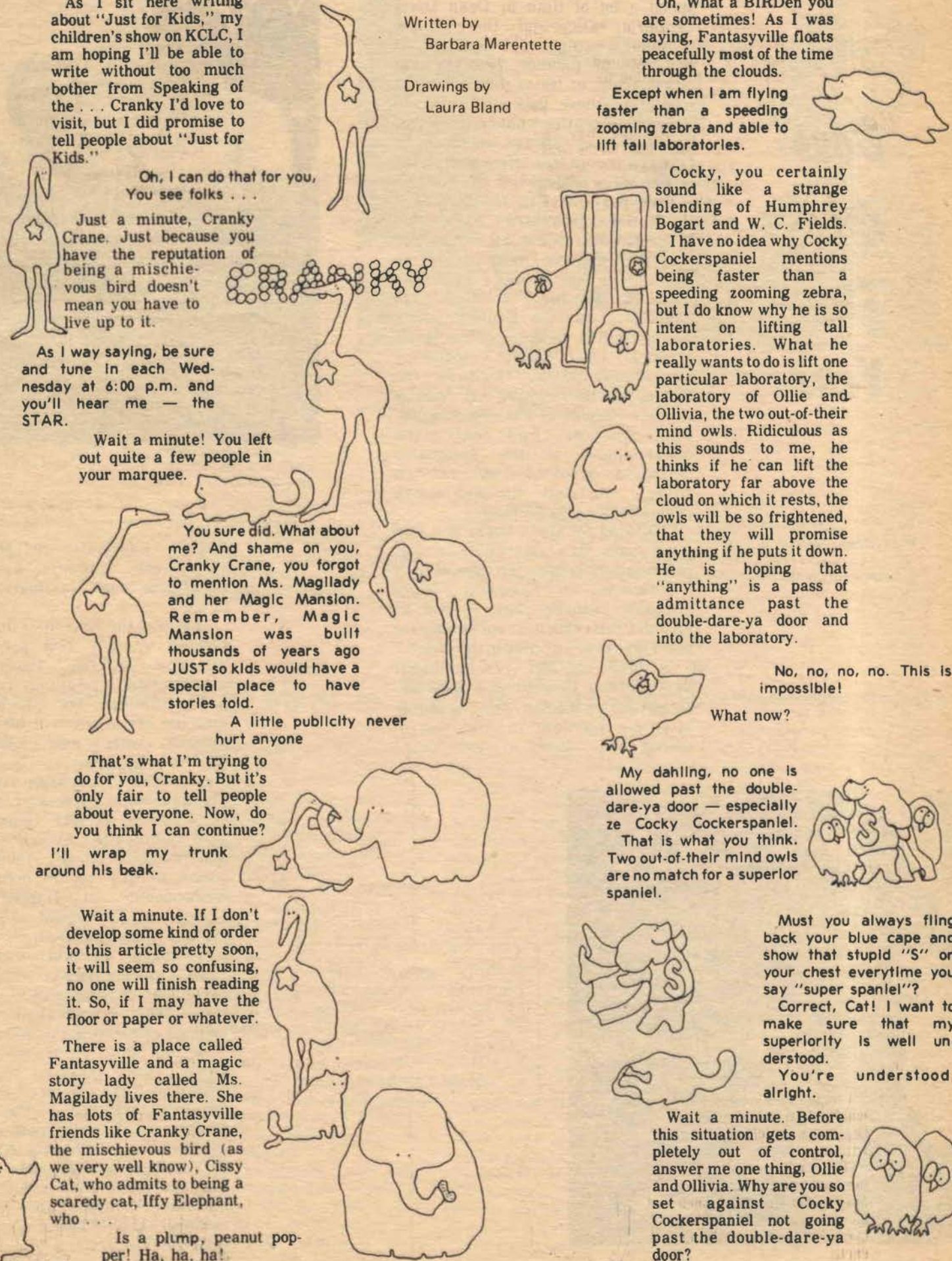
That is what you think. Two out-of-their-mind owls are no match for a superior spaniel.

Must you always fling back your blue cape and show that stupid "S" on your chest everytime you say "super spaniel"?

Correct, Cat! I want to make sure that my superiority is well understood.

You're understood, alright.

Wait a minute. Before this situation gets completely out of control, answer me one thing, Ollie and Ollivia. Why are you so set against Cocky Cockerspaniel not going past the double-dare-ya door?





Because I'm allergic to pooches and prone to barking when around them. How humiliating for an out-of-her mind owl.



What you say may be true, but, I shall be the first one to get past the double-dare-ya door, pooch or not. I may have two strikes against me, but I shall succeed in being the first, the only, the best, the . . .



That's what you think. I may only be a Teeny Tiny Toad but I got past the double-dare-ya door.



There are magic words they have to say to get there . . .

And magic words they have to say to get back to earth.



Earth Lady helps get the show off the ground.



And there is music.

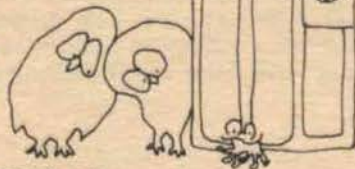
You did?



And I did it all by my teeny tiny self.



How on earth, that is Fantasyville, did you ever do it? I understand that everytime the door opens, Ollie and Ollivia break into a wicked laugh that warns them someone has opened the you-know-what door.



Well, I just slipped under the door and back out again before anyone saw me. And that's the teeny, tiny truth. Where's Cocky going?



Hee, hee, hee. Whenever Cocky gets frustrated he hides in his phone booth.



A phone booth in Fantasyville? But you don't have phones like we do. Where did he ever get a phone booth?

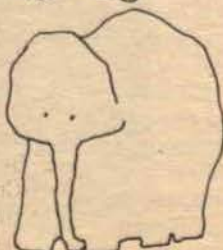


It came in an instant superiority kit along with his blue cape.

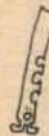


I hope that those of you, who've had the courage to begin this article, are still with us.

Iffy, why don't you mention how the kids get to Magic Mansion each week if you don't mind. Fantasyville isn't exactly on earth.



Oh, yes, Little Silver, the talking flute, and Karetoo Kazoo are Fantasyville friends.



In fact, they bring the kids and the special story to Fantasyville each week. And they make sure the kids get back to earth safely. We wouldn't want their parents to worry.



These are the words to get to Fantasyville:
I close my eyes and sit very still.
I dream I'm going to Fantasyville.
I sail over clouds and soar through the air.
Just one small wish and —magic—I'm here.



And these are the words to return to earth.

If I close my eyes and sit very still.

I'll dream of going to Fantasyville.

I'll sail over clouds and soar through the air.

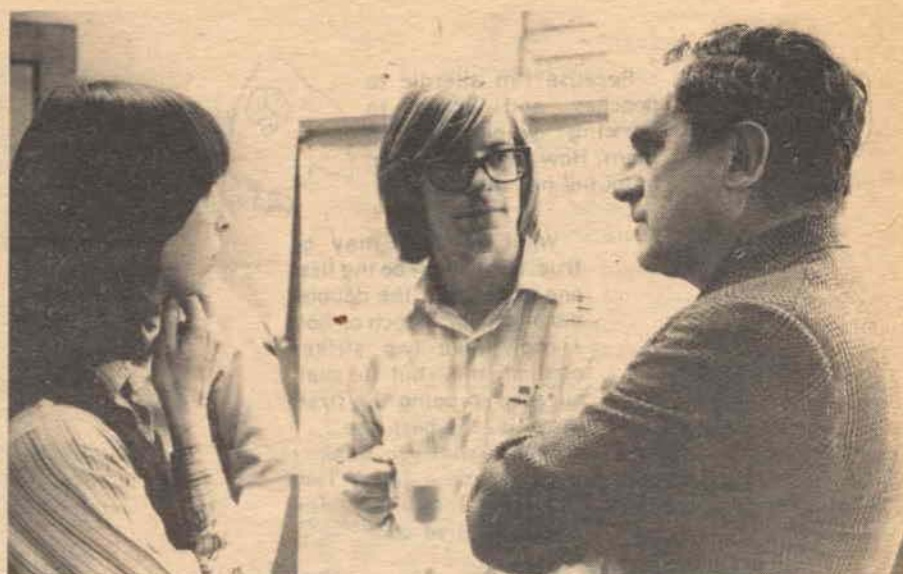
Just one small wish and —magic—I'm there.



Just in case any of this makes sense and you'd like to listen to the "Just for Kids" show, tune in on Wednesdays at 6:00 p.m. to KCLC-FM radio, 89.1 on your dial.

Joan Van Becelaere, Jenny Henderson and Dave Dale help me, Barb Marentette, to make it 15 minutes of fun just for kids (of all ages).





Left, Dr. McCluer holds the pen set given him in the last good-bye ceremony in his honor. Above, at the same occasion Dr. Spencer, new President, talks with Debbie Stevenson and George Johnson.

photos by Frank Oberle

For the first time in one and one half years, a Town Hall Meeting will be held. The idea of the "Town Hall Meeting" is to provide students with an opportunity to meet with Dr. Spencer, the new president, and discuss with him problems and suggestions concerning the college. Hopefully this will facilitate the channels of communication between the students and Dr. Spencer.

The "Town Hall Meeting" concept came out of the informal meeting held Wednesday, October 23, in which a selected group of students spoke with the new president. The first Town Hall Meeting will take place on Wednesday, November 13, at 1:00 p.m. in Young Auditorium, and all students are invited to attend.

News - In - Brief

The "Griffin," the creative-writing organization on campus, is now accepting material for the "Dhyana," successor to the Freshman Creative Writing Contest. No awards will be given this year. Rather, the "Dhyana" will serve as a forum for new talent—literary, graphic, and experimental media artists.

According to Scott Boncie, "Griffin" editor, the quality of the material submitted will determine the nature of the publication. The deadline is November 13, and material should be put in Box 43 or Room 314 Roemer, with the word "Dhyana" attached somewhere to the work.

Also, the Griffin, in keeping with tradition, is sponsoring the "Ofoeti" for 1974. All members of the Lindenwood community are invited to submit material. Poetry, prose, artwork, criticism, and other forms will be considered for publication. The deadline is November 20 and material can be delivered to the

"Griffin" office 314 Roemer—or left in Box 43.

An exhibit of pen, ink, and pencil drawings, watercolors and oils by Madelyn Niedner will be exhibited in the lounge gallery of the Lindenwood's Fine Arts Building from November 1 through November 19. This show is part of the series of exhibits by women artists that evolved from the festival of "Women in the Arts." These exhibits will continue throughout the academic year at Lindenwood.

Ms. Niedner has received 37 awards in a range of media including graphics, sculpture, oils, collage, and portraiture. Her style ranges from soft, delicate watercolor washes to bold acrylic abstracts and massive iron and brass sculptures.

Born in Spencer, Iowa, she began her study of art in private lessons at the age of eight and had achieved notability by her high school graduation. She studied at the University of

Missouri, Columbia, and at Lindenwood.

Since graduating from the University of Missouri, Madelyn received several commissions in the St. Louis area, including a brass sculpture for Monsanto, and paintings that now hang in the restored First State Capitol Building in St. Charles.

Gallery hours at Lindenwood are from 8 a.m. to 10 p.m. Monday through Friday, 10 a.m. to 4 p.m. Saturdays, and noon to 5:30 p.m. on Sundays.

Also, the Art Department of Lindenwood will sponsor an exhibit and sale of approximately 1,000 original prints from the Ferdinand Roten Galleries collection on November 11, 1974, from 11 a.m. to 4 p.m. The event will be held in the Fine Arts Building, Room 205, on the Lindenwood campus.

Works spanning six centuries will be featured in the show, which will include prints by such masters as Rouault, Hogarth, Goys, Miro, and Picasso, and

many of today's artists, famous and not yet famous. In addition, there will be a collection of Western and Oriental manuscript pages, some dating to the 13th century.

Prices range from \$10 to the thousands, but most prints, including those of the masters, are under \$100.

Area residents will have an opportunity not only to view, but to leaf through one of the world's outstanding collections of original graphics, as well as to ask questions about the work, artists, and various graphic techniques. A world-respected authority on graphics of all types, Roten mounts over 400 exhibits annually for major museums throughout the United States and Canada. These exhibits, utilized by museums to extend the range of their shows, are in addition to the 1,500 exhibits and sales arranged by Roten each year for universities, community organizations, and corporations.

LC Rates "A" in New Professor's Book

by Joan Van Becelaere

Lindenwood students show an active interest in learning that is not found in most schools today," said Dr. James D. Evans, new member of the Psychology Department staff.

He was describing his first impression of the Lindenwood student body. He also said that this was "definitely a different sort of experience" for him.

Dr. Evans comes to Lindenwood from Iowa State University where he spent the last two years earning his Ph.D. and teaching psychology part time. This is his sixth year as a college instructor.

Dr. Evans was born in Warren, Ohio, in 1946. He attended Geneva College in Beaver Falls, Penn., for four years and received his B.S. degree in 1968. That summer, he received a National Science Foundation research fellowship and studied at Carnegie Mellon University.

During the next two years, he worked on his masters degree at Iowa State then went back to Geneva College to teach in 1969. He left there in 1972 to work on his Ph.D.

"I came to Lindenwood because of its emphasis on innovative teaching," said Dr. Evans. He explained that innovative teaching is the use of creative tactics to increase a student's interest in a subject, stimulate his curiosity and give him a desire to learn more about the subject after he has finished the course.

"This is one of the greatest assets of Lindenwood College," he said. "Teachers aren't afraid to try new methods, to leave the old lecture-discussion routine."

Dr. Evans' doctorate dissertation was about human motivation. He seems to put his study to use by developing a rather different method of teaching.

"The primary aim is not to give facts. Any text book can do that," he said. He believes an instructor must give his students a reason to learn. He does this, he explained, by creating "subjective uncertainty" in the student.

He first presents an interesting question or problem to the student. Then he sets up some sort of discrepancy between what the student knows and the implications of the question. He said, "This creates uncertainty which is half pleasurable and half distressing. The idea is to get the student to enhance the pleasure and reduce the stress by finding an answer to the problem."

Dr. Evans said that Lindenwood campus is "one of the most beautiful and delightful places" he has experienced. He was also impressed with the teaching staff and said, "It is unusual to find so many competent faculty members in a small college like Lindenwood."

"Socially, Lindenwood rates an A in my



book," he said. He likes the open friendliness of the faculty members. "They are not afraid to interact with one another, take an occasional humorous look at their situation, or to criticize one another when necessary."

"The students are rather typical in terms of intellectual appetite," Dr. Evans said. "But in terms of their excitement about college and interest in learning, I find them outstanding."

"In most schools, students go to get a degree and they don't care how the material is presented as long as they get an A or B. This is not true here. Even students getting C's and D's actively contribute to the class and are concerned about the quality of education they get. This is very unusual. I don't know what is responsible for this unless it's the traditions of Lindenwood College."

Dr. Evans said he especially noticed an informal relationship between the faculty and students here that he believes enhances the college learning experience. "The students have the attitude that professors are human beings," he said, "rather than just authority figures."

Dr. Evans is also a husband and father. He and his wife, Lois, celebrate their seventh anniversary this December. They have a 5-year-old daughter, Laura, who attends the Lindenwood Kindergarten.

Though married, Dr. Evans does not wear a ring. He said, "People ask 'are you married?' I say 'Yes' and they look at my hand again as if they missed something."

He lost his wedding ring while being interviewed for his position at Lindenwood by

Dean Patrick Delaney.

"Dean Delaney asked if I wanted a diversion as part of my interview. I assumed he meant a cocktail or something like that," said Dr. Evans. "Well, he didn't mean a cocktail or something. He meant softball."

Dr. Evans said that he suddenly found himself playing ball with some of the Dean's friends. During the game, he lost his ring. "My wife never did believe that one," he said.

Dr. Evans' primary hobby is reading. He enjoys modern novels and classic Russian and English works. He also reads books on sociology and philosophy.

He likes organized sports and is a member of the faculty football team. He plays end of offense and halfback on defense. "I do the leg work on the team," he said, "because I can run quickly."

One of the first things noticed by people who enter Dr. Evans' office is the cage of gerbils he keeps there. This another one of his hobbies. "I raise gerbils because they make nice laboratory animals and are good pets," he said.

This semester, Dr. Evans teaches courses in Abnormal Psychology, Principles of Psychology, and Psychology of Learning. During second term, he will teach Psychology of Women, Behavior Modification, and Research Methods. In January, Dr. Evans will team teach Human Cognitive Behavior with Dr. Linda Nelson besides leading a class in Interactive Psychology.

Lindenwood to Have Dancer-in-Residence

by Janet Knickemeyer

"This is the first time ever that Lindenwood is sponsoring a dance-artist-in-residence for a whole week," says Mrs. Grazina Amonas, dance professor. "It is a great opportunity for all Lindenwood students to study her technique class, to learn about modern dance at her lecture demonstrations, and to enjoy her performance, which is free to all Lindenwood students."

The artist is Gerda Zimmerman — dancer, teacher, choreographer, and founder/director of the Kammertanz (Chamber Dance) Theater in New York. The week, November 11-15, will consist of modern dance classes, lecture demonstrations, master classes, and will culminate with a solo performance concert on Friday, November 15 at 8 p.m. in Jelkyl Theater. Miss Zimmerman's residency is made possible through the financial assistance of the Missouri State Council on the Arts, this being the first year that Lindenwood has received this grant.

Miss Zimmerman, a native of Hamburg, Germany, has an extensive background of training, performance, touring, and teaching. She came to the United States to study modern dance technique with Martha Graham and Jazz with Luigi, after ten years with two ballet companies in Germany, in which she rose to the rank of soloist after four years. She had also performed in numerous operas, operettas, and for various television stations.

Since 1967 she has toured the U.S. and Germany as soloist, lecturer, and guest artist. In 1970 she started her own studio in New York and formed her own company — the Kammertanz Theater. She has recently been a guest artist/teacher/choreographer at several prominent universities and colleges through the country and is presently the Chairman of the Dance Department at the University of North Carolina, Charlotte, N.C.

Miss Zimmerman's week on campus will be one that will allow all L.C. students to increase their knowledge and appreciation of dance. Take advantage!

The week's schedule is as follows. Except one master class for High School students, all classes are open to all Lindenwood Students.

Monday, Nov. 11

Teaching 9-10:30 a.m.

Teaching 2:20-4 p.m.

Master Class 7-9 pm (open to public)



Gerda Zimmerman

Photo courtesy of Lou Florimotite

Tuesday, Nov. 12

Teaching 2:30-4 p.m.

Teaching 4:15-5:45 p.m.

Teaching 7-9 p.m.

Wednesday, Nov. 13

Teaching 8-9:30 a.m.

Lecture Demonstration

"Reflections on Contemporary Modern Dance" 11-12:30 p.m.

Teaching 2:30-4 p.m.

Technical Rehearsal

Thursday, Nov. 14

Master Class 4-5:30 (high school students only)

(open to public)

Friday, Nov. 15

Performance 8 p.m. Jelkyl Reception after performance

Getting Off Campus

by Earl Brigham

Movies

Webster College

(All films shown in Winifred Moore Auditorium, 7 a.m.-10 p.m., admission \$1.00)

"Beauty and the Beast"—

November 1—directed by Jean Cocteau

"Freaks"—November

8—directed by Tod Browning

Music

Forest Park Community College (November Tuesday Series)

Every Tuesday, 11:00 a.m. at the F.P.C.C. Performing Arts Center, 5600 Oakland Ave, St. Louis:

"The Role of the Composer"—November 5—Robert Wykes, a professor of music at

Washington University, will discuss both what a composer attempts to express in his or her music, and what the listener should listen for.

"The Role of the Conductor"—November 12—Leonard Slatkin, associate principal conductor of the St. Louis Symphony and this season's principal guest conductor of the Minnesota Symphony, will present a talk covering several topics, including whether it is meaningful to memorize the orchestral score, as well as discussion on the conductor's freedom to interpret the composer's music.

"The Role of the Critic"—November 19—Frank Peters, music editor and critic for the *St. Louis Post-Dispatch*, will talk about whether a critic actually influences public opinion, and whether a critic should be a musician.

November 26—The three speakers will meet in a panel discussion and discuss their individual roles and their relationships with one another.

Theatre

"Grease"—produced by Kenneth Weissman and Mariane Fox. A musical set in a high school of 1959. October 29 through November 9, 8:00 p.m. nightly, matinees on Wednesday,

Saturday and Sunday at 2:00 p.m. American Theatre, 9th and St. Charles in St. Louis.

"Hallelujah, Baby"—written by Arthur Laurents, music by Jule Styne, lyrics by Betty Comden and Adolph Green. Performance dates: November 22, 23, 24, and 25, at Forest Park Community College Performing Arts Center.

For more information, call the theatre box office, 664-3300, extension 495.

Art

Marilyn—a design exhibition open to the public from November 12 to December 2, 1974, at the Gallery of the Loretto-Hilton Center.

The Spirits - Just How Lucky?

by Dave Whoeler

It seems that lucky numbers also contain a bit of misfortune. In fact, the "Lucky Number" game the Spirits are promoting makes more sense than the way they play basketball.

At the Tuesday, October 22 game with the Virginia Squires, I had the opportunity to see the St. Louis Spirits play. The Spirits are a 1974 expansion team of the American Basketball Association. They have been awarded a franchise by the league to play in St. Louis.

Judging by the Spirit's performance Tuesday night, I would say they need more work. Team members look as though they were standing around with nothing to do except pick up the round ball. The result of the Spirit enthusiasm is one of a very sloppy basketball.

The whole operation of the team seems to run in the same manner of the basketball itself — erratically. It seems to me that a little more preparation could have been taken to insure a well-organized ball club, as the team seems to be more interested in applause than points. The Spirits need more exercise in learning discipline in the fundamentals of basketball and the proper way to act or perhaps react when playing it.

The Lucky Game idea was initiated to draw larger crowds to the games. With each program you buy, you receive a number. Then you listen (with anticipation) as they call off the winning numbers.

The prizes for having the right number include a trip to Acapulco, a watch, and a Pinto. But to be eligible for these prizes, you must meet one condition. You must make a basket from the middle of the court; indeed, making this shot would be lucky.

Luck seems to be a standby aspect of the Spirits. As poor a game as they played, with an actual 74 fouls committed, they still managed a 118-112 victory over the Virginia Squires. The amount of mistakes made in the way of turnovers was more like grade schoolers than a professional basketball team.

The game also had its share of animal-type crudeness, as a player whom I will not mention apparently felt the urge and scratched the lower part of his anatomy from an inside position. This was, of course, in full view of all those present, including that very probing media — television. (Hope Virginia enjoyed it as much as we did).

Through all of this adversity, there is a glimmer of hope. The Spirits have a few very good ball players. Maurice Lucas turned in a good game and was rewarded by his vigilante coach by being benched. Marvin Barnes, a St. Louis product, and Jumping Joe Caldwell, are two other bright prospects on an otherwise dimly lit team at this point. Fortunately I and only perhaps a thousand people saw this game so the spirit of the Spirits will have another try against teams like Kentucky and New York.

And may God help them.

Theatre Review

Roman Holiday Brings Comedy to Stage

by Barb Marentette

"A Funny Thing Happened On the Way to the Forum" takes place in Ancient Rome or a reasonable facsimile thereof. It is a Roman holiday bringing a good deal of frolic and farce to the stage.

The success of the sort of comedy is due largely to the fast pace, with characters making their entrances and exits from four aisles circling the stage.

Our table was next to one of the aisles, and it occurred to me, as garments flowed passed between tables, that one snag would make the scanty costuming scantier.

The mood for such a Roman Holiday was set after the buffet supper, or should I say "G-orgy." All that was missing was peeled grapes being gently plopped into the mouths of reclining patrons of the arts. But, there were drinks in abundance, and as the show began, one heard the overture of tinkling ice cubes.

Then the show! Down the aisles the costumed and (almost) costumeless streamed. The opening number was aptly entitled, "Comedy Tonight," and it was a combination of ambitious choreography, glittering garments, well-timed slapstick, lots of spoofing and a taste of funny plays-on-words with a promise of more to come.

This promise was fulfilled and many elements contributed to the play's success.

The spoofing was witty and handled well. Plays such as this can succeed only if the actors don't allow their characters to become stale. This would be easy to do, since numerous rehearsals are required to allow the action to flow smoothly.

And speaking of one smooth operator, we have Senex, the aging Romeo, who thought he was ageless. The name 'Senex' made me think of senile. And so he might have been until he met his son, Hero's new-found love, Philia, the virgin.

Well, that was just the beginning. We have quite a few more characters with names just as descriptive to go along with the songs, some equally suggestive.

Meanwhile, back at the Forum, Senex was married to Domina and she is not a passive person. They have a slave, Hysterium,

also faithful to his name, who is of a calm person. Well, he is tricked into going along with a plot to free Psuedolus, Hero's slave. Psuedolus will be freed only if he brings Hero and Philia together.

Sounds too simple, you say? There one small conflict. Philia was the property of Lycus, a buyer and seller of flesh, who has sold her to Miles Gloriosus, a warrior.

Then there is the man, Erronious, whose presence initially seems to be an error. But as the plot unfolds, he plays a big part in the climax. It seems he has been looking for his tow lost children for years, and they will be recognized by rings with a galle of geese on them.

Needless to say, the only way the story could have ended happily was to have Philia and Miles Gloriosus as sister and brother, so Philia and Hero could be married. Can you imagine a comedy without a happy ending?

Finally, we add the courtesans and Proteans, songs like "Lovely," "Everybody Ought to Have a Maid," and "Funeral Sequence," and we have the makings of a zany potpourri.

In our potpourri, we have some stirring dialogue. One of the better samplings is Philia's address to Senex, whom she believes to be her recent buyer. "Though you may have my body, you can't have my heart," She says. Senex, dirty old man that he is, smiles and responds, "You can't have everything."

But we do have almost everything and that included cast, one of whom is Gary Carlson as Senex. He easily made the transition from being a henpecked husband to a roving-eye rooster. Jim Scott as Lycus was a delightfully shifty keeper of the courtesans. And though Ron Coralian as Psuedolus sometimes seemed more like his most recent role of Tevye in "Fiddler," he was a convincing schemer.

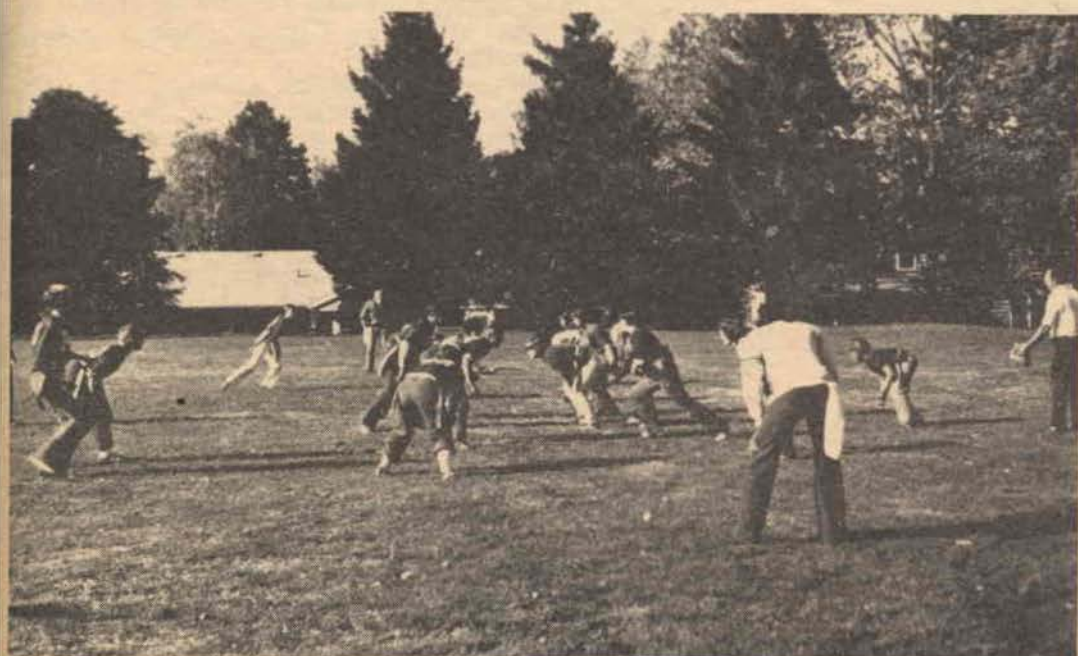
My only quibble was that the characters sometimes delivered lines or sang while walking through the audience. It added to the festivity, but we lost something in sound.

It isn't necessary to don a toga, but I suggest you don a somewhat-play attitude when you see "A Funny Thing Happened On The Way To The Forum," now playing at the Plantation Dinner Theatre through November 10.



Above, soccer team at practice. Left, two members of the field hockey team, Darby Dregallo (left) and Kathy Burns brace themselves for the ball. Below, at the flag football game October 20, Lindenwood wins over Maryville, 6-0.

photos by Chris Coleman and Kay Ferneding



Letters to Editor

(con't. from p. 2)

plained to Ms. Price last summer when she was here. Due to overexpenditures by some student organizations, remaining funds were frozen until the student appropriations committee could meet and act on the situation. As any member of the student appropriations committee can tell you, all funds are fully accounted for and nothing has "disappeared." A student auditor position has been established by the appropriations committee this year to review the funds allocated to student organizations and prevent overdrafts in the future. This is an excellent move and has had the full support of the administration.

I hope this clarifies some of the questions raised in Patti's letter, and am pleased that the IBIS is interested in improving communication on the campus.

B. Richard Berg
Vice President for Finance

**"God knows,
I'd like to help,
but..."**

But what?



Do you really think God will let you get away with that? If you can't do things alone, join with others at your local church or synagogue. Example: in Atlanta, one religious group helps move families and elderly people who can't afford a moving service. The God we worship expects us to help one another.



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