

# The Blis

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Dr. Eisendrath in an informal discussion with students.

photo by Chris Coleman

## Consultant Visits Lindenwood Gives His Impressions

By Joyce Meier

His name: Dr. Craig Eisendrath. His credentials: former Harvard professor, MIT professor, participator in work for the National Endowment for the Humanities.

Two weeks ago, Dr. Eisendrath was on campus, meeting with students, faculty and administrators and serving in an unofficial capacity as a consultant for President William Spencer.

"Dr. Eisendrath is a friend of mine," said Dr. Spencer, "and I asked him to report on Lindenwood as an outsider, tell me what are the colleges' strengths and directions."

Dr. Eisendrath agreed. "As an incoming President, Bill is trying to collect as many different opinions as possible. He feels the financial crunch of the college, and he feels too that a new set of ideas should come from the President's office. He's looking for advice, inside and outside."

Dr. Eisendrath was on campus for three days. During that time he met with students, attended faculty meetings, even ate at the cafeteria once.

"I think overall this college is very strong," he commented. "The student body and faculty are very positive, there is a high amount of enthusiasm and support here for the institution. Students feel they come out of here with a good education."

Dr. Eisendrath then mentioned what he saw to be weaknesses in the school.

"The college is not represented as well as it could be. For example, from the catalogue it appears the curriculum here is inflexible, when in actuality it is one of the most flexible, what with internships, practicums, the Contract Degree program. But this is not always represented or shown."

"Also, the college is not attracting a sufficient number of out-of-staters. Some of the departments here are very strong, but somehow the college is not making people aware of all the drawing cards this place has."

Dr. Eisendrath mentioned how overwhelmed he was with the dedication of certain levels of the administration. He cited

the Deans for their dedication to the college as one example and said the administration layer of the college was very good here as compared to other colleges he has visited.

Dr. Eisendrath saw the evening college as a successful venture, especially economically. "Perhaps this represents something the college has to do, move to meet certain new markets, new groups that the college can serve."

On the subject of cliches, Dr. Eisendrath said that the college did not seem polarized because of economic clashes. "However, I did hear something about a cliche on campus of people who ride horses, and I notices that in the cafeteria the black students sit together. This indicates that there is still some ground to cover here."

As for as the differences between the day and resident students, Dr. Eisendrath said he encountered less of a problem than what he had been told to expect. "It's a problem almost all colleges can expect. People who live together in the same building are naturally going to grow close. The situation is not serious here."

Dr. Eisendrath summarized his feelings about the college and its relationship to the new president.

"There is an air of expectancy here concerning Dr. Spencer, an air of waiting to see what's happening, waiting for him to do something, that seems stronger than usual. Obviously the college has gone through a lot of grief and needs new direction."

"But, again and again, I am struck by the loyalty people here show towards the college. Lindenwood has a deficit of one half million dollars a year, that needs to be somehow decreased. Otherwise, the college is basically healthy. The problems look much more serious than what they actually are. I think Bill has a gem here."



St. Charles at night

photo by Frank Oberle



**Dance Review**

**Alvin Ailey**

By Janet Knickemeyer

The Alvin Ailey City Center Dance Company was in town two weeks ago, and for those who were fortunate enough to attend the Friday, November 1 performance, the troupe provided an evening of brilliant entertainment. The Company's performance lived up to every expectation, as well as to the rave reviews of critics from all over the world.

The Ailey Company, fully integrated in race and nationality, devotes its repertoire to the promotion of dance "In the Black Tradition," as the program was subtitled. The troupe serves as a showcase for Black choreographers such as Katherine Dunham, Pearl Primus, Donald McKayle, and Talley Beatty. Adding Ailey's works, the company gives a program that reminds one of being a small child in a sweet-shop, given permission to select a piece or two of candy from each of the best kinds in the shop. The variety triples the pleasure.

The first piece, "Choros" (1943) by Katherine Dunham, is her variations on a Brazilian quadrille — a folk and festival dance of the early 19th century.

The piece is alive with inspirations from traditional music and steps, high-lighted by the smiles and playful gestures as the dancers create a festive atmosphere by "flirting" with the audience.

"Fanga," (1949) the work of dancer / choreographer / anthropologist Pearl Primus, is a "Dance of Welcome" coming from the Hinterlands of Liberia, West Africa. In the "Fanga," the dancer asks the Earth and the Sky to aid in welcoming her guests.

This solo was Judith Jamison's first appearance of the evening

"... an evening of brilliant entertainment ..."

and as she stepped on the stage the audience broke into spontaneous applause.

She is a total dancer with beautiful clear movements, noble gestures — every ounce of her body alive and in rhythm. Wearing a colorful wrapped robe, beaded necklaces, and bracelets, she summoned the Earth and the Sky with broad, sweeping, encircling gestures and smiling face and eyes.

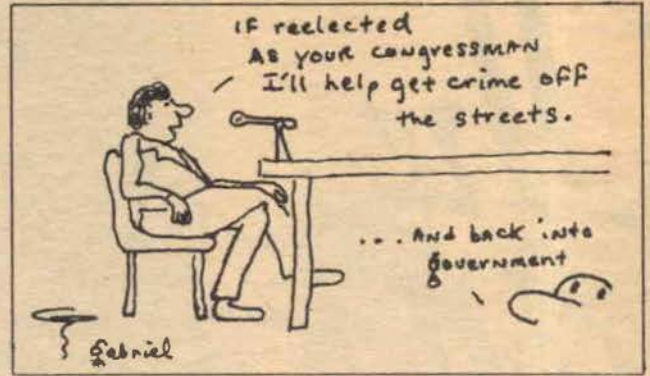
Next came "Blues Suite" (1958), Alvin Ailey's piece that employs the Southern Negro blues as its music and subject . . . "songs of lost love, despair, protest, and anger — hymns to the secular regions of the soul."

The taped music was an arrangement by Brother John Sellers of songs such as "Good Morning Blues," "Mean Ol' Frisco," "Backwater Blues," and "House of the Rising Sun." "Sham" was especially theatrical and entertaining as a microscopic look at a jazz-blues dance floor and its people with their individual personalities, desires, problems, and quirks — very human and very amusing.

"Rainbow Round My Shoulder" (1959) by Donald McKayle explores the dreams of seven men on a chain gang and is accompanied by an arrangement of songs these men might sing. Sara Yarborough touchingly portrayed the visions of Sweetheart / Mother / Wife of their dreams.

The final piece, "Revelations" (1960), was a suite exploring the "motivations and emotions of American Negro religious music — spirituals, song-sermons, gospel songs, and holy blues — songs of trouble, of love, of deliverance." With three sections entitled "Pilgrims of Sorrow," "Take Me to the Water," and "Move, Members, Move." Ailey covered every aspect of the traditional Black religious experience — the joy and strength of their music and singing.

The repertoire was a harmonious balance between the entertaining show-biz portions and the socially serious and moving pieces. It was a joy to watch the energy, the ease of technique and the theatrical awareness displayed by the dancers. No one was ready for the evening to end.



**Theatre Review**

**"Everyone Loves Opal"**

By Judith Friedman

If you're a Martha Raye fan, the Barn Dinner Theatre has a production you shouldn't miss. Incorrectly titled "Everybody Loves Opal," the play should have been billed, "An Evening with Martha Raye."

From the time the lights dim at 8:15, up to and including the curtain calls, the evening belongs to Miss Raye and her usual slapstick, Vaudevillian humor. Although I found the evening a bit tiring, the majority of the audience (who had come primarily to see Martha) were entranced.

Miss Raye lost no time in discovering the most responsive section in the audience and directed her attention to them for the better part of the evening. She broke character a number of times to remark to them with such comments as "Where were you last night?" and "I'm getting too old for this."

Miss Raye didn't seem to get the response from her supporting case that she was looking for. The most tiring parts of the performance were her constant attempts to pump the cast. At times the action (what little there was of it considering the mediocre script) stopped completely while the entire cast tried to compose themselves.

At one point, after trying unsuccessfully a number of times to deliver a line, Miss Raye simply yelled, "Oh, the hell with it," and exited.

(cont. on pg. 3)

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# New English Professor Considers Classics Relevant

By Joyce Meier

Dr. Penelope Biggs, new English professor here, believes strongly in relevancy of the Classics.

"If you accept the study of literature at all as being relevant, you can't say that simply Greek and Latin are irrelevant. This is the background, the source, of so much other literature, in the images and ways of thinking."

In keeping with these beliefs, Dr. Biggs is teaching three courses at Lindenwood this term with a strong emphasis in the Classics. She is teaching "Latin Satire", "18th Century Satire", and "Mythology".

"The word classics means many things," she said. "It can mean reading literature. It also means Mythology. The Greek myth now is going through a tremendous resurgence. In studying Mythology, we are going back to the source of much of our thinking, our attitudes, rather than through an intermediary."

"Mythology can be studied not only in context of the background of the age, as a reflection of the economic and other sorts of realities of those times, but also from a folk-tale view. Often a myth can be defined as a form of the tale of a quest."

Dr. Biggs spoke, however, of the barriers student find when studying the classics. "There is a perennial problem here, a cultural difference. There is also the stylistic problem, but this can be helped a lot by a good translation. Actually, though, there is no more a barrier between what is written now and Greek literature than there is between contemporary and 19th Century literature.

"With classical literature, there is a need to rethink, a need to enter into the Spirit of the times. This is one of the things that makes the classics so interesting, it gets us less bound up in our own culture. It's harder to present the classics with modern literature, perhaps, but if you're really involved with it, then perhaps not."

Dr. Biggs is originally from Boston, Massachusetts. She has a B.A. in Classics from Radcliffe, and a Ph.D. and M.A. from Washington University in St. Louis

in Comparative Literature. She came to St. Louis in 1958 with her husband. They now have two children, a boy who is 10 and a girl 14.

"I had a strong interest in local colleges," Dr. Biggs said, "since I had married a St. Louisian. There aren't many places around that even maintain the classics. In the 60s, colleges expanded — swelled — no one asked why. But, today the humanities are under a terrific pressure. People that are making the college decision today are worried about what they are doing when they get out. So, there is this pressure on the humanities now, based on the financial bind colleges are finding themselves in."

Dr. Biggs has spent several years in Europe, but she has never been in Greece.

"That is the great gap in my life. In growing up, my father did a lot of travelling because of the government jobs he had. So, I went to Swiss boarding schools, to Germany, spent a year in France. It was a nice opportunity to learn languages; in fact, when I was at Washington University, I taught Intermediate German."

Dr. Biggs is positive about Lindenwood. "I have had a very good time teaching here. I appreciate the students very much. The small setting means a lot of attention for both students and faculty—for example, this interview on me."

During the January term, Dr. Biggs will be teaching the "Seminar on Woman" course, along with Dean Doris Crozier and Counselor Janice Jackson. Dr. Biggs is looking forward to participating in the course.

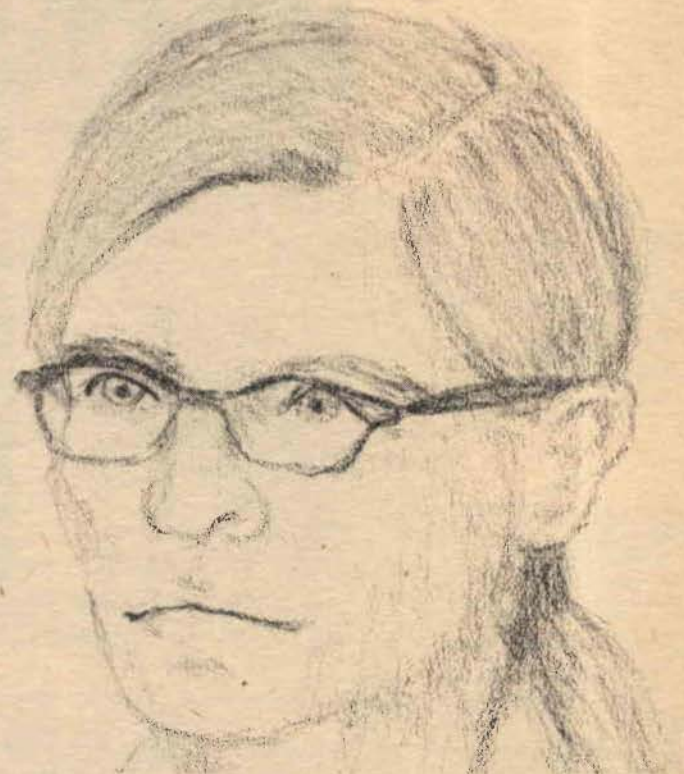
"A lot of the background for the rise of the woman's movement and what it stands for originated in Plato's "Symposium." Plato talks of men being spiritual, women being physical. In a man, birth is a good thing; he talks about birth in terms of regenerating, creating, giving. But, for the woman, birth is the actual physical act.

"Plato also differentiates between the two kinds of love," she continued. "There is physical love, the purpose being breeding, which is associated with women. Then,

there is spiritual love, the generation of ideas, that is associated with men. Thus, the creativity of a woman is given a subordinate role."

"If we say that the classics are not relevant, then we can say that nothing is relevant that was

written within the last 10 years. And, if we take that position, we can say that nothing can be applicable for more than 10 years. And, in this we are cutting ourselves off from a vital source of information, a source of important insights into people."



Sketch by Carol Weinstein

## Theater, cont.

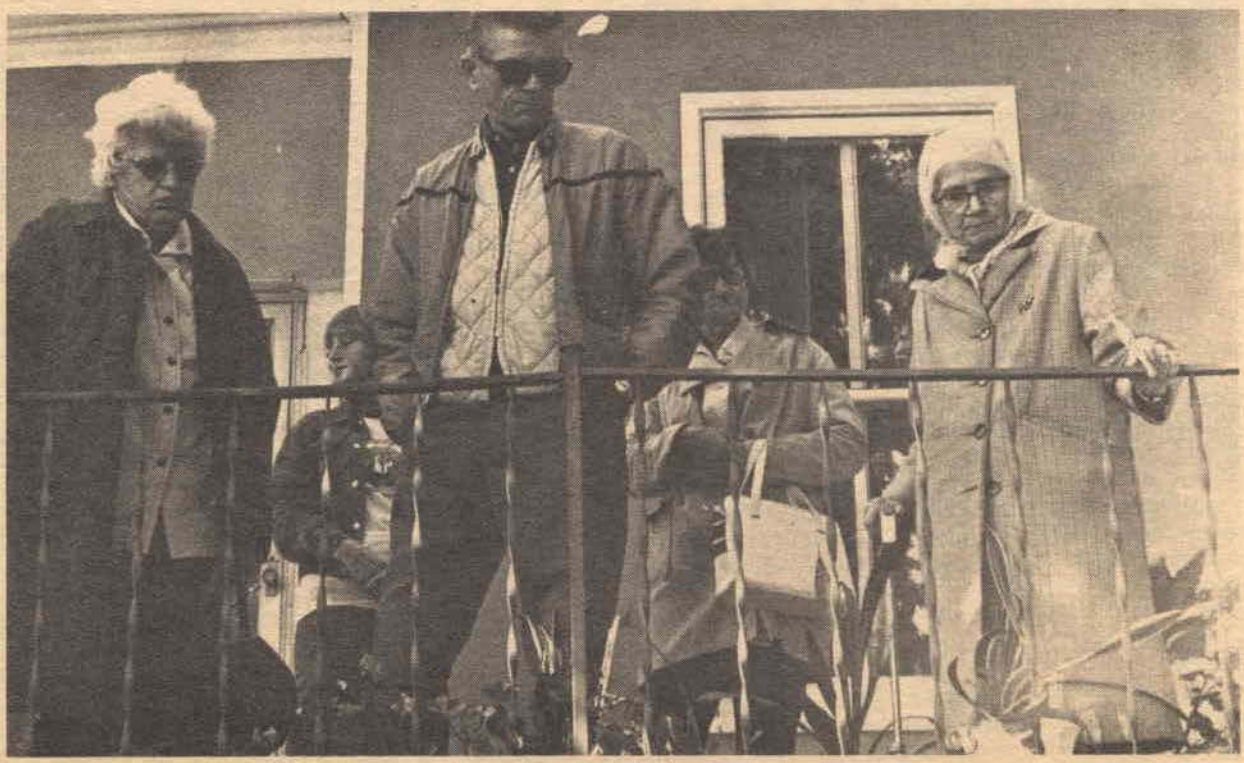
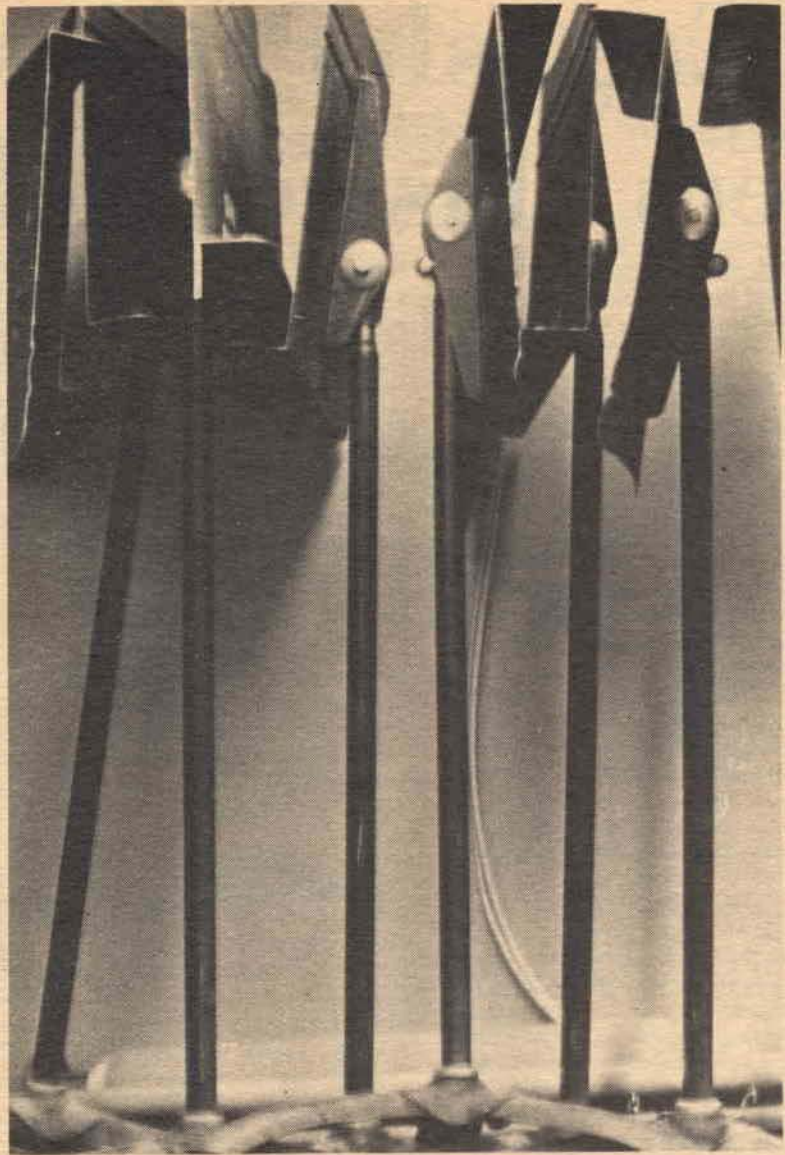
In the supporting cast of Rebecca Phillips as Floria, Richard Salamon as Brad, Ralph Foody in the role of Solomon, and Will Shaw and Sidney Breese, there was not one superior performance. The actors seemed to resign themselves to being upstaged by Miss Raye, when actually Miss Raye's efforts appeared not to be to upstage anyone, but rather develop their characters more fully. Unfortunately, the majority of the time she failed.

After the final curtain call, Miss Raye appeared on center stage to encourage each of us in the audience to purchase POW bracelets. While I see no need to elaborate on my political sentiments, I feel that some comment is necessary. I am just as concerned about those missing in action as Miss Raye is, but I find it a bit offensive to be preached to in a dinner theater with such lines as, "Let's have our boys home by Christmas."

If you love Martha then you'll love "Opal" and, "Everybody Loves Opal" is not to be missed. Miss Raye gives a choice performance of slapstick humor worth seeing if lack of plot and a weak supporting cast don't bother you.

"Everybody Loves Opal" is playing at the Barn Dinner Theatre on Manchester Road through December 9.









# Photography

by

Lynne

Smith





# Student Auditor to Curb Overspending, Make Records Accessible to Students

By David Woehler

In the past, overspending by student organizations has been a problem at Lindenwood. As a result, the combined student governments of this year have created a new office, that of the student auditor.

This office will hopefully keep such overspending from recurring in the future. Also, the office will serve in making the records of how the activity fee is spent more accessible to those who pay the fee—the students.

The way in which the student auditor will prevent overspending is by keeping financial accounts of all the various committees' expenditures. For example, the auditor will be required to keep separate accounts for all the organizations on campus which spend money from the student activity fee. This does not relieve the individual student organizations from the responsibility of keeping records of their own.

Every month a copy of each record will be sent to the various organizations. Also, copies will be placed in a spot on campus accessible to all students. For

example, the possibility of posting such records in the student arcade in Roemer is now being discussed.

The student auditor will also be the last person to sign all requisition forms of the student organizations. Requisitions are the way in which student organizations buy and pay for any bills they owe. The only time, however, that a student auditor can refuse to sign a requisition form is if in doing so, the organization will overspend the amount of money appropriated to it by the Appropriations Board.

Formerly, if one committee overran its budget, the deficit was made up by another committee, or was taken from the student activity fee of the following year. However, with the new system of auditing, this should no longer happen.

The student auditor is a paid employee under the Appropriations Board composed of the Student governments from both colleges. This year, the Appropriations Board chose Tom Wong for the position. In order to qualify, Wong needed to be at least a sophomore, have a knowledge of

basic accounting procedures and a G.P.A. of 2.5, and have petitioned for the position. The student auditor is chosen by a majority vote of the Appropriations Board; however, if the Board considers the job being done by the auditor to be unsatisfactory, the student can be removed by a 2/3 vote. Also, if the Appropriations Board deems it necessary, a joint Student Accounter consisting of two students can be set up instead of simply one student.

In the future, the Appropriations Board will set aside funds at the beginning of the year to pay for both the auditor and for whatever supplies he or she may need. This year the funds are coming from the student government funds, with the women's college paying 65% of the costs and the men 35%.

Wong believes that the student auditor has a lot of responsibility in his job. Much of the shape of the student auditor does in the future will be in fact determined by the precedent that Tom Wong sets.

One of the powers the student auditor has concerns so-called "commitment accounts", and involves those student

organizations that make commitments ahead of time. For example, the school newspaper may contract to print with a certain publishing company at the beginning of the year.

With the new plan, the student auditor must know of all such contracts ahead of time, so that he or she can determine if such a contract will overspend the organizations' budget, and take such a contract into consideration in the records being kept. If the members of the organization do not tell the student auditor beforehand of the contract, and overrun their budget, they will be personally held responsible for the deficit.

Students Jessica Moore and Becky Nord drew up the proposal and played a role in the formation of the student auditor office. It was with Ms. Nord that the student auditor concept first originated.

This is not only the first time that the accounts of the student organizations have been kept so separate and so carefully, but as well the first time that the records will be so accessible to the students.

## Getting Off Campus

By Earl Brigham

### MOVIES

Washington University — Steinberg Auditorium

"Twelve Angry Young Men" — Nov. 15, 8:15 p.m. & Nov. 17, 2:30 p.m. Admission — \$1.50

"The Devil is a Woman" — Nov. 22, 8:15 p.m. & Nov. 24, 2:30 p.m. Admission — \$1.50

St. Louis Art Museum — Auditorium

(All showings at 7 & 9 p.m., no admission charge)

"The Quiet Man" — Nov. 15.

"The Last Hurrah" — Nov. 22.

"The Man Who Shot Liberty Valance" — Nov. 29.

Webster College — Moore Auditorium

(All showings 7 p.m., Admission — 50¢)

"Spellbound" — Nov. 20.

"Goldiggers of 1935" — Nov. 27.

University of Missouri, St. Louis — Penny Auditorium

(All showings 8 p.m., no admission charge)

"The Little Foxes" — Nov. 19.

"She Wore a Yellow Ribbon" — Nov. 25.

"Burn!" — Nov. 26.

### Theater

"No Place to be Somebody" — Nov. 15 & 16, 8 p.m.; Nov. 17, 2:30 p.m. \$3.00 general, \$1.50 students; Edison Theater, Washington University.

"Indians" — Nov. 15, 8 p.m.; Nov. 16, 9 p.m.; \$4-\$6; Loretto-Hilton Center.

"Amen Corner" — Nov. 15 through 24, 7:30 p.m.; \$2.50 general, \$1.50 student; Conservatory of Theater Arts, Loretto-Hilton Center.

"Laura" — Nov. 15, 16, 22, & 23, 8:30 p.m.; Nov. 17 & 24, 8 p.m.; \$2.00, Theater Guild of Webster Groves — 517 Theater Lane.

"Butterflies are Free" — Nov. 21 through 24, 8:30 p.m.; \$2.00

general, \$1.00 students; Marillac College Auditorium, 7800 Natural Bridge.

"Hay Fver" — Nov. 22 & 23, 8:30 p.m.; \$2.25 general, \$1.00 students; Kirkwood Community Center, 111 S. Geyer Road.

"Hallelujah Baby" — Nov. 22, 23, & 25, 8:30 p.m.; Nov. 24, 3 p.m.; \$1.00; Forest Park Community College Performing Arts Center. "A Playwright: Samuel Beckett" — Nov. 22 & 23; 8 p.m.; No charge; Project Theater at Fontbonne College.

### MUSIC

St. Louis Symphony Orchestra — Nov. 15, 1:30 p.m.; Nov. 16, 8:30 p.m. Leonard Slatkin conducting, Frances Woodhams, harp. \$2.50-\$8.00. Powell Symphony Hall.

Campus Composers Concert — Nov. 16, 8:15 p.m., Community Bldg.

Theater, St. Louis University — no charge.

Classical Guitar Concert — Nov. 16, 8:30 p.m.; Moore Auditorium, Webster College, \$3.00.

St. Louis Symphony Orchestra — Nov. 17, 3 p.m.; Leonard Slatkin, conductor; Doc Severenson, Trumpet; \$3-\$6.

Symphonic Band Concert — Nov. 17, 3:30 p.m. Community Bldg. Theater, St. Louis University, no charge.

St. Louis Symphony Orchestra — Nov. 21, 8:30 p.m.; Georg Semkow guest conductor; Washington University; \$2.50-\$8.00/

"A Musical Offering" — Nov. 25, 8 p.m., Edison Theater, Washington University; Music of Purcell, Ravel, Brahms, and Schubert; \$4.50.



# News in Brief

Don't forget! Dancer/choreographer Gerta Zimmerman gives a performance tonight, Friday, November 15, at 8 p.m., in the Jelkyl Center. Afterwards, a reception will be held in Young Lounge.

Ms. Zimmerman has been on campus this past week, teaching dance classes and giving lecture-demonstrations.

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This year International Night at Lindenwood will be Monday, November 18, at 8:00 p.m. As all old timers know this is a night when the International Students at Lindenwood share their customs and traditions with their fellow students.

There will be dances from the farthest corners of the earth, songs from Japan and Ethiopia. So if you want to forget about school for a night and visit our home countries for a while, join us at Jelkyl Theatre. We've been here in the U.S. for while, now is your turn to come and visit us.

— Judith Surillo

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A student here has recently received a purchase award from the 17th Annual Delta Art Exhibit in Little Rock, Arkansas. Art student Dennis Lustick's painting, a landscape in oil, will become an addition to the permanent collection of the Little Rock Art Museum. This competition was open to artists from several states surrounding Arkansas.

According to Harry Hendren, chairman of the Art Department at Lindenwood, it is very much an honor for a student to win a purchase award in competition with established professional artists.

### Corrections:

Issue 2: Jean Knutson took first, not last place, in the Emerald View Horse Show, in the 14-17 Maiden Equitation Class.

Issue 3: Mike Kitsch, not George Johnson, is pictured on page 8 as talking to Dr. Spencer.



Above, Dr. Edward Baylog (left), and Dr. John Bartholomew of Lindenwood discuss the election results with station manager Brad Anderson. Below, Susan Schiller (left) and Joni Dodson are still tabulating votes.

## KCLC Covers St. Charles Elections - '74

photos by Chris Coleman





A tense Fern Bittner (below) and students Craig Maescher (right), Bob Meier, Barb Pitts, and Shay Scholey (far right) watch as Jane Povis takes the riding test at the Beta Chi tryouts.



# Beta Chi

By Sue Good

Beta Chi initiated 18 new members at a dinner held on November 10 at The Heritage House. Congratulations to: Cheryl Davis, Judy Galyas, Pat Glenton, Valorie Haslam, Laura Harris, Jean Knutson, Cindy Lane, Ann Layton, Megan McKenna, Nancy Parrot, Debbie Pennybacker, Denise Perkins, Jane Povis, Tori Putman, Ed Remington, Cindy Tozer, Sue Vander Salm and Sarah Vogel.

In trying out for Beta Chi, these persons had to pass a series of tests in the knowledge of horsemanship. The four included saddling and bridling, riding, written and oral tests.

Tryouts will be held again in the Spring semester for interested riders.

Photos by

Kay

Ferneding

# Spirit Rises As Lions Enter League

By Debbie James

Last year, the Lindenwood Lions took the field of competition and the events usually went unnoticed by the student body. Why? Well, "they're gonna lose anyway," and "they never play anybody," were the usual comments.

This year, the big question is, "have the Lindenwood Lindenwood Lions taken a step in the right direction?" The St. Louis Area College Athletic Association (SLACCA) seems to think so.

Lindenwood has stepped up into a new league and is hoping for better competition and more championships. The SLACCA was founded only a year ago and includes nine schools.

They are Southern Illinois University—in Edwardsville, St. Louis University, University of Missouri in St. Louis, Washington University, Harris Teachers College, Concordia Seminary, McKendree College and Missouri Baptist.

Larry Volo, coach of the Lindenwood baseball and soccer teams, says the move is good for the college. "I feel that this will provide a lot more publicity and may attract more students to Lindenwood."

Lindenwood had been waiting to join the SLACCA and was voted in unanimously this year.

Although the soccer team is 0-15

this year, the team is made up of 16 freshmen and a few veterans. Coach Volo has high hopes for the soccer program and hopes to see a winner in future seasons.

Lanny Hradek, the new basketball coach, is very pleased with the move. "It's going to be pretty tough to compete at first, but in the long run, it will be fun." He says this will be a booster for recruiting and is a great way to get exposure for Lindenwood.

"Any time you move into a league like the SLACAA, it has to be a plus."

When asked about the basketball team, a wide grin flashed across his face. The Lions were 12-13 last

season. "We're rebuilding this year, but we are going to surprise a lot of people."

Taking a quick look around campus, the move has given Lindenwood sports a new spirit. There are a lot more athletes in shorts in the cafeteria this year. With the possibility of several new recruits coming next year, the Lions look forward to years of challenging competition and the student body coming to the games to see their teams in action.

The way coach Volo sees it, "it gives us something to look forward to—instead of just winning or losing—there are play-offs to think about and more trophies to bring home."