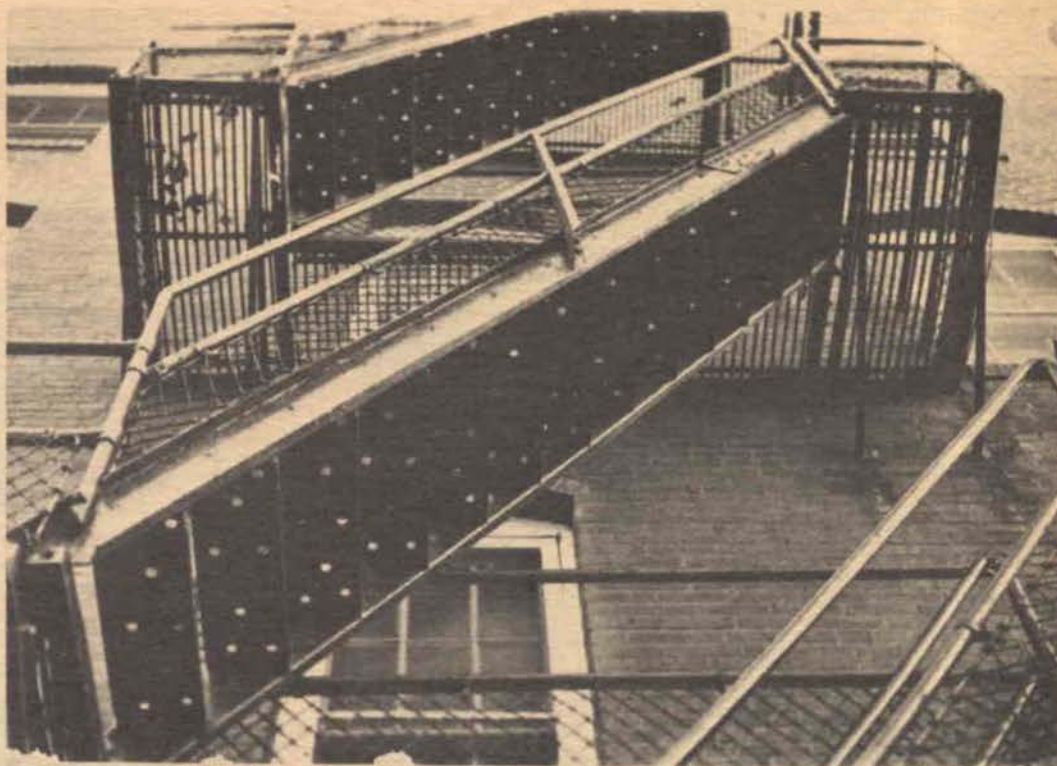


The Glis

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The Sibley fire escapes which dorm residents are no longer using.

Photo by Jan Richmond

Beware: Fire Protection On Campus May Be Inadequate

by Kay Ferneding

Warning: The Lindenwood College campus may be hazardous to your health!

Before the beginning of the 1974 fall term, the St. Charles Fire Department examined the campus. They discovered fire hazards in

dormitories, classrooms, and other places on the school grounds.

Chief Edward Underwood of the St. Charles Fire Department said that an examination of the school is made annually, and this year's inspection occurred in August. "When a problem is discovered, it is presented to Mr. Berg," said Chief Underwood, who is responsible for seeing that corrections are made. The fire department will be double checking such corrections in the latter part of November.

According to the vice president, Richard Berg, these problems are "nothing more than a few extinguishers not being checked or tagged appropriately." However, Harry Cahoon, the campus fire volunteer, feels that many more hazards do exist.

"Fire escape systems in the dormitories have some problems," said Cahoon. These fire escapes are rusty and dimly lit, but by law are not condemned. Students in Sibley Hall are refusing to use their fire escapes in protest because they still feel the escapes are inadequate.

Residents living on the ground floor of Parker and McCluer Halls may feel a bit paranoid about the gratings over the windows in their rooms. In the event of a fire, a resident has two means of escape if the fire is near her window.

The student may exit through her front door, closing it after her, or through the bathroom, and into the next room. If the fire is blocking all exits, the student should make use of the intercom system or open a window

and scream like hell.

"The fire department will break the window and grating in just a few seconds once they hear a call," said Cahoon.

Cahoon also noted problems inside the dorms as well. The extinguisher signs are not properly hung and in some cases the extinguishers were just recently placed upon wall hooks. Cahoon said signs should be visible from a distance of fifty feet at seven feet above the floor.

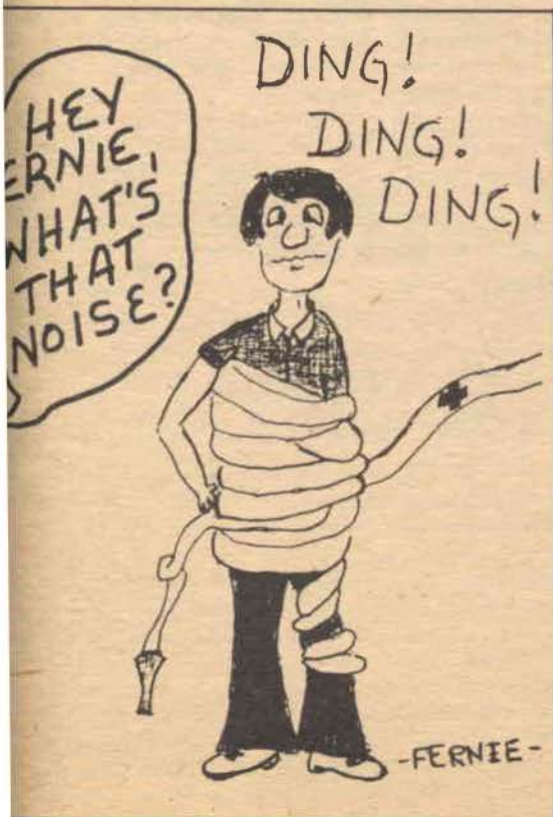
Alarm and sprinkling problems in classroom buildings were also discussed with authorities.

Chief Underwood assured this reporter that Roemer Hall did have an alarm system for fires. When Dr. Berg was asked to locate the system, a floor to floor search took place. Nooks and crannies were quickly checked; yet even behind the cob webs, nothing could be discovered. The journey seemed futile. Frantically arriving at Charles Bushnell's office, the answer was finally found. "We don't have an alarm system!" said Bushnell. Dr. Berg quickly added that a few years ago a bomb scare occurred in Roemer Hall, in which students were dismissed from the building by word of mouth.

Roemer Hall does not have a sprinkling system either. According to Chief Underwood, an alarm or sprinkling system is not required by law for this type of structure.

This may be true, but would he feel comfortable on third floor with a blaze underfoot? Notifying students and faculty in

(Cont. on pg. 8)



Sergeant Pepper by Gabriel

O blah dee, O blah day, life goes on. Or so the popular Beetle lyric goes. The Beatles were the supergroup of the sixties, that great age when characters such as Spiro Agnew, Ronald Reagan, and Mickey Mouse became national heroes, and something called a "silent majority" came to rule the country. It was an era that began as a time of rebellion against tradition and the status quo, but ended in disappointment and Richard M. Nixon as the most powerful man in the world.

Students who had led the banner for change gradually lost interest in such matters as oppression, world suffering, starvation, and peace. A revised edition of the American college student showed (or did not show) its smiling face, and concerned itself with more pressing issues such as making A's on exams and going to beer parties.

It seems that when students lost interest so did the rest of the nation. Former causes are now treated as fads, much as mini-skirts or eating goldfish, even though a lot of hungry people in Asia and Africa have no goldfish, or anything for that matter, to eat. Conformity, another nice word for apathy, has come to rule the day, and besides, what country rewards conformity more than the dear old U. S. of A., land of I. T. and T. (remember Ditta Beard) nad Gerald Ford (who had played second string for Nixon)? Well, the Beatles have died as a group, and only the memories of their life and 'times' remain to remind us of what once was.

Ah look at all the lonely people. Only history will note how much the four young gentlemen from Britain molded the course of American culture. A culture made up, primarily, of millions of glassy eyed, lonely people who spend their lonely nights in plush suburban homes watching their color television sets, and feeling bitter because the price of sugar just went up again.

They live through another newscast, faintly remembering something about a world food crisis, and they shake their heads to think how pitiful, then rush to the refrigerator while the commercial is still on. These people are buffoons, (ask any college

"Conformity, another nice word for apathy, rules . . ."

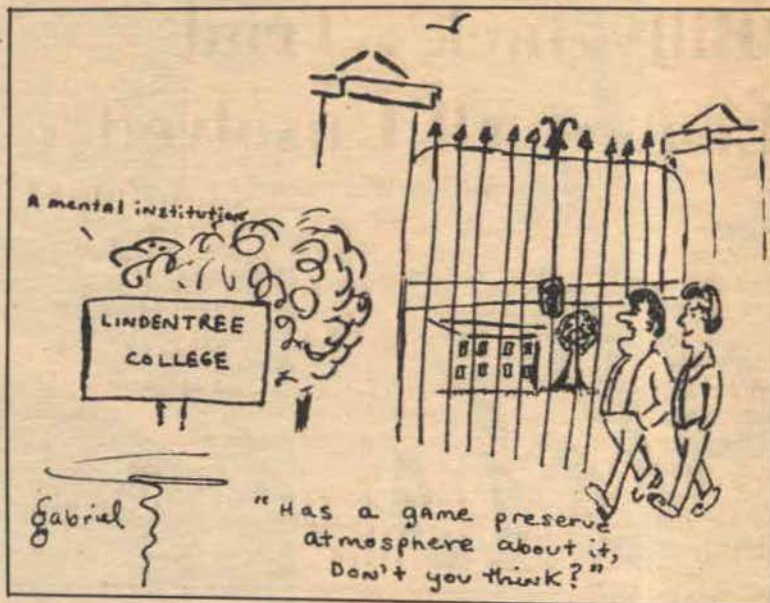
student), and not as sophisticated as your common everyday student intellectual, who rarely if ever watches television, finds it quite repulsive, and never heard of any world food crisis. This same student can discuss Plato, repeat Einstein's theory of relativity (although he's not quite sure what it means), or inform you when the next beer party is being held. Yet, does he or she give a (expletive deleted) about a bunch of Asians and Africans anyway?

So much for triviality. As for the dominant, the question is — will John, Yoko, and Apple Records stay together with strawberry field together, or will they split up in search of some other fruit? Mentioning fruit, have you noticed the price of bananas these days? Well, don't worry if it's a lot higher than when you last looked, at least you do have bananas.

Oh, but then college students don't buy their own bananas anyway, they let someone do it for them, and they are usually so bad that when they are all gone we might not even notice.

O blah dee, O blah day, as thousands die, either from malnutrition or starvation, and we vanguards of a new society, the college student, shall give our benefactors a carefully placed grin, and continue stuffing animal flesh (the main course which, if it had not been bred for this ritual, might have meant grain enough to keep five times as many people alive) down our faces as the music booms 'O say can you see' from the rafters, and some one murmurs 'of course not.'

So with all due respect to the Beatles (including Yoko and Linda), I must conclude that their age is dead and buried (along with a lot of their brothers across the globe). It was a time when students shut their eyes to reality by drowning in blank, sterile ideologies. Now they only shut their eyes to reality with blank and sterile smiles. And then why shouldn't they? After all, college is merely a mental institution.



The Alvin Ailey Dance Company received warm reviews both from the audience and the critics. However, the following is written by someone who also saw Alvin Ailey, and felt something different.

Earlier this month, I had a chance to experience the Alvin Ailey Dance Company. They performed superbly, as was expected.

The audience also responded beautifully, as it was truly one of the most magnificent tributes to Black expression that I have ever witnessed.

Yes, the audience did respond to this type of Black expression, this creativity. But, I wonder how many of the people in that audience were aware of what was happening directly across the street. While one man expressed freely the totality of his creativity and his understanding of the Black experience; men, both black and white, were taking drastic steps in the form of an uprising at the St. Louis City Jail.

These men were searching for an audience to hear their cry, the cry of anguish and indignity at the

complete disregard of their rights as human beings to express freely their creativity in conditions suitable for human beings.

It is also utterly ironic that at the same time, we are in the process of denying the youngsters in our schools the same human rights, the right to creativity and freedom of expression both mentally and physically.

Are we so unimportant to ourselves as to allow another man, woman, or child to be deprived of the right to set out and find a creative outlet? Or are we only interested in those forms of production that relate to ourselves?

This seems to be a very good time for us all to take a stand on what we think is creativity, and what we think would be most relevant to society, or should I say, to our creation.

—Vickie Ryan

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The views and opinions expressed in The Ibis are the responsibility of the Editorial Board and are not necessarily those of the faculty, administration, or the students of The Lindenwood Colleges.

'Billy Jack': Trial Leaves All Unsolved

by DAVE WOEHLER

The "Trial of Billy Jack" is the sequel to one of the most financially successful movies ever made. "Billy Jack" grossed well over twenty million dollars. There is no doubt that the Trial will do very well also.

The great American Dream becomes a reality in the movie. The Freedom School, which is hated by almost all the public, grows to fantastic proportions. They manage to build a radio station and then even a full-fledged television station. In this area of the movie there seems to be no transition from the poor school it once was to that of a school with all the possible luxuries.

The use of cliches in the movie is quite evident also. For instance Billy Jack is on trial and he states that he took part in a massacre in Vietnam that was very similar to the one of Mai-Lai. He states that he felt no glory in shooting little children; thus he did not do so. Lieutenant Calley however was determined to follow his orders out at Mai-Lai, and when he did he was guilty of a hideous war crime. Billy Jack makes the observation that not only Calley but all the superiors above him, all the way back to the White House, should have been put on trial for giving such an order.

In the movie there is also a lot of notice given to the fact that Billy Jack is again trying to find his spiritual self. This is another part that loses the sureness of reality. Billy Jack is to meet his shadow, so he goes into a cave. Once in the cave he is to find nothing. Snakes are there, but only in his mind, as are the bats that climb all over his body. Here is where Billy Jack shows fear, and his inner-self or his shadow comes to him and tells him that he is not ready to become one with his spirit.

In two hours and about fifty-five minutes of film nothing seems to be solved. In fact, the Freedom School is again trying to rebuild. Billy Jack is again bullet-ridden but saves face, as he is not again put back in jail. Although the movie is unduly long it is still quite interesting and manages to hold one's interest most of the time.



A monster? No, just the sassafras tree in front of the McCluer dorm.

photo by Jan Richmond

Critical Analysis By Black Poet

by VICKIE RYAN

Don Lee is one of the most acclaimed young poets on the literary circuit today.

He has taught Afro-American literature and history at many of the leading colleges and universities of the United States, including the University of Chicago, Roosevelt University, and Cornell College.

His volumes of poetry include *Think Black!* (1967), *Black Pride* (1968), *Don't Cry, Scream!* (1969), *We Walk the Way of the New World* (1970), and *Directionscore: Selected and New Poems* (1971). He is an influential critic and essayist, as well as a poet.

His newest critical studies, entitled *Dynamic Voices I and II* (1971-72), are indeed a long awaited entity.

In them, Don Lee attempts to reply to the unfeeling neglect with which the literary Establishment has long frowned upon the efforts of our ancestors and our contemporaries to record a racial legacy of truth and beauty. However, it is, more importantly, an attempt to fill a need; the need of Black poets for respectful, honest evaluations written by and for members of their own race.

In *Dynamic Voices*, Don Lee raps vibrantly, while examining completely the works of his fellow contemporary writers. He examines the works of Sonia Sanchez, Etheridge Knight, Carolyn Rodgers, Nikki Giovanni, and Donald L. Graham, just to mention a few.

In his reviewing of those fourteen writers, Don Lee not only starts a new trend in critical analysis, but he also strengthens the

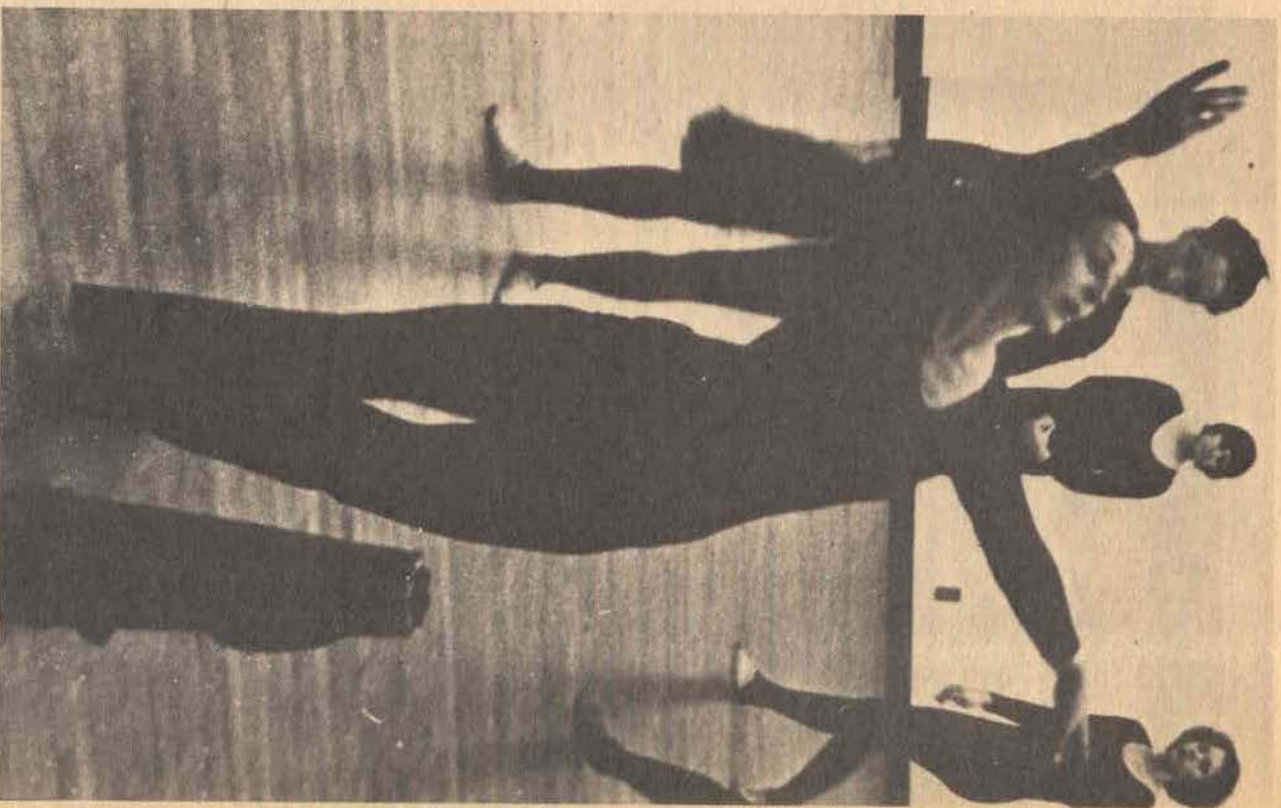
spirit of many Black writers, critics, and publishers by expressing many of their opinions, in his own, of the extreme importance of the maintenance of a closely fitted relationship between the three.

Don Lee traces the extensive history and relative changes that have taken place in Black writing and their writers, as well as the issues and events that have influenced and induced particular styles.

He reveals and holds to precisely the statement of purpose of the Writers Workshop of the Organization of Black American Culture (OBAC) under the direction of Hoyt Fuller, in which three objectives are outlined:

1. The encouragement of the highest quality of literary expression reflecting the Black experience.
2. The establishment and definition of the standards by which that creative writing which reflects the Black experience is to be judged and evaluated.
3. The encouragement of the growth and development of Black critics who are fully qualified to judge and evaluate Black literature on its own terms while at the same time cognizant of the traditional values and standards of Western literature and fully able to articulate the essential differences between the two literatures.

Mr. Lee has certainly proved to be an essential in the fulfillment of these goals, for he has, in his *Dynamic Voices I and II*, opened the way for many young Black poets to express themselves with a better knowledge of their place in society.





**Gerta
Zimmerman**

Dancer-

In-

Residence



Photos by:
Chris Coleman
Madonna Booth
Kay Ferneding
Jan Richmond

Teaching, Learning Modern Dance

by JANET KNICKEMEYER and JOYCE MEIER

"I love performing." Gerda Zimmerman said in her recent stay here. "But teaching is important, too. It's hard sometimes for me to teach and keep up performing, but I think it should be balanced between both. It's important to have both hand-in-hand the teaching and the performing.

Thus Miss Zimmerman spent her week at Lindenwood teaching, giving lecture demonstrations and finally a performance.

"The performing influences my teaching, I use materials out of what I'm doing in dances; I try to teach feelings about movement."

Miss Zimmerman commented about the need to educate more people on what modern

dance is, as she is trying to do through her own work. "If the kids in school start very early with being familiar with creative movements, then those who grow up with that medium would be the ones interested who would come to see us. I think it just takes time to educate people, to teach a lot of people. I would like to perform all over, but it's hard to get people to come unless they've been exposed to modern dance already. Not all people know what modern dance is."

She then described modern dance by comparing ballet and modern dance. "Ballet developed out of court dances. King Louis XIV founded the first ballet academy.

"Before, king and court were the first

dancers. Everyone had to learn it, everyone had to dance. Soon professionals took over — soon the court couldn't dance in it. That's how it developed today."

How does Miss Zimmerman choreograph a dance? How does she choose the music, the movements? "That depends on the theme. What I want to express creates the movement. From the movement, the music, to the costume, to how the lighting will be, depends on what theme I'm choosing to do. This all depends on what I am trying to say, trying to do.

And certainly, one of the things that Gerda Zimmerman is trying to do, both through her performing and her teaching, is to tell other people what modern dance is all about.

She sits cross-legged on the living room carpet and talks about her pet cats and favorite ring stones and says, "Too much bourbon — more orange juice, please," as she toys with one glass all evening. Her face grows darker as she remembers stories of Hitler's persecution of the arts. She talks of New York as a city of people with taut faces, and relishes her semi-isolation in North Carolina.

(It was out of her experiences in New York that her dance "Silhouette in Gray," inspired by a piece of gray cloth, was created.)

And her classes . . . she lays on the floor, elbow propped up, sharing her ideas in an impromptu pre-class session. She smiles encouragement at a student as she lifts that student's leg higher, higher, higher. She bends carefully over another, murmuring suggestions.

Finally, the performance. Gerda Zimmerman, person, teacher, become the performer — totally. She sweats, works, gyrates, and afterwards one can see the parting, the exertion she's been through. Afterwards, applause, a bouquet, and then she comes out of the theatre. Once more she is the same Gerda Zimmerman who can sit cross-legged on a floor and giggle about her orange juice and bourbon.

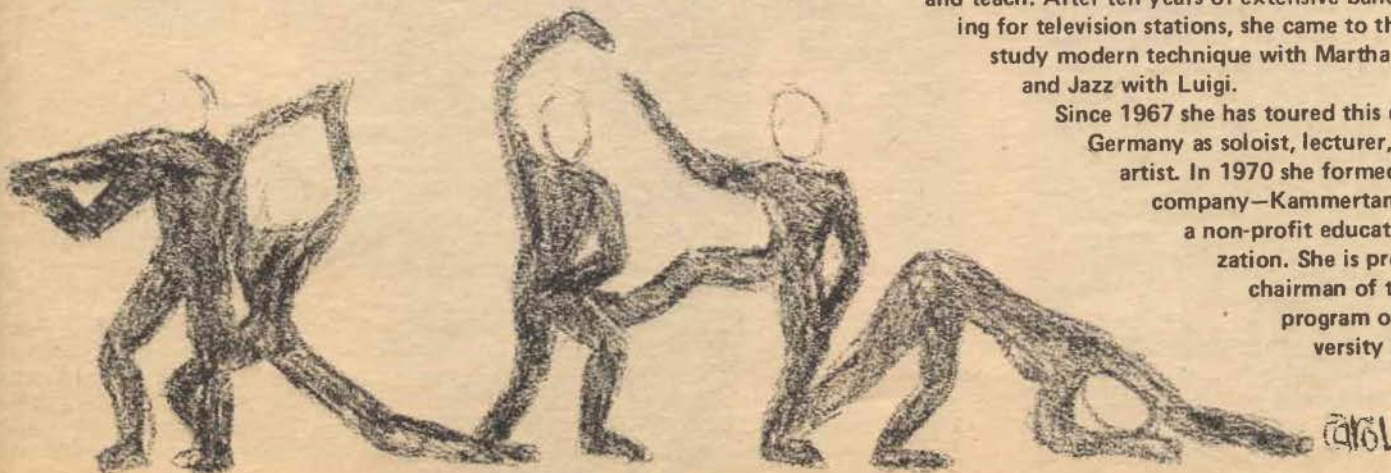
Miss Zimmerman's residency was for many students a week of classes that woke up some muscles that hadn't been moving for quite a while. "This one will strengthen the legs and back. It gives you a good foundation." She we tried it. The exercise that she demonstrated with ease caused most of us relative difficulty. Even then we weren't sure whether the muscles we were using were the ones for which the exercise was designed. It takes years of training to really know this for yourself. And it takes a good teacher to train you to know and to constantly discipline you as you learn to discipline yourself. Miss Zimmerman is that kind of teacher.

While instructing a class she is all 'teacher,' challenging the students with interesting and imaginative floor patterns, often receiving blank or confused expressions from puzzled students who don't quite understand how she is getting from "here" to "there."

One of the classes, geared to theatre students, involved the students mirroring Miss Zimmerman's antics and theatrics. An exercise for the whole group studied variations in movement, speed and intensity. Another portion required the student to select an "everyday" gesture, such as combing the hair, and to exaggerate and expound upon it in some way through movement, taking it to the point where it may be only a suggestion of the quality of the original movement.

Miss Zimmerman, a native of Hamburg, Germany, graduated from the Schule fru Theatertanz with an aim to perform and teach. After ten years of extensive ballet performing for television stations, she came to the U.S. to study modern technique with Martha Graham and Jazz with Luigi.

Since 1967 she has toured this country and Germany as soloist, lecturer, and guest artist. In 1970 she formed her own company—Kammertam Theater—a non-profit educational organization. She is presently the chairman of the dance program of the University of N. Carolina.



NEWS-IN-BRIEF

On Sunday, November 24, at 2:00 P.M., the Phi Theta Chapter of Mu Phi Epsilon presented a Silver Tea Recital. The recital was held in the parlor of the Memorial Arts Building, and included performances by Mary Jane Jennings — piano, Gwen Stone - violin, Cheri La Rue - piano, Suzanne Groom - voice, Jennifer Henderson — flute, and Karen Fenier — piano.

Mu Phi Epsilon is a professional honorary music sorority. The officers of the Phi Theta chapter are Mary Jane Jennings — President, Gwen Stone — Vice-President, and Cheri La Rue — Secretary-Treasurer.

The Psychology and Business Departments have combined efforts to form a new degree

program: Personnel Management (Human Resources). On Wednesday, November 13th, the two departments received approval to form the joint program.

The new program is geared towards a more people-oriented personnel administrator. A similar program is offered at Washington University, but their program is more technically oriented. Personnel Management at the Lindenwood Colleges will exclude some of the technical courses and substitute psychology courses.

Students that enroll in the program will be trained in all technical aspects of personnel; they will also receive training in psychology. The additional training will benefit the personnel administrator in a number

of ways: reviewing applications, placement of potential employees, career counseling, and promotions of company employees.

Students interested in a degree in Personnel Management will have three choices in curriculum. The student can either major in psychology and minor in business, or vice versa, and he has the choice of having a double major. After graduation the student can enter graduate school to study psychology or business. If the student cannot further his, or her education past a bachelor's degree, he, or she is still qualified for a good position in personnel.

Courses for the program will be listed in the Business and the Psychology sections of the

Lindenwood Catalog.

The 1st annual Lindenwood Ideal Person Pageant is scheduled for February in Jelkyl Theatre. It is being sponsored by a group of students who feel that the best Lindenwood has to offer should be recognized.

The pageant will feature an evening wear event, bathing beauty competition, talent section, and an impromptu interview. The personal attributes to be judged include poise, personality, beauty, scholastic achievement, and excellence in the creative and performing arts. All men and women are urged to participate. Prizes will be awarded. If you are interested in competing, contact Anita Rodarte, Box 458, or Mary Lou Flearl, Box 147.

Town Hall Meeting-LC As a Community College?

by JOYCE MEIER

It has been a long time since students have had the opportunity to speak with the college President through the open town-hall meeting format. On Wednesday, November 13, however, approximately forty students took advantage of this opportunity and attended the scheduled town-hall meeting, the first one held in one and a half years.

Judging by the questions asked of President William Spencer, the students were primarily concerned with the possibility of Lindenwood becoming a community college.

"I see the comprehensive community college idea as a part of the Lindenwood Colleges, in no way detracting from the liberal arts education," answered Dr. Spencer in response to a question. "I'm not for converting Lindenwood into a junior college, but there is no need to exclude the community from the opportunity to educate themselves. It's important to expose the air conditioner mechanic, for example, to a liberal arts education."

Dr. Spencer mentioned the annual \$600,000 deficit that the college is presently operating under.

"We can only last a few years unless we get new revenue and increase existing revenue. The liberal arts college that does not change is too uneconomical. This type of institution, that refuses to change, can become obsolete."

Spencer said that \$200,000 of the financial aid given students yearly are not covered by

gifts but rather must come from the college's own resources. Spencer also said that the Board of Trustees recently approved a 6% increase in salary for the faculty, with his approval. This is the first raise that the faculty has received in five years.

One student asked if the formation of a community college at Lindenwood would lead to a decrease in the quality of education.

"It depends on how you do it," answered Spencer. "It is up to us to see that the quality of education does not go down here."

When a student asked if the community college trend towards which Spencer seemed to be leaning might mean a reduction in alumnae support for the college, Spencer answered with a negative. "People support something that's moving," he said.

Part of the town-hall meeting involved discussion of back campus. Spencer denied the assertion that the open field back there might be used for a community center, or a series of small offices, saying there were no such plans in existence. "However, whatever decision is made must be based on how best to use the land to foster the kind of institutions we want, rather than basing decisions on some kind of sentimentality."

Some discussion ensued over the open piles of horse manure on back-campus by the stables. However, no decision was reached concerning the piles. Richard Berg, Vice-President, said that it was not profitable labor-wise to move the manure off Lindenwood property.

The meeting lasted an hour and a half.



Dr. Spencer at the town-hall meeting. Photo by Mary Delaney

Beware: Fire Protection (con't.)

the event of a fire would inevitably lead to chaos. Who, for example, would remain behind shouting "Ding!, ding!, ding!," to save the crowd?

One of the newest structures on campus, Young Hall, does not have a sprinkling system either. Logic says that some of the chemicals in the building would cause a violent reaction when mixed with water. Flying wall chunks may make for a colorful sight, but the builders of Young Hall decided to make use of other forms of fire protection. A CO2 extinguisher and hose are in the building, but Cahoon wonders just how many people know how to use this equipment properly.

Cahoon was asked if the extinguishers work in the college cafeteria, but he did not know. This equipment has not been checked since 1971.

Although the college lacks several important devices for fire protection, the

greatest fire hazards are caused by carelessness and stupidity. Tampering with equipment and treating fire drills lightly can result in "possible injury or death," said Harry Cahoon.

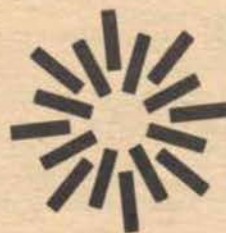
Certainly there are several places on campus where the fire protection system needs to be improved. Otherwise, a fire could take place one day, and while a night time fire drill could possibly take three minutes, any longer time may prove to be fatal.

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