Optometry school proposed for UMSL in planning stage

Paul Heyer

The following is a part of a statement on the criteria for candidates for UMSL that was issued by Dr. J. Neal Primm, chairman of the chancellor's search and screening committee.

The process of choosing five suitable candidates is formidable. The first step is to devise a set of qualifications a nominee must meet. The committee has done that (see criteria statement.) Then the tedious task begins.

Chairman Primm, himself a former college president at Hi-

ram College in Ohio and a mem-

ber of the search committee that chose second chancellor Glen R.

discussed, capitalized the process of selecting the top five.

We first placed ads for the job in the "Journal of Higher

Education" and in the "New

York Times." I also wrote to ap-

proximately 70 university ad-
nministrators across the country. At each meeting (usually on

Thursday afternoons) I pull each dossier, and if the chancellor would allow each committee member to re-

view them.

"After reading each dossier, each committee member will have a chance to voice an opinion. Some nominations," said the gray-haired professor, "will clearly be inadequate. These will not have any trouble eliminating.

Criteria established for Chancellor post

Once we get the list trimmed to five or six candidates, we will start doing personal interviews with each prospective nominee and his wife or husband as the case may be. We'll either bring them to St. Louis if they don't mind it or be more 'up-to-date' and fly them in. After several discussions we will narrow our choices to five and submit it to President Ratchford.

Chairman Primm guesses that the personal interviews won't begin until about October. He said that a five-name list could be sent to Ratchford by Nov. 1, earlier, if he hasn't already to submit the list by Oct. 15. He hopes a new chancellor could take over by the start of the winter semester, 1975.

Chairman Primm has said that he would not divulge the names of the candidates because some of the nominees don't want it known that they are looking for another job. He said that there are candidates from UMSL, Illinois and out of state; some candidates he said he doesn't suspect who those persons are, but of course, on page 2
Commentary

"Meramec threatened by 'big boat enthusiasts'"

Brian Fitzpatrick

"The problem, then is how to bring about a striving for harmony with land among a people many of whom have forgotten there is any such thing as land, among whom education and culture have become almost synonymous with landlessness."

Aldo Leopold, "A Sand County Almanac"

There is a tragic irony in this statement. In an age of so-called enlightenment to many of us it seems strange to find ourselves concerned about environmental concerns that have so visibly blighted the face of our land, we shut our eyes to the plight in our backyard. As is often the case, we, the people, have shown a concern for that which seems far off or remote, such as the Alaska Pipeline, and yet the same which will effect us on a much more immediate scale. The long-proposed Meramec Basin Project. Our ignorance can still be seen.

A proposal dating back to days of the first TVA dams, the project was in line with many early proposals of the Army Corps of Engineers, involving many of the major river systems of this country. In the Ozark region, many of these plans saw the light of day. This was witnessed by the destruction of the White River Valley, a world renowned haven of float fisher- men and smallmouth bass, flooded by the waters of Table Rock, Branson and Lake Norfolk.

The Meramec Basin for its part was largely ignored since the original proposal in 1938. Only in recent years has the cry for improvement become ever louder as the urban climate of St. Louis, to which it lies so close, has grown to embrace it. The Basin or Valley, as it is often called, consists of three major river systems coming together to flow into the Mississippi. Each has a character of its own.

The Bourbeuse and the Big River are sedate streams lacking many of the fast runs of rivers to the south but flowing through rolling countryside on the fringes of the Ozarks. The Meramec, the largest river in the basin, embodies both peacefulness of her sister streams and the wilderness setting and steepness so typical of most of the free flowing limestone streams of the Ozarks. This region, the upper part of the Meramec, is threatened by the first of several high dams to be erected by the Corps: the Meramec Park Lake at Sullivan.

The Corps of Engineers, various commercial and industrial interests, the planned 12, 600-acre reservoir with its 175 miles of shoreline within two hours drive of St. Louis as the ultimate answer to flat-water recreation in this area. The question arises whether the syndrome of big-water recreation is truly the answer to the urban need for an outlet. The very nature of the water limits itself to the play of big boat enthusiasts, not the canoeist or fisherman common now to the region. The projected 3 million visitors to the region annually beggars the mind: what is left after the river killers have done their work?

In time, both the Bourbeuse and the Big will feel the weight of high dams as well as two pristine branches of the Meramec, the Huzzah and the Courts, which will be inundated on completion of the Meramec Park Lake. The original purpose of flood control no longer exists, the economies of recreation, dubious recreation to say the least, have taken hold.

In the end, perhaps, the most tragic aspect of yet another death of an Ozark river is the end of another way of life and way of living. Gone already are many of the simple people that made the area a focus for its reflection of a less complex manner of living. Gone are the long, heavy, john boats which carried many a weary traveler to a late evening gravel bar.

For sale

By owner

Ideal site for building a 1500 sq foot home on the river. Perfect for the weekend or a retirement home. Good water and the right to build a new house. Price reasonable. Owner: George J. Singleton at 427-4506 or 721-1471.
Indifference towards fee increase

Ellen Cohen

I took a iffish, and noticed the strong air of indifference. After a winter hardened by rising food and gasoline costs, what's another $20 for tuition? But that air took on a more mellow scent when I went to visit Bert Desert, director of the office of financial aid. Most of the students had placed their applications for financial aid back in late winter when a fee hike was hardly a thought in anyone's mind.

Of course, the increase in fees is not yet frozen at $20 per semester, plus an additional $40 for out-of-state students. It is pending on the possible legislative override of a veto by Governor Bond for $1.4 million of the university's requested $113.7 million budget, for 1974-75. If the funds are restored to the budget, then the increase will be $10, plus $20 for out-of-state students.

Standing alone, the fee increase does not seem unreasonable. But, taken into account with the increasing costs of other expenses that students must face -- books, gasoline, food, room and board -- little increases add up.

With the announcement of a fee increase only a few weeks old, it is understandable that students haven't been trampling down the door of the financial aid office. Even if this were so, said Devit, it would be difficult for the office to reevaluate the individual aid programs already established for the fall.

Students who come to the office seeking financial assist ance are usually offered a package of aid including grants, loans, and work study. The package is established according to the student's total expenses for school, not just tuition. According to Desret, a budget is established according to guidelines set up by the federal government, and the package is supposed to be flexible enough to accommodate such changes as increases in cost, natural disasters that might interrupt work schedules, and other unseen factors. The fee increase, of course, would be taken into account in the future.

One might worry if inflation would eat away the resources that the financial aid office provides to students, but Devit said that this wasn't so. And, in fact they were increasing. Finally, he said, we are getting funding that is more appropriate to our growth. It is a lengthy process of Congress appropriating funds for higher education, the President approving, the money being divided among the states, and finally among the schools in the state. So, the availability of funds is not necessarily increased to meet greater needs. It is just that UMSL is finally being recognized by the state as a fast growing university.

Even the university has given greater support to the office, he said, by increasing the size of the staff and the services. Student grants for tuition-wage-offee's are available in all state high school graduates, and the federal loans and basic education opportunity grants are available to all students on the basis of need. The office also supports a work-study program, where the university supplies 20% and the federal government 80% of the salaries for students working under the program.

Another hard winter coming up? Perhaps yes. But, even through the financial aid office got licked over in a corner of the Administration Bldg., it is not that difficult to find.

Ellen Cohen

Virtuoso violinist, pianist make recital debut at UMSL

Ellen Cohen

There fortunate enough to have discovered what little announcements there was of the recital of pianist, Koyoko Takeuti, and violinist, Misaki Sugitani, enjoyed a thoroughly fine classical recital in the auditorium on Sunday evening, June 30.

A warmly receptive audience was scattered throughout the auditorium as Miss Takeuti took her seat before grand piano and her second concerto at the piano, and Miss Sugitani stood just to her right before the upright music stand. Miss Takeuti gave him a reassuring nod and the two started their program with Schubert's "Duo Sonata" in E major, D. 422. Throughout the piece, it was imposed an impression of music, flowing in a beautiful way in which they echoed and complemented each other. Miss Takeuti handled the piano with both firmness and gentleness. Her body swayed with the slower, melodic movements, while her fingers moved with lightness. Miss Sugitani, on the other hand, drew motions from her head. Sugitani stood still and upright, drawing the melodic line from her bowing arm. Although the first piece went well, his tone grew richer as the program progressed, and his technique showed itself very well in the following piece.

Sugitani stood alone on the stage for the second piece, facing the audience. His performance of "Sonata No. 3" (unaccompanied) Op. 27, No. 3, was "Kreutzer" (Kodaly) by Eugene Ysaye awesome. As indicated by the program, Ysaye's life spanned the 19th and 20th centuries. The piece, a magnificent piece for violin, with Sugitani performing it as if the strings simultaneously. The harshness, though strongly contemp tuous, were the same as any classical sound, as Sugitani created a haunting sensation and then dashed off with dashing technical passages.

In her solo performance, Miss Sugitani showed a great strength of musical interpretation with the "Sonata No. 31, Op. 110" by Beethoven. Her technique was clearly displayed and the arpeggios that spanned the keyboard, so characteristic of Beethoven's piano works, were accomplished and executed perfectly. Most noteworthy was the third movement (adagio ma non tropo) where Miss Sugitani played it with great strength and dignity. The repeated bass chords, masterfully performed, cre ating the image of Beethoven as he approached deafness.

The second half of the program consisted of "Sonata No. 1 in G Major, Op. 78" by Brahms, a soothing and beauti ful piece, and the "Sonata in E Major, Op. 38" by Haydn. In both pieces, the piano offered rich harmonies and accompanied the melodic line of the violin, as if both were in perfect harmony of the theme in the different melodies. The flowing bowed in the Brahms piece was especially beautiful. The strings piece was a forceful and dynamic conclu sion to the performance, and as the room went quiet at the end of the demanding concert, there were slight hints of wareired pleasure on their faces.

The performance was sponsored by the Department of Fine Arts and was the recital debut in St. Louis for both of the accomp lishing musicians. Miss Takeuti, who was born in Tokyo, Japan, had begun her study of the piano at the age of three. She is a graduate of the J. S. Bach International Competition and has been a soloist with the Philadelphia Orchestra, Sugitani, who was born in Kobe, Japan, served as concertmaster of the Tokyo Symphony Orchestra in 1964, and in 1966 joined the St. Louis Symphony as assistant concertmaster.

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STU: a natural stage

Elizabeth O'Brien

The site for the Mississippi River Festival's sixth season is still under discussion, with no concrete place to sit; no concession stands, not many trees, but with lots of country side, all 18% of its acres. Set back from the Southern Illinois University campus at Edwardsville, one might think the programs are not present at all, there are no signs, or big lights to guide you, as of yet.

But coming July 5 through August 21, the usual gathering of people, and music will be there to entertain. Even food will be available along with free parking. At least then the site of the Mississippi River Festival will be lively.

Nothing right now is going on except some army maneuvers, and a vocalist can be heard lost out of clear and over the amphitheater, in broad speakers, which sounds like a rehearsal but is only a recording.

The Mississippi River Festi val's amphitheater is a very new feature to the performing arts entertainment world in the St. Louis area. The Mississippi River Festival was organized in October 1968 by the St. Louis Symphony and Southern Illinois University, and present ed its first season on the South ern Illinois University campus at Edwardsville, June and July of 1970.

Featured this summer are six Saturday evening programs at 8:30 p.m., concentrating on serious, symphonic music direct ed and conducted by Walter Susskind. Also featured will be musicals, folkloric dance programs beginning at 7:30 p.m. for lighters, family-style symphony music featuring the St. Louis Municipal Orchestra, and a series of jazz and rock concerts. In addition, folk musical performances are scheduled to be featured on Tuesday, Wednesday, and Friday nights at 8:30 p.m. Also featured are film concerts on Monday nights.

A gentle-sloping hill drops over the Mississippi River Festival's stage which, in nature's way, supplies a perfect acousti cal shell surrounding the stage. Other acoustical accommodations are placed around the amphitheater to give the utmost acoustical benefits. A tent provides shelter for an audience closely seated to the stage, with canvases captain's chairs. The sloping lawn seats 15,000 people, while the tent seats 1,877—a maximum number of 20,000 people may be seated for a performance at the MRF.

To get to the site of the MRF, if you live within the St. Clair County, take I-270 or 255-170 crossing the river to Illinois, then take Route 157, follow the SIU campus signs into town.

Some changes have been made in the playing field. Willi ms will be appearing along with Helen Reddy, and also, since Duke Ellington's death his son, Mercer Ellington, will appear instead, with the Duke Ellington Orchestra and vocalist, Sara Vaughan.

July 8, 1974 UMSL Current Page 3
Jazz Quartet: ‘whatever you sing, you’re beautiful’

Beverly Bishop

"Can I have a witness?" vocalist Jeanne Trevor wanted to know in her gospel- sermon rendition of the Beatles’ hit "Let It Be." The crowd, some of them inspired to sit on the stage, thundered back a chorus of assent. What they were testifying to was Ms. Trevor’s unique ability not only to sing a song, but to get down to the basic, rock-bottom truth of it.

On July 3, Ms. Trevor and the other three members of the talented and innovative St. Louis Jazz Quartet appeared in concert on the UMSL campus. And honey, (as Gentry Trotter would say), let me tell ya. If you missed this one, you really missed it.

Equally at home in the blues of Lady Day as in the feeling of Lady Day as in the singing technique of the great Ella Fitzgerald, Jeanne Trevor added her own special "human feeling" to such standards as "Good morning, heartache" and "Sesame St." and made them her own.

The other members of the quartet are pretty special themselves. Terrence Kippenberger, who formed the group, has performed with the St. Louis Symphony as well as with jazz groups throughout New York and South America. He did things with a bass that are not to be believed, at one point even contending to make it sound like a sitar. One youthful member of the audience was heard to remark rather loudly: "Mommy, that bass sounds like it's talking!" And really, she wasn’t far wrong.

Another expert at communicating through his instrument was drummer Charles Payne. In his 10 minute cadenza, Payne pulled out all the stops, making famous love to his set of skins, teasing them up to a fever pitch, and then climaxing in a disheveled heap. Payne, obviously drained emotionally as well as physically, needed some time to recover. So Edward Nicholson, the pianist of the ensemble, shot off on a cadenza of his own.

Nicholson, a newcomer to the group, has appeared with such jazz personalities as Sonny Stitt, Jimmie Forest, and the Young-Holt Trio. He also composes and was laughingly referred to by Kippenberger as the Drizzup Kid, Drizzup being the name of one of his compositions that the group performed at the concert.

Throughout the show, there existed a beautiful give-and-take between the artists and the spectators. Every song that they did up there was the truth and everyone could feel it. One of the guys sitting on the stage summed it all up in one line: "Whatever you sing, you’re beautiful." Right on.

Members of the St. Louis Jazz Quartet entranced audience with not only jazz, but rock and blues as well.

Photo by Jim Birkenmeier

‘Parallax View’ frightfully real

Gary Hoffman

Are all of the senseless killings of recent times acts of madness, or are they part of a carefully planned conspiracy? What was first brought up in "Executive Action" is fully explored in "The Parallax View."

Warren Beatty, a crusading Seattle reporter, finds himself investigating the possibility that a recently murdered political candidate might have been the victim of a well-organized plot. It has been believed that the assassination was the work of a fanatic.

Witnesses to the murder have been dying of natural causes, but in alarming numbers. Beatty reluctantly gets involved, then finds that more than just murder is involved. The possibility has arisen that a group of nazi's (the Parallax Corporation) is recruiting and training assassins to be formed out to any large organization with a grudge. A rather unpleasant thought. These fears turn out to be well founded. Beatty infiltrates the organization to find out more. In the end, he finds out that he, too, is just a pawn being manipulated by the omnipotent Parallax Corporation.

The theme is plausible enough, and frightfully likely to be true. Beatty was probably not the best choice for this role, but he handles it very well. There are parts where the suspense reaches unbearable levels, and the movie as a whole is never dull.

Be prepared to be scared out of your wits. Not in the theatre, though, but afterward when you realize it could really be happening.

Friday, July 19th: WO­ MAN OF THE YEAR (1942)

The fast moving comedy that established Tracy and Hepburn as a team. Hep­burn appears as a distin­ guished political columnist, finding herself involved in a political conspiracy that threatens the democracy of America.

Friday, July 20th: PLAY IT AGAIN, SAM (1972)

Starring Woody Allen as a neurotic film critic who becomes involved in a plot to murder his ex­ wife's new fiancé, the movie is a sly commentary on the nature of love and devotion.

Weekend flicks

Friday nights in J.C. Pen­ ney Auditorium at 8 pm

Friday, July 12th: PLAY IT AGAIN, SAM (1972)

Starring Woody Allen as a neurotic film critic whose ideal is Humphrey Bogart.

Saturday, July 20th 8pm

J.C. Penney Auditorium

no admission charge

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