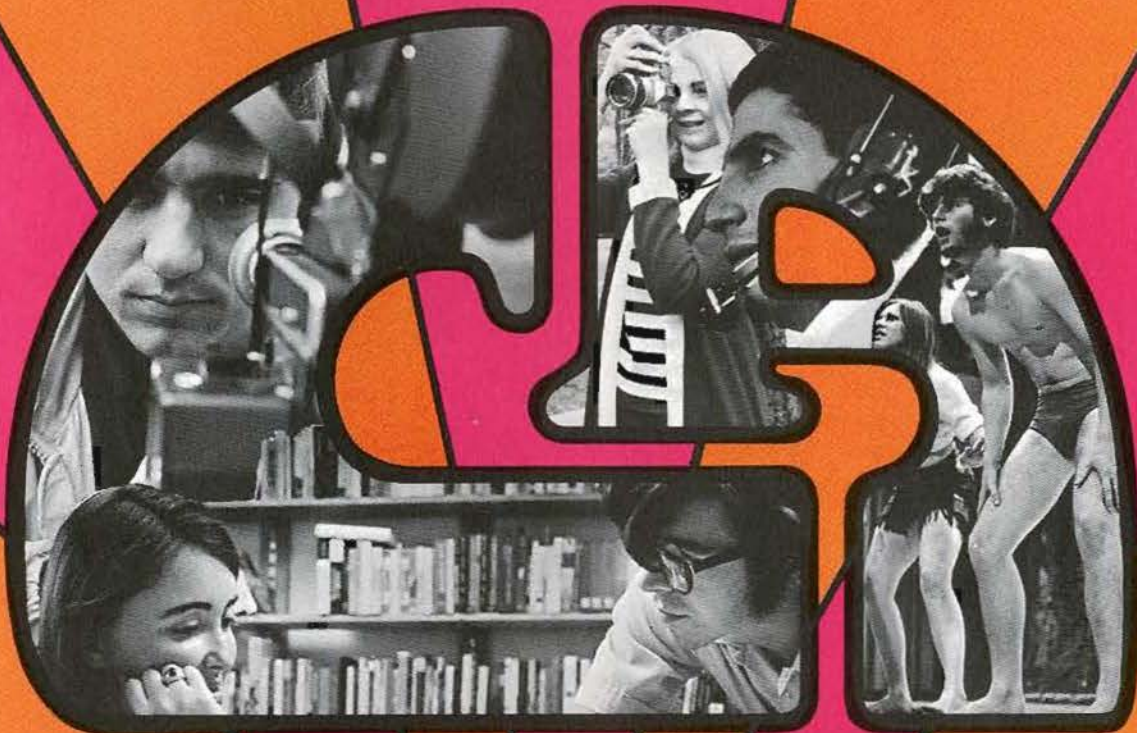




The Lindenwood Colleges-bulletin



# SPECTRUM



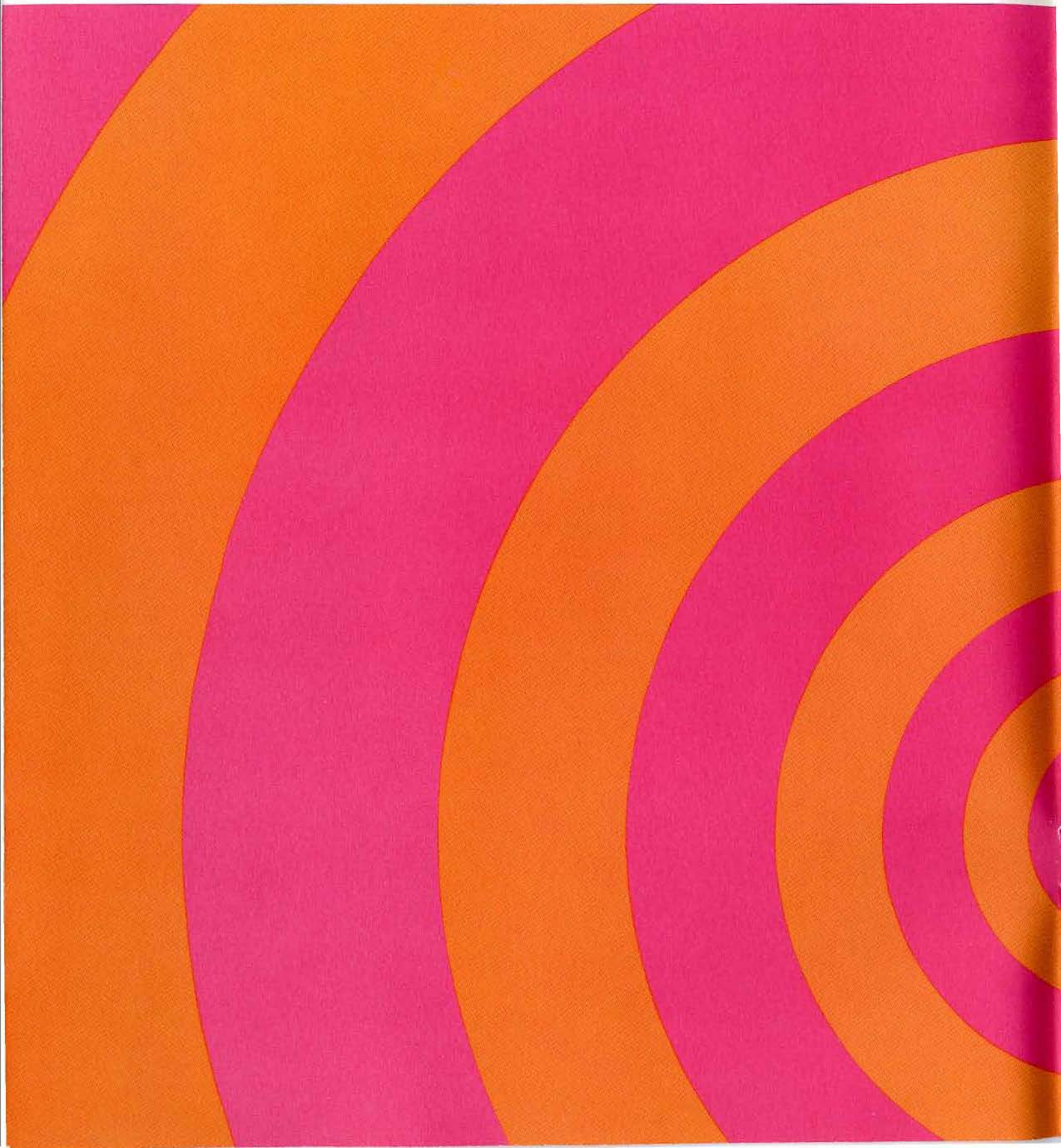
Focus on the Communication Arts



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M. Patricia Cronin, Editor





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# SPECTRUM

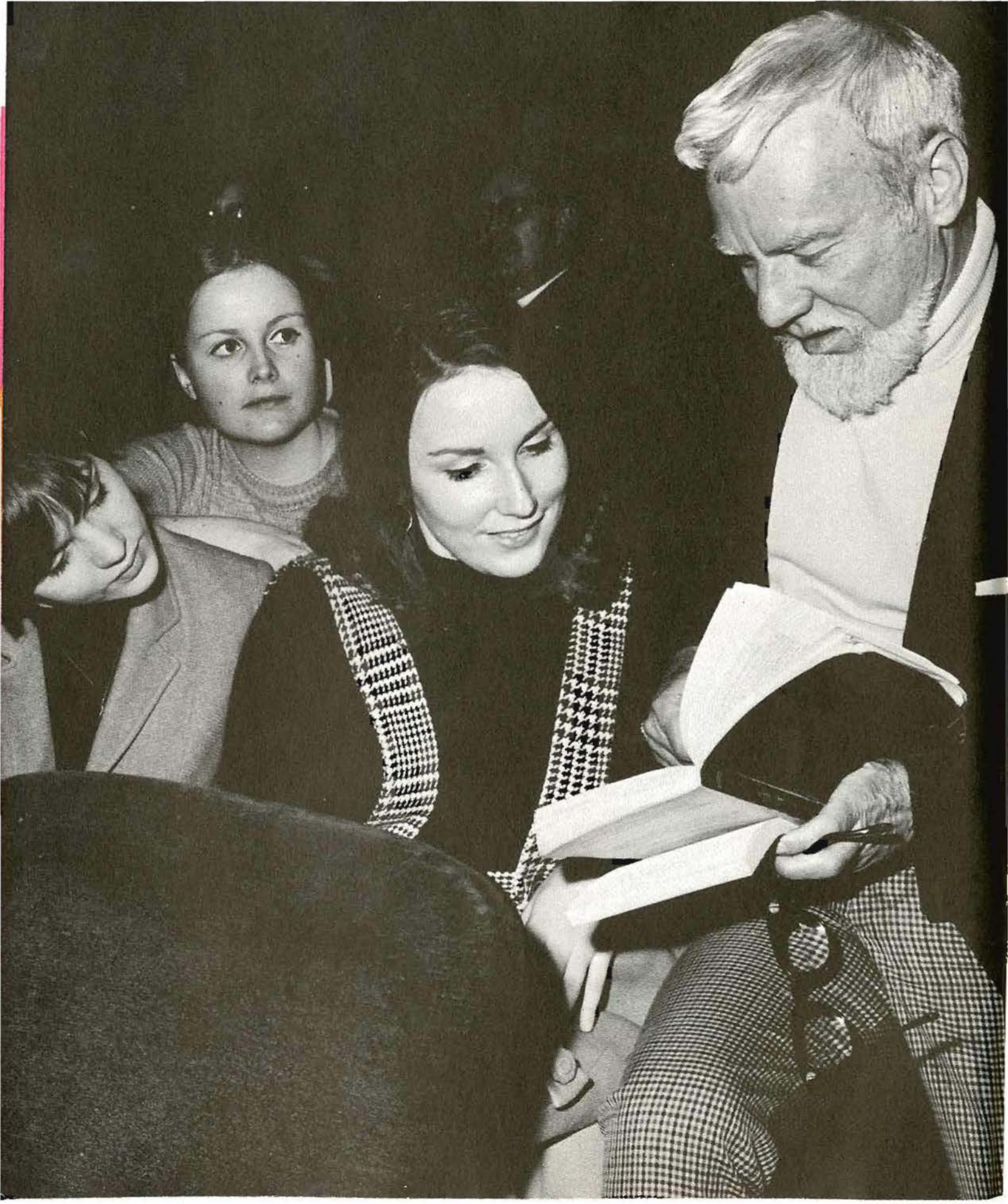
Choice of the word "spectrum" to characterize focus on the Communication Arts in this issue of the magazine was not casual. The term defines "a series of radiant energies," and anyone familiar with the doings in Communication Arts especially this past year at Lindenwood will declare the reference apt.

For that department, attracting increasing numbers of male and female students from across the nation, has galvanized into creative action youth's desire to express itself. In an era when loud protest gains often negative headlines, it is refreshing to center attention on students who are contributing energies positively to improve communication among mankind. Instead of merely "telling it like it is," that resort to stark revelation in the Sixties, the Communication Arts students at Lindenwood are also telling it as it could be.

Six articles on their almost electric activities in theatre, writing, photography, broadcasting and filmmaking form the nucleus of this issue. "Drama Education/On-the-Spot Ex-itement" captures the spirit of off-campus study of theatre in New York during last year's January Term. Zest on stage at Lindenwood is described in the lively "Flying Furniture and Winnie the Pooh." This year's ventures in student publications are detailed in "The Revitalized Pen," and a rundown of 1969-70 activities at the college radio station sparks "Dynamic Waves Into the Community." Finally, a short piece gives notice to two neophyte photographers, and "Comici" paints a picture of a young Lindenwood filmmaker already in touch with the stars.

The stories, in addition to sharing information and enthusiasim, show the fruitful coalition of male and female students working together in the coordinate colleges. As their radiant energies especially in Communication Arts increase, the spectrum spells optimistic promise for the Seventies.







# drama education:

by  
Pamela Swinford

on-the-spot  
excitement

off-campus  
theatre  
study

**I**F Alice had glimpsed the contemporary American stage in her looking glass, it is doubtful that she would have stepped through. This year's New York theatrical offerings present characters and situations that even Lewis Carroll couldn't have imagined. Tweedledee and Tweedledum are nude, the Queen of Hearts is high on acid and casts of thousands are sprouting impressive crops of hair.

But it would have taken something much more confusing and alarming than the New York stage to quell the curiosity and enthusiasm of Lindenwood's Jean Fields and her twenty-four students. Their three-week exploration of on and off-Broadway plays was not only a visit to a contemporary wonderland but a freewheeling educational exercise as well.

Miss Fields, who taught previously at Ohio State University, came to Lindenwood three years ago soured on the restrictions of a big university environment and eager to experiment in English and theatre courses.

"Some of the methods I have tried here would have been considered heresy at Ohio State," she said.

The small college's resident heretic is particularly opposed to the drama courses which systematically present "great" plays filtered down through history to the student.



Left to right, students Claudia Dammert, Mary Ann Wallace, Katie Williams and Carolee Ashwell stroll along Broadway.

Discussing the script of Ionesco's *The Leader*, Francis Letton, playwright and Associate Director of the American Academy of Dramatic Arts, puts students at ease with his informal approach.

Reprinted from the March 1969 issue of *The Greater St. Louis Magazine*

"When courses are conducted this way, it takes away the students' ability to judge whether or not the play really is great," she said. "Students rarely hear a bad play, and sometimes the bad ones can teach more than the good ones.

"The best way to handle a drama course is to get out of the classroom. In the classroom situation, the very fact that the instructor is lecturing from a podium suggests that he is an expert. And no play was written to be read anyway.

"In New York, we'd see the play then go back to the hotel for a two or three-hour bull session. We sat in a circle on the floor to avoid the lecture situation. The students appealed to me for information on dramatic form or history, but otherwise I tried to make myself inconspicuous and let the students express themselves."

The students did not rely entirely on their own reactions during the course. Occasionally, an actor, producer or production man was called into their discussion. Miss Fields rounded up likely prospects for bull sessions in restaurants and theatres. She avoided well-known personalities in favor of those who were unknown, yet competent in their art.

"I was afraid the class might feel in awe of a star and not be able to communicate freely with him.

"One of our most fruitful discussions was with a cab driver who worked as a light man in a little theatre at night. He told us things about the influence of lighting on a play that I never imagined."

While this method of drama instruction seems ideal for the student and teacher alike, it is not without its problems. After twelve years of classroom and lecture instruction, students had to learn to relax and speak freely.

"At the first meeting, they were apprehensive because they thought it would be a problem to communicate," Miss Fields said. "But then they loosened up a bit and had no trouble adjusting.

"Another problem that students had was to accept the fact that they were not going to get any answers. After twelve years of courses offering neatly-bundled well-organized statements about their society, I tried to make them understand that there are no neat bundles.

"Modern culture is a sprawling thing and we observed only traces of it in the plays we saw.

"In general, the class was concerned with how the form and structure of drama has changed from the carefully-constructed plots of Ibsen to what I call 'mixed media' in contemporary drama.



Student to student, Lindenwood and the American Academy of Dramatic Arts mull over the theatre in a seminar conducted by Francis Letton. Audience participation in a play was a much-discussed subject. During one off-broadway production, Miss Fields and her students discovered that the play had turned into a civil rights meeting and they were encouraged and/or prodded to give their opinions. "The structure of the play form has changed completely," Miss Fields said.





Left to right, students Susan Bridges, Mary Burns and Maggie Daley talk to student actors backstage at Mary McCarthy Memorial Theatre at the American Academy of Dramatic Arts.

Left to right, Terry Brockreitens, Gail Leussler and Patricia Trampe anticipate a great show in *Promises, Promises*. After the performance, students agreed that the musical didn't hold their interest or sustain their excitement as *Hair* and *The Great White Hope* had. "By the time we saw *Promises, Promises*," Miss Fields said, "the students had already developed their own standards of judgment on contemporary theatre."



"Just in the last ten years, play forms have increased to where there are now fifteen or twenty different forms. In the last several years, for instance, the players have insisted upon recognizing the fact that there is an audience. Some plays combine film techniques with the live presentation. In 'Your Own Thing' all the sets are films. When an actor has an unspoken idea in this play, it is projected behind him as a thought balloon. There's a definite comic strip effect."

Small wonder Lindenwood students thrive on Miss Fields' approach to education. Any campus-bound coed would rather take a course in a theatre than in a classroom. Unfortunately, practical considerations limit the intense and exciting involvement in contemporary drama to students at Lindenwood and several other small colleges scattered throughout the United States. The drama course is one of over forty off-campus courses open to these students during the month of January.

Lindenwood and ten other schools including Florida Presbyterian College and Illinois Wesleyan University schedule classes on a "four-one-four" basis. This means that a student takes four courses in the fall semester which ends at the Christmas break. During the month of January, students take only one four-week course, then return to a normal course load during the spring semester. The January courses are scheduled all over the world and the choice depends on the students' interests and the parents' bank account. The *New York Drama and Art* course costs \$180 exclusive of transportation and food. 'Medieval Art in Europe' conducted in Chartres, Amiens, Beauvais, Rouen, Arles and Florence costs \$600. The student may choose to study Hawaii's educational program for \$560 or Irish folk culture for \$495. The contemplative collegian might want to join a travel seminar to Buddhist monasteries for an undetermined amount.

Obviously, coordinating these off-campus excursions is a difficult procedure for the eleven participating colleges. This is only the second year that such a comprehensive roster of courses has been offered, and administrators at Lindenwood feel that such educational experimentation is only possible at a medium-small college.

If Lindenwood's far-reaching curriculum can't be mass produced, it has provided at least a handful of students the excitement of on-the-spot education that no amount of teaching machinery or impersonal lecture sessions can duplicate.

"I like to see my students catch fire," Miss Fields said.

And playing the role of an indomitable Alice, Jean Fields has probed the real and the fantasy worlds of the New York drama and art scene with her students and witnessed frequent responsive sparks.







## Flying Furniture and Winnie The Pooh, or

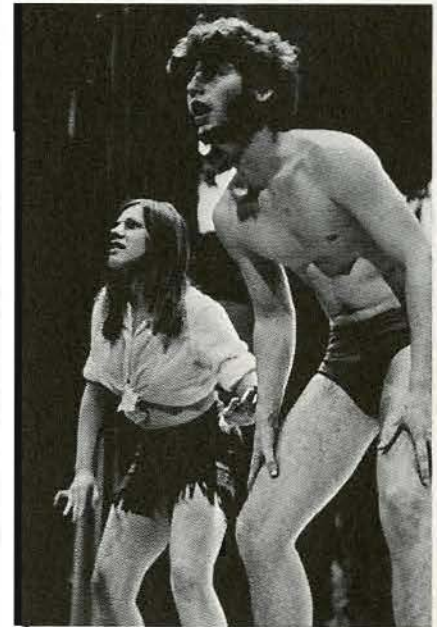
The boy with the chalk-white face stalked mechanically, sinisterly across the motel room, grasped a lamp and smashed it on the floor. Behind him the girl, grotesquely dressed, rammed her fist through a window. Then, with an ax, the boy smashed in the glass front of the television set. Debris filled the air as the destruction increased in tempo until only heaps of junk marked the location of the furniture. Juvenile delinquents at work? No. Another Lindenwood play production. The play was *Motel*, an "absurd" one act drama which used a motel room to symbolize our environment and the chalk-faced actors to depict the violence within it.

Unfortunately during rehearsals, we could not afford to destroy the set; therefore, the actors merely went through the motions of smashing the furniture. It never occurred

to us that the actual destruction of the set would present problems since the students had carefully sawed through chair and table legs so that they would break easily. But nothing is predictable in such circumstances. The audience was enraptured by the destruction going on, when suddenly the first four rows disappeared behind their seats. Flying chair legs, pieces of lamps and feathers from torn pillows were showering down on them. Expressions of high glee and abject fear chased one another across their faces as they peered cautiously over the seatbacks to see the climax of the play. A photographer valiantly tried to take a picture and dodge a coffee table at the same time. Nevertheless, the play was a success and we actually had several requests to "do it again, just as you did it the first time!" You see, drama is not only alive and living

at Lindenwood, it is dangerously alive!

The production of *Motel* and another one act play, *The Leader*, grew spontaneously out of a class in



## How to Succeed in Lively Theatre by Really Trying

by Jean Fields, Assistant Professor of Communication Arts





absurd humor and was produced independently by the students who thought that merely reading humor gave them too narrow an understanding of it. Thus, the play provided another analytical approach to the subject. By acting out absurd humor, they added depth to their understanding of the genre. In addition, Ionesco's play *The Leader* gave them another dimension to explore for it allowed them to involve the audience physically in the play. *The Leader* has four actors who wait ecstatically for "their leader" to appear, screaming his praises, racing through the audience to hail his coming, shaking the viewers roughly demanding that they enter into their fanatic devotion. Thus the audience was deliberately shaken out of its traditional passive role in drama and made to experience some of the emotions of the actors. An aroused audience waited for the leader. When he came, he had no head.

In reviewing the plays presented this year, one is struck by the fact that three of them were original



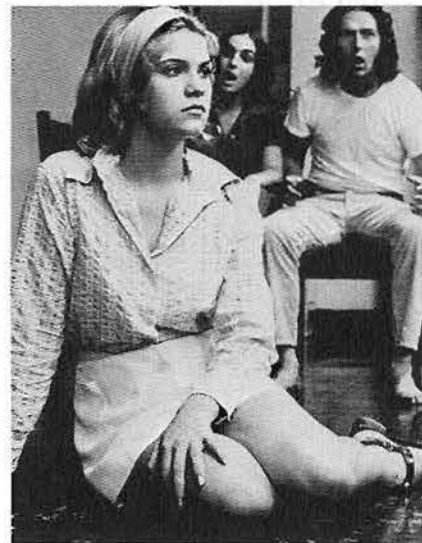
plays written and directed by students. T.J. Arnold helped write *The Magic Circle*, a one-act dream fantasy for children, using youngsters from the local Head Start Program as actors. Freshman Tom Herter's final project for the Commons Course was to write and direct a one act play called (oddly enough) *A Play*. Tom's play is concerned with justice and those who administer it, the accusers and the accused. Using a flashback technique, he switches from the courtroom set with which the play begins, to the past events when led to the trial.

The most ambitious undertaking, however, was John Taylor's four one act plays *The Peppermint Guillotine*, *299 Spartans*, *Let Them Eat Spam* and *Yes! She Said Passionately*. All the plays are concerned with the problem of whether man in a changing and often violent society should live on his knees or die on his feet, or as the young author puts it: "Would you rather be a Christian before lions or sell popcorn outside the arena?" Beginning with the conflict between Creon and Antigone, in Greek drama, through the modern revolutionaries of today, John reveals that change



and the violence that accompanies it are not new and that we still face the same dilemmas today that the ancients faced. Using *Antigone*, who chose death rather than submit to the authority of a tyrant, and her friend *Ismene*, who chose to live and thus lost her chance to become a heroine, John reveals a very modern dilemma. Although John is only a freshman, he has already written six plays and has acted in countless others. After seeing his first production at Lindenwood, however, one has little doubt that there is a bright future in the theatre for the young playwright.

Of course, the drama department, headed by Douglas Hume, has also been busy this year. Its two most outstanding productions were Tennessee Williams' *Orpheus Descending* and Robert Anderson's four one-act plays which comprised *You Know I Can't Hear You When the Water's Running*. *Orpheus* was directed by Philip Enoch, winner of an Emmy award for television films and an adjunct assistant professor of Communication Arts at Lindenwood. Mr. Enoch's interpretation of Williams' modern day parallel of the Orpheus myth, employed mixed media devices such as strobe lights,



television monitors, movie cuttings and sixteen extension speakers to expand and underline the dramatic impact of the play. Through the surrealistic set strode actors who gave performances equal to those in the professional theatre. Altogether the effect produced was that of a universal microcosm where the forces and counterforces of the play clashed. Douglas Hume's *You Know I Can't Hear You When the Water's Running* revealed the director's vast experience in the professional theatre and his expert touch with student drama acquired through two decades at Lindenwood. His confident direction of

the four plays, which dealt with such subjects as nudity on stage, concern of parents for their children's sex life, and marriage, was apparent throughout allowing the tragic, as well as the innately comic in human existence to emerge with clarity and charm.

In addition to the seven plays I have listed, we also saw Noel Coward's *Hay Fever*, a senior project directed by Janet Hoffman, and *Winnie The Pooh*, a children's production directed by Kathy Krueger. Thus drama is alive and living at Lindenwood whether it takes the form of flying chair legs or a small brown bear.





WRITING

# the Revitalized Pen

by  
Quentin R. Hughes

The student Newspaper, the *Ibis*, and literary magazine, the *Griffin*, both of which have been definitely successful this year, are products of the half-credit Communication Arts-English course, Literary Editing. Taught by Mr. Craig Carlson, director of the creative writing program on campus, the course is divided into two segments. The first, Journalism, involves work on the various aspects of producing a student newspaper. The other part, Literary Editing, concentrates on publishing a literary magazine.

At the beginning of the first semester, the emphasis of the course was on the immediate revitalization of the student newspaper. Activated by the exciting potential of a joint college newspaper, the students proceeded to make the *Ibis* a reality. A flexible editorial board was initiated and within the first few weeks of school the basic problems of production were examined and resolved. Drives were organized for subscriptions and advertising outside the Lindenwood community; the success of these efforts have made the *Ibis* basically self-supporting. Editorials, stories and photographs were all handled by the staff and obvious talent began to emerge. Finally, the paper was laid out by experienced students, sent to the printers, and distributed to its public.

After the success of the first four page issue, and the subsequent well-received eight page issue, the staff began to organize. Charles Moore, a non-resident student, was elected editor and he structured an editorial board to handle the responsibilities of the different aspects of publishing a bi-monthly paper. With the paper established and an efficient staff of over thirty people to handle it, some of the

members whose interests in production were more literary prepared to leave to organize the *Griffin*, phase two of the Literary Editing course.

The staff of the *Ibis* has continued to fulfill its promising beginnings and still turns out an interesting newspaper every two weeks. The articles range from news on campus speakers and events to film reviews, faculty columns and letters from Viet-Nam. Of special note, was the Ecology Edition published in March. This entire six page paper was devoted to the most controversial issue of today, pollution of our environment. With Jeanne Hind, a junior, acting as editor, the special edition featured local problems in their relation to the campus and the rest of the country. Starting with only a few enthusiastic students this year, the student newspaper has become a regular and effective medium of communication on campus.

The staff of the literary magazine, the *Griffin*, met only a few times during the first semester to determine its goals and procedures. This was due to the initial interest in organizing the *Ibis*. In January, however, things began to move. The *Griffin* began production on a special edition on a book of Sharlen Grant's poetry. Five art students contributed illustrations for her works and the content was arranged, composed and laid out by the two editors (Linda Grim and Quentin Hughes) with the timely aid of a few selected members of the staff.

Sharlen, a sophomore, had been chosen to be published in this special edition because of her obvious talent as a black poetess. While the book was being published, she was attending the Watts Writers Workshop in Los Angeles as her January



# THE IBIS

Vol. 2, No. 7

THE LINDENWOOD COLLEGES

FEBRUARY 18, 1970

## President Brown announces plan for administrative reorganization

Plans for a reorganization of the administration were announced by President Brown at a retreat of the Lindenwood Colleges on February 7th, at St. Louis University's Forbue House. President Brown stated that, currently, thirteen administrative officers report directly to him, under the new structure this number would diminish to four; three Vice Presidents of the Colleges and the Director of Admissions.

The Administrative reorganization is centered on four offices: Vice President and Dean of the Faculty, Vice President for Public Affairs, Vice President for Administration, the Vice President and Dean of the Faculty will be concerned with the academic and social life of the faculty and students. Working with him will be the two Deans of the College (LC I, LC II) who will control both the development of academic programs and the broader issues of student life, counseling, financial aid, residence life, cultural life, continuing education, etc. The office of Vice President for Public Affairs will remain basically the same with responsibility

for public information, alumni groups and related areas. The other new post will be Vice President for Administration, which will include the former position of Business Manager. The expanded office will administer the payroll, accounting, building and grounds, and the financial administration of both colleges. Preparation of a joint budget will be another responsibility. The Office of Admissions forms the fourth part of the re-ordered administration.

President Brown made the point that this is a crucial area for the continued health of the colleges and indicated that this area would be receiving special attention in the next years. Currently, he noted, applications for the men's college were running 30% above what had been expected and applications to Lindenwood College for men were "slightly below."

Under the proposed reorganization, the Boards of LC I and LC II will continue to operate independently. The Executive Committee of each will be a "Joint Executive" to handle matters concerning both colleges as a whole.

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## Student-police relations to maintain

The first meeting of the Lindenwood College - St. Charles Student/Police Relations Board was held on February 9, 1970, at Police Headquarters. Participating members Donna Haggan, Patricia Uren, Tom Greer, Charles Moore, Police Chief Marvin W. Grimmer and Detective Al Bagot defined the purpose of the Board, discussed

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*Ibis* editor Charles Moore  
with business manager  
Ann Austin.



project. While there, she achieved much deserved recognition. She gave poetry readings at three colleges, and returned to Lindenwood where her public reading in March, sponsored by the *Griffin*, was praised by many as "the best convocation this year." During April Sharlen toured ten colleges and universities. She expects to be published in a Random House edition of the poets of Watts.

Publication of Sharlen's poetry was the first time that the *Griffin* had featured a single author volume, or had published a book other than its usual campus anthology. The great success of this attempt, however, prompted the staff to print another special edition, this time a book of two short stories by David Churchill, a Lindenwood freshman and author of a well-selling novel, *The Jade Madelaine*. This book was also well-received and featured not only sketches but also photography by other students. Since January, the *Griffin* has outdone itself in the publication of these two limited editions, and in the preparation of the final magazine published in May.

For more than 20 years, the annual *Griffin* has traditionally been a collection of the literary and artistic works of the campus. This May, one of the major articles in the magazine was an interview with the well-known English critic George MacBeth, by Michael Donovan. Mike, a Communication Arts graduate, wrote the interview while in England for his January term. The magazine features much of the outstanding work of the students on campus whose creativity is expressed in poetry, prose, sketches, drawings, prints and photography. Also, works by Dr. Howard Barnett, professor of English, Mr. James Feely, chairman of the English Department, and Mr. Carlson, assistant professor of English and Communication Arts, are included in this display of literary and artistic talent.

The individuals involved in producing the printed mediums of communication in the Lindenwood student body have seen a most successful year in the production of the *Ibis* and the *Griffin*. In each case, the students organized, planned and produced a high quality and quantity of work. Their efforts this year have set foundations for the continuing success of student publications at The Lindenwood Colleges.

*Griffin* editors Quentin Hughes and Linda Grim. Hughes, author of accompanying article, is recipient of a Spahmer Award this year "for distinctive achievement in creative writing."

Special editions of *The Griffin* published the poetry of Sharlen Grant, left, and the short stories of David Churchill.



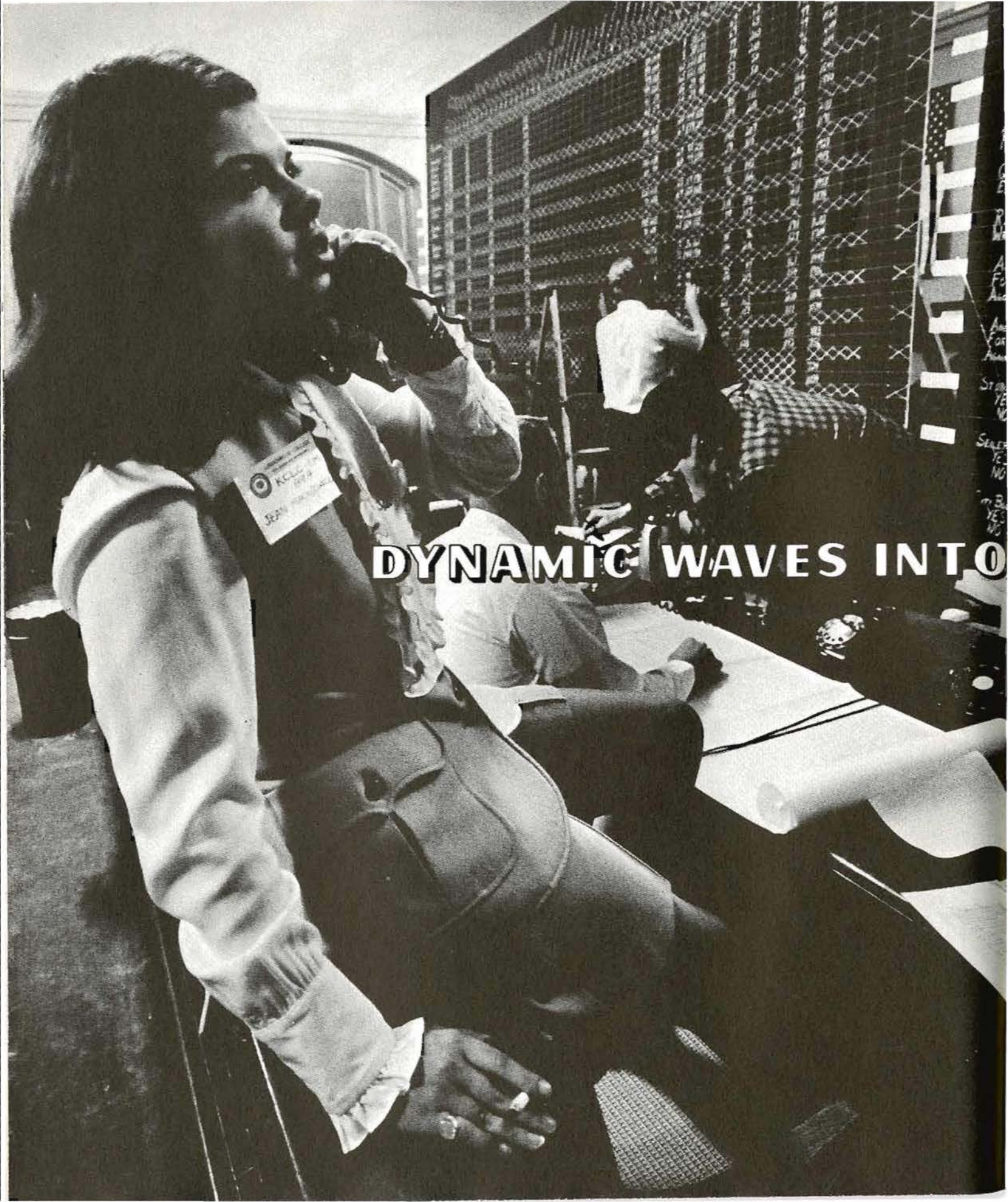




K C L C F M







**DYNAMIC WAVES INTO**





Since the birth of KCLC-FM in October of 1968, the student-operated, public-information radio station has grown constantly. Hours of operation have expanded as staff members have increased. As KCLC-FM has grown, its scope of involvement has increased from the traditional role of a campus radio station to a full member of the St. Charles community.

KCLC-FM currently operates in the morning from 7 to 10 a.m., and returns to the air at 3 p.m. "The Morning Show," aimed specifically at housewives and those traveling to work, includes these regular features: direct weather summaries from St. Louis Lambert Airport; rush-hour traffic reports from the St. Charles Police Department and a conversation

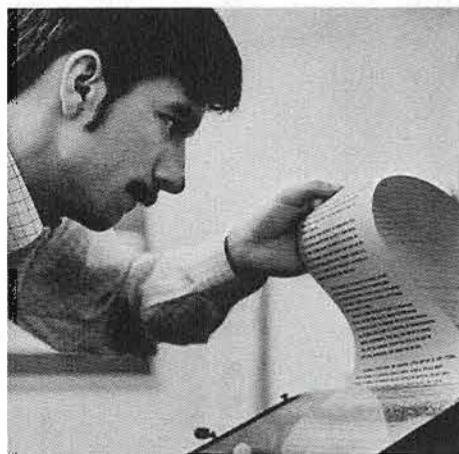
## THE COMMUNITY/ROBERT YUNA

with the mayor of St. Charles concerning current issues facing the community. Complete national and local news as well as sports from the wires of the Associated Press are also presented. Among the syndicated features broadcast on the show are "The Carnegie-Mellon Movie Review," Hugh Downs' "Drive-Time" news interview, *Harper's Magazine's* "At Issue," and Art Buchwald's news commentaries. The daily, three-hour morning program was created by Steve Hirsch, KCLC-FM's station operations manager. Station Manager Jean Ann Mackiewicz, and Hunt Bushnell produce the show.

At 3 p.m. the station returns to the air for the full, daily schedule until 11 p.m. Contemporary music and "Perspective," an in-depth look at major news stories, are regular features from 3 to 6 p.m. "The KCLC Evening News" is aired at 6 p.m. More than 20 students from Lindenwood are involved in this news broadcast in the course of a week. National and international news, "The First Capitol Report," an exclusive look at St. Charles area news, weather, sports and stock market information are presented nightly. Sports Director Keith Ascot is responsible for the nightly sports capsule. KCLC-FM's "Evening News" concept was created by Mike Donovan, a May graduate who worked part-time this term in the news department of KMOX-TV in St. Louis.

A daily program from the National Educational Radio Network follows the news at 6:30 p.m. The presentations vary





Robert M. Yuna, music director of KCLC-FM, joined the radio station in September of 1969 after transferring to Lindenwood College II from Allegheny County Community College in Pittsburgh. A junior and a political science major, he has achieved the dean's honor list at Lindenwood. He recently won an award from the Pennsylvania Collegiate Press Association for editorial writing while editor of the *Community College Forum*.

from the award-winning "Georgetown Forum" and the "BBC Science Magazine" to the delightful BBC "Goon Show."

"Community Profile" features an hour of conversation and controversy at 7 p.m. This year the show was produced by Mary Ratliff. She and her colleagues nightly featured local and national personalities in the news. Guests from the local scene have included Harry Smith, president of the St. Charles Community Council; Henry Vogt, Mayor of St. Charles; and City Council members Joseph Briscoe and Mrs. Bernice Holbert. St. Charles League of Women Voters President, Mrs. Louise Garland, and Lindenwood Education Department Chairman, Dr. Bernard DeWulf, also have appeared on "Community Profile" on a regular basis. On the national scene Mrs. Corretta King, noted film-producer Edgar Scherick and FCC Commissioner Kenneth Cox have appeared before the microphones.

Sports have been heavily used to involve KCLC-FM with the St. Charles community. This past year, all home basketball games of St. Charles High School and Duchesne High School have been broadcast. Joining Keith Ascot for the play-by-play has been Tim Cooper, a non-resident student from St. Charles. Community response to the sports broadcasts has been overwhelming. One St. Charlesan showed his appreciation by paying for the costly telephone-hookup charges to Sullivan, Missouri, where the state championship tournament was being held. The broadcast of remote sporting and news events is only one of several, costly operations performed by the community-minded station. KCLC-FM relies on community and alumnae support in some areas where regular funds do not apply.

Political elections in St. Charles have been given extensive, in-depth coverage on the air. In November 1968, KCLC-FM provided live coverage of the local elections. Student teams at the St. Charles County Courthouse telephoned results to the station which were then broadcast live. On-the-spot interviews with candidates were tape-recorded







and rushed to the station's Election Central for immediate airing. Instead of having to journey to the courthouse for election results, or wait for them to appear in the next morning's newspaper, St. Charlesans received election results *the night* they were tabulated. During this spring's elections many of the candidates appeared on "Community Profile" and other KCLC programs. On election night, live reports from various election headquarters and centers were the rule.

Through the persistent efforts of Professor Martha May Boyer, Chairman of the Communication Arts Department and a broadcasting veteran, KCLC-FM has built up a strong working relationship with KMOX Radio and Television in St. Louis. The CBS owned and operated outlet has furnished The Lindenwood Colleges with lecturers from their advertising, programming and news departments for classes in broadcasting. Also, a highly successful internship program with both KMOX Radio and TV has given Lindenwood students practical experience which has resulted in several employment opportunities.

Other special programs which are featured on KCLC-FM include the "BBC World Theater" and a weekly report from Congressman William Hungate from the district. KCLC-FM also plans to broadcast all of the home football games of St. Charles and Duchesne High Schools in the fall. This will be another costly but extremely worthwhile community service. The financial strain is increased since the student-operated station is non-commercial.

It should also be pointed out that staff members from the FM side of KCLC have given formal and informal guidance and planning help to their fellow students on KCLC-AM. Under the direction of Charles Lackner, a freshman from Cedar Rapids, Iowa, KCLC-AM is a carrier current station that can be heard in the Lindenwood dormitories only. The AM station provides students with campus-oriented news and features.

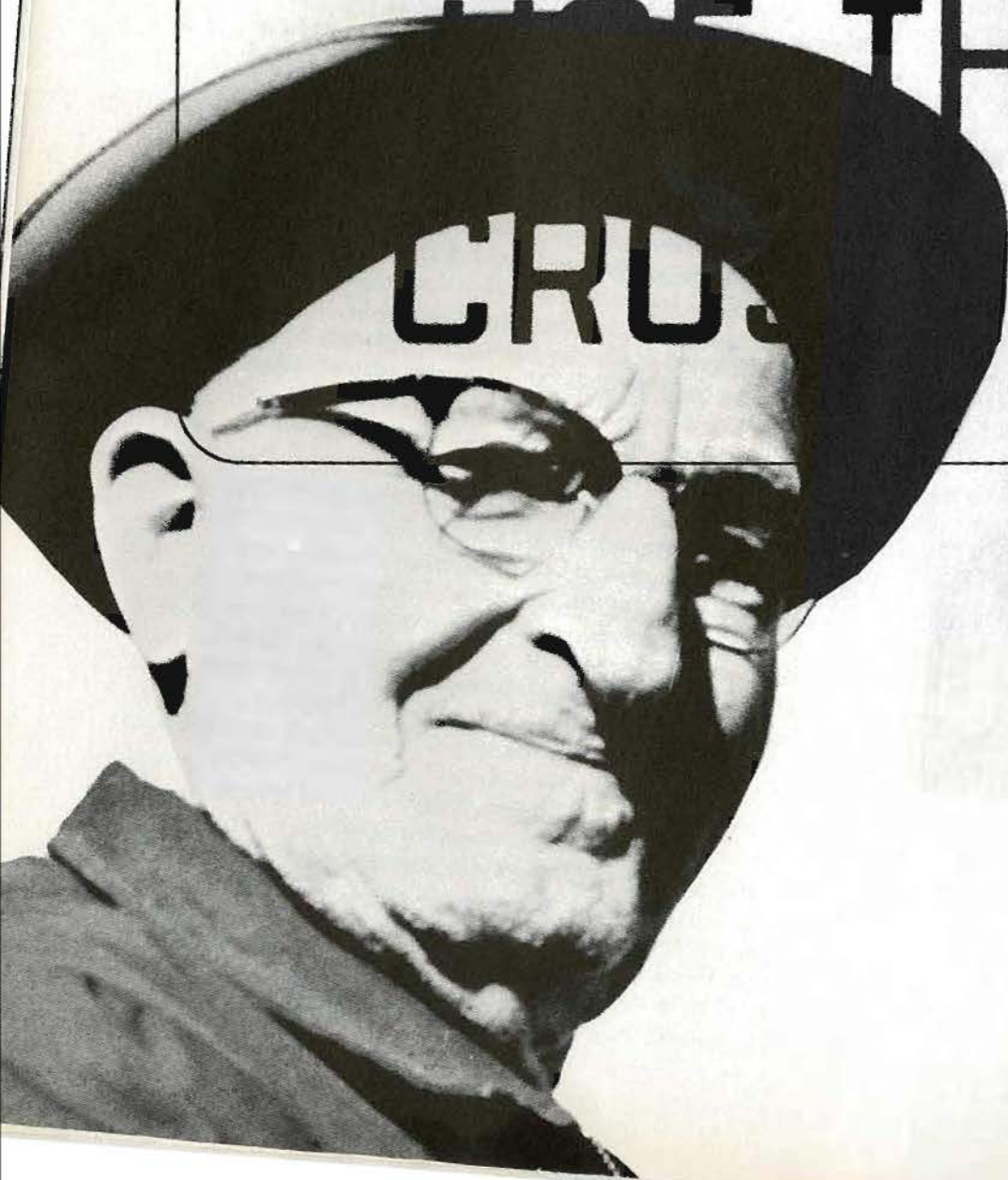
The primary goal of KCLC-FM is to increase power from the present 10 watts of power to 1,000 watts. This power-increase would allow the station to become involved more fully in the entire St. Louis spectrum of affairs. This power boost will also be a costly venture since it will require the services of a first-class engineer to maintain the station facilities. Over 30 Lindenwood students have already been motivated by their involvement with the station to earn the FCC 3rd class license. Hours of operation will also undoubtedly be expanded as additional students arrive in the fall. The power boost will be beneficial financially since KCLC-FM will become eligible for federal "public-broadcasting" funds.

The staff of KCLC-FM hopes to continue its service to the community in addition to providing practical, on-the-air experience for student broadcasters. Under the guidance of Professor Martha May Boyer, whose professional know-how is equaled by her inspiration, only the imagination of the students and financial restrictions could limit future activities.





**CAUTION**  
**AGED PEOPLE**  
**USE THIS**  
**CROSSING**





## NEW PHOTOGRAPHERS AND "OLD FRIENDS"

Photography as one of the communication arts is being explored at Lindenwood, especially in independent studies.

Last January, Cheri O'Brien and Louise Lysne, both sophomores, conducted an independent investigation into the art and techniques of photography. Neither of them had operated an adjustable camera or worked in a darkroom before.

After gaining some mastery of the equipment and learning about speeds and types of black and white film, they chose as a project the illustration of a song, "Old Friends," written by Paul Simon of the Simon-Garfunkel singing duo.

To enlist photographic subjects, the two students interviewed elderly persons in St. Charles at Charlevoix Professional Nursing Home and St. Joseph's Carmelite Home, and in St. Louis at Northwest Shopping Plaza. "Some of our elderly 'friends' were very shy

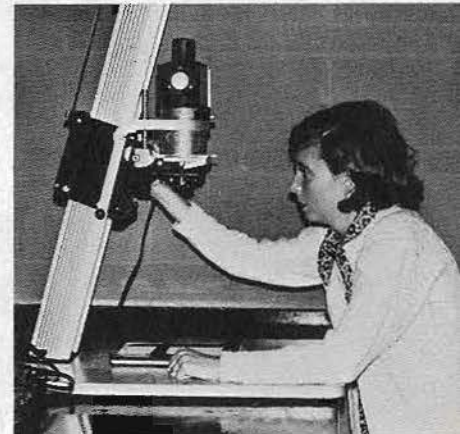
about having their picture taken," the students said. "After the purpose of the picture-taking was explained, most obliged. Addresses were taken so that we could send each 'friend' a copy of the picture."

Finally, the photographs were enlarged and mounted to form a 20-print show displayed for a month at the College.

Some of the prints exhibited by the two students are reproduced here. After their independent study opened the new world of the camera, Cheri and Louise have done photography for the student newspaper, the yearbook, and the Office of Public Information.

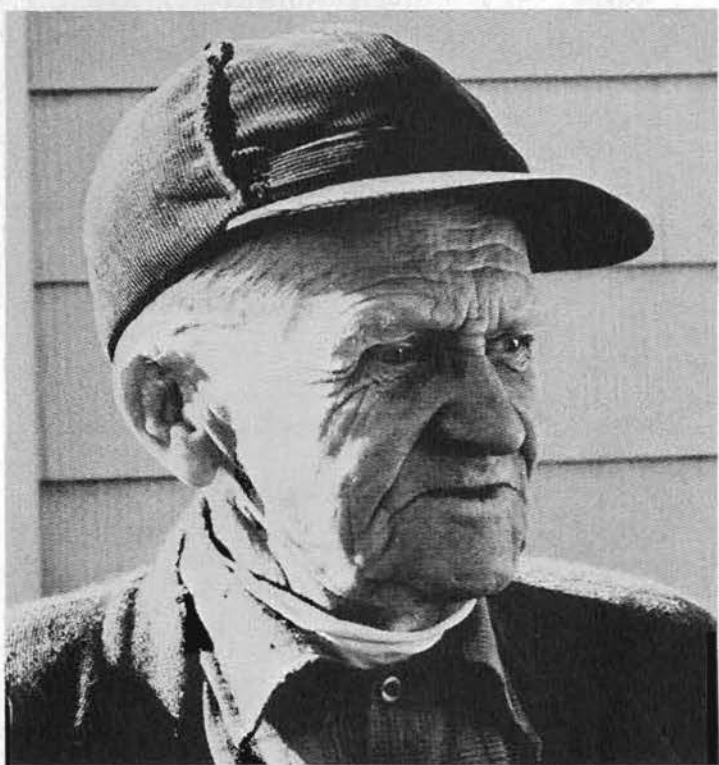


Louise Lysne



Cheri O'Brien





## *Old Friends*

*Old friends, old friends  
Sat on their park bench  
Like bookends.  
A newspaper blown through the grass  
Falls on the round toes  
On the high shoes  
Of the old friends.  
Old friends,  
Winter companions,  
The old men  
Lost in their overcoats,  
Waiting for the sunset.  
The sounds of the city,  
Sifting through the trees,  
Settle like dust  
On the shoulders  
Of the old friends.  
Can you imagine us  
Years from today,  
Sharing a park bench quietly?  
How terribly strange  
To be seventy.  
Old friends,  
Memory brushes the same years.  
Silently sharing the same fears.*

© 1968 Paul Simon.

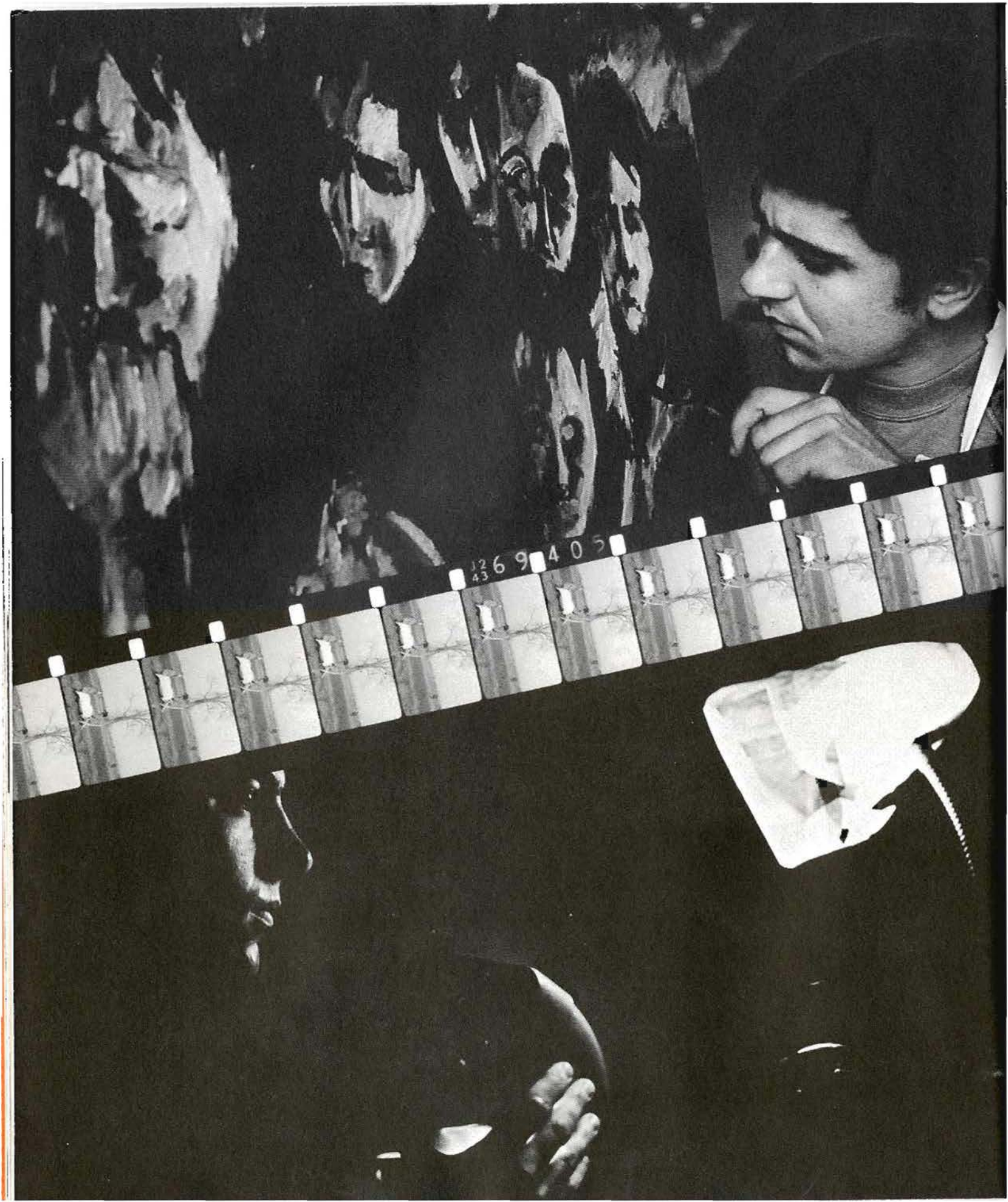
Used with permission of Charing Cross Music, Inc.





*Commence*

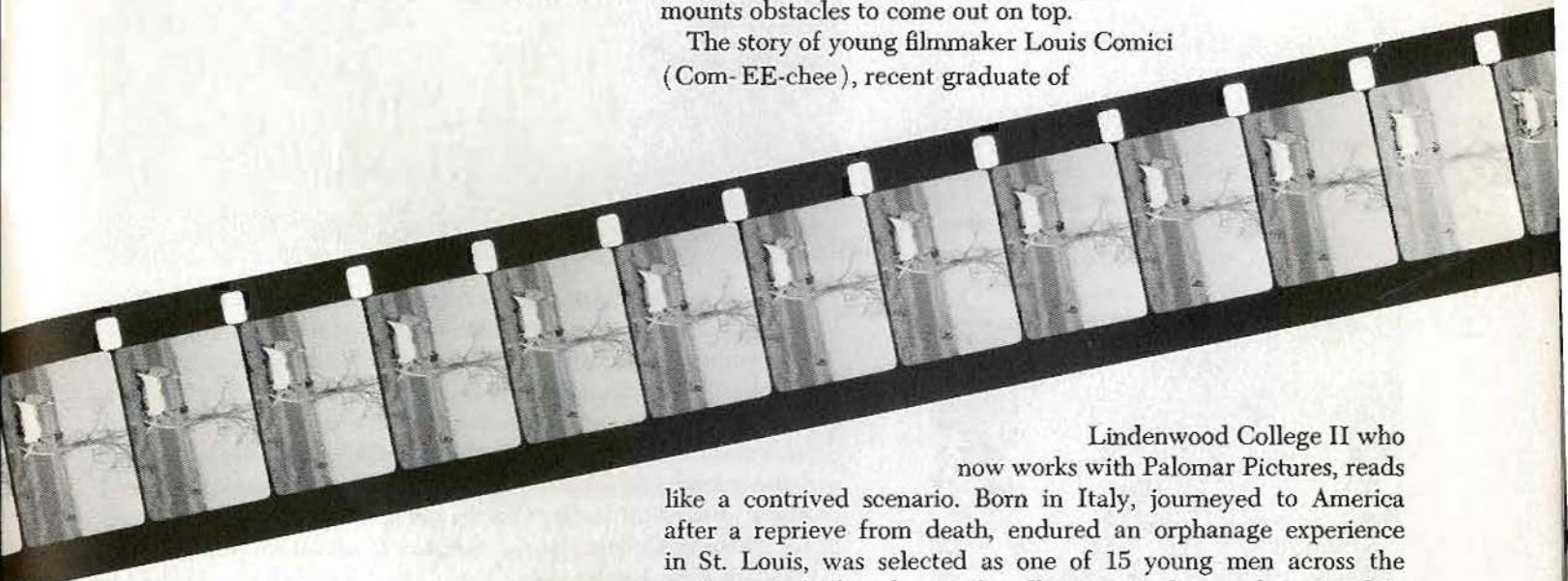






"Just like in the movies," people are wont to say when a young man born with talent surmounts obstacles to come out on top.

The story of young filmmaker Louis Comici (Com-EE-chee), recent graduate of



Lindenwood College II who now works with Palomar Pictures, reads like a contrived scenario. Born in Italy, journeyed to America after a reprieve from death, endured an orphanage experience in St. Louis, was selected as one of 15 young men across the nation to help found a men's college at Lindenwood, majored in art but, after inspiration to try filmmaking, met a New York producer on campus, received the B.A. degree in the first graduating class of Lindenwood College II and flew off to New York to accept a job with the film industry.

Comici is currently a production assistant on location with Palomar in Canada for the filming of "Heart Farm," an original screen play being produced with television in mind. He is under the aegis of Edgar Scherick, President of Palomar Productions, Inc. and husband of Lindenwood alumna Carol Ruth Romann Scherick. Scherick conducted a seminar at Lindenwood on March 17-18 for aspiring student filmmakers, liked what he saw of Comici's efforts and invited the lad to confer in New York on job prospects. The rest is history—including the June announcement that Comici is scheduled to be second assistant director on his next picture assignment with Palomar.

Despite this seemingly too, too swift launch into the professional orbit of the film industry, Comici, a movingly modest young man, insists on giving credit to one professor for having opened the door to his film career at the College: "It was Miss Jean Fields, instructor in Communication Arts, who gave me the first chance to express my ideas on film at Lindenwood. She believed in me enough to let me proceed on my first production, 'November 6.' After that she expressed even more confidence



# Comici

Comici directs Priscilla Bensberg in "Mea Culpa," with faculty members Jean Fields and Phil Enoch in background.



in me and my work, and gave the green light to produce 'Mea Culpa,' my longest film. I'll be forever grateful to her."

"November 6," a 12-minute experimental film made as an independent study project, depicts a day of anguish in the life of a narcotics user. Scenes were shot, in black and white and color, at Lindenwood and in St. Louis at the Pruitt-Igoe Housing Project and the suburbs of Clayton and Ladue. The film was premiered publicly at the St. Charles Cinema, then entered in competitions of the Missouri College Art Conference. It won third prize.

Comici's next Lindenwood film was "Mea Culpa" (Latin for "My Fault"), another independent project, conducted during the January 1970 Term. This 25-minute production in black and white and color explores the fantasies of a young unmarried couple fearful of pregnancy after an illicit affair. Scenes, shot entirely on the campus, involved 30 actors and actresses, most of them Lindenwood students, and some members of the faculty. Phil Enoch, adjunct assistant professor of Communication Arts and a director at NBC's affiliate station, KSD-TV, created the sound. The film also had its first public showing at the St. Charles Cinema.

Both "November 6" and "Mea Culpa" have a social theme, Comici admits, but the ultimate message of his medium, he says, is *feeling*. "I want my films to provoke the viewer to ask questions. To effect this, I explore and try to project my own innermost emotions, transmitting depth through illusion. Communicating what I feel and getting others to experience these emotions is my aim.

"My films claw away at me when I see them," Comici says, "there is so much of me in them. It seems I'm whittling away at a core deep down inside. It's like a rhino's horn. Only simple, natural hair to begin with, yet it has matted into a horn. The core has developed, perhaps unconsciously, over the past 22 years."





Comici was born in 1948 in Fiume, near Trieste, in northeastern Italy, the son of Mr. and Mrs. Guisepppe Comici. In 1956, after Mrs. Comici became ill with cancer, the family decided to journey to America to seek advanced medical treatment for her. Passage was booked, but Mrs. Comici died before the voyage. The ship on which the boy and his family would have sailed, the S.S. Andrea Doria, sank in the Atlantic on July 26, 1956.

Louis came to America with his father at the age of ten, and spent a number of years at an Italian orphans' home in St. Louis. His experiences there, he says, profoundly influenced his desire to express himself in art. "I had to respond." He eventually found a loving foster home with Mr. and Mrs. William Walz of Kirkwood, Mo., attended Vianney High School, enrolled at Meramec Community College in St. Louis and transferred in September 1968 to Lindenwood as a major in art. In May of 1969 he exhibited, in the college dining hall, over 58 of his oil paintings, acrylics, assemblages, sketches and water colors.

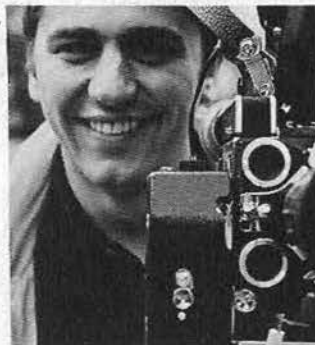
Comici also expresses himself in poetry. In "La Partita Della Vita Di Morte" (The Game of the Life of Death) he writes, "I followed Him through countless years of incensed fairy tales and forlorn grains of sand, yet the ball for which I wait has long been lost, I fear, and the scent that wished it home has been consumed by fireflies." Laughter rings despair, and he replaces the playing game with "a rose of red that casts a yellow light for all

to see and for me to paint."

The intense creativity of Comici's brush and pen finds widest range for expression in the medium of film, he says. "Film's many dimensions, its sound, sight, color, movement, direction and depth afford more ways to say what one wants to say. Ideas and intertwined feelings need this expansiveness."

The thoughts and emotions Comici seeks to communicate reflect his personal philosophy. He deplores man's hatred of his fellow man, his cruelty and self-destructiveness. "If I can depict the negative forces as the ugly visages they are, perhaps man may recognize them in himself. And perhaps through will and healing love, which I must also delineate, man can emerge a better person on this earth."

Comici's own life may prove his best film story. During its mere 22 years, hardship and sorrow already have been transmuted into creative contribution. Already the story projects the triumph of the human spirit.





# SEVEN FROM



# THE SYMPHONY



An expansion of the music program at The Lindenwood Colleges will bring to campus this September, as part-time faculty in the Department of Music, seven members of the world-renowned St. Louis Symphony Orchestra.

These distinguished artists will offer individual instruction in their instruments to Lindenwood students and a limited number of advanced students from the St. Charles community. They will also be featured in special faculty recitals and will coach chamber music ensembles.

Symphony personnel joining the Lindenwood teaching staff this fall are: Jacob Berg, flutist; Richard Brewer, cellist; Robert L. Coleman, clarinetist; Frederyck Sadowski, violinist; Kenneth W. Schultz, hornist; Robert Wisneskey, bassonist; and Richard Woodhams, oboist.

Berg, the orchestra's principal flutist, has been a member of the Buffalo Philharmonic, the Kansas City Philharmonic, and the Cincinnati and Baltimore symphony orchestras. He has also taught at the State University of New York at Buffalo.

Cellist Richard Brewer played with the Santa Fe Opera Orchestra and the Kansas City Philharmonic before joining the St. Louis Symphony.

Mr. Coleman, the orchestra's assistant principal clarinetist, previously taught at Lindenwood. He is a member of the St. Louis Woodwind Quintet and organized the St. Louis Chamber Players to perform seldom heard chamber music.



Jacob Berg



Richard Brewer



Frederyck Sadowski



Robert L. Coleman



Mr. Sadowski, now principal second violinist with the Symphony, was for 15 years first concertmaster with the Warsaw National Philharmonic Orchestra, and soloist with the Polish National Chamber Orchestra.

Hornist Kenneth W. Schultz has played with the Symphony for the past 12 seasons and has also performed with the Atlanta Symphony, the St. Louis Woodwind Quintet and the Opera Theater of St. Louis.

Mr. Wisneskey, bassonist with the orchestra since 1946, has played with the Cleveland Symphony, the Cleveland Civic Opera under the direction of Boris Goldovsky, and, for 18 seasons, with the St. Louis Municipal Opera Orchestra. During World War II, as a musician in the Army Air Force, he played for both the movie and stage productions of Moss Hart's "Winged Victory."

Oboist Richard Woodhams, now in his second season with the Symphony, has appeared as soloist with the San Francisco Symphony, the Philadelphia Lyni Opera Orchestra and the Colorado Philharmonic.

The appointment of the seven Symphony members to the teaching staff was praised by Dr. Kenneth G. Greenlaw, new chairman of the Department of Music. "Bringing these outstanding artist-teachers to Lindenwood will not only enrich our academic program in music, but it will further develop cultural aims on campus and in the St. Charles community."



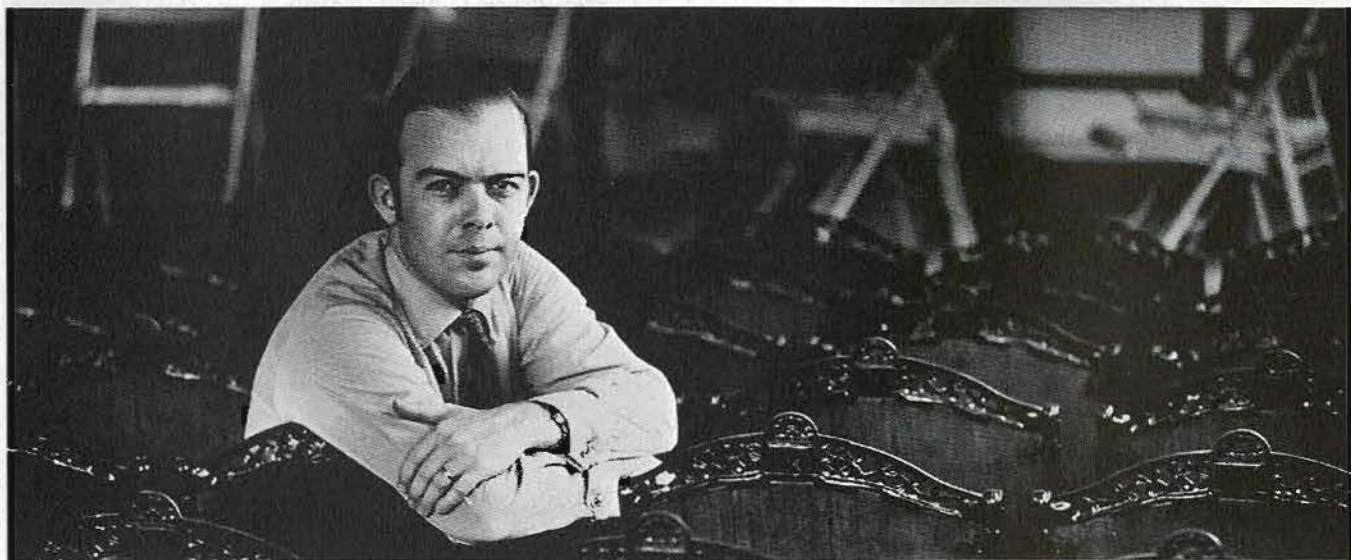
Kenneth W. Schultz



Robert Wisneskey



Richard Woodhams



Dr. Kenneth G. Greenlaw, Chairman of the Music Department



"The Private Colleges and Public Policy," an extract from which is printed here, was published recently by *The Independent Colleges and Universities of Missouri in Higher Education and Public Policy*, a booklet on issues of public policy affecting the future of both public and private colleges and universities in Missouri. The booklet contains pertinent addresses by Lindenwood President John Anthony Brown, currently President of the *Independent Colleges and Universities of Missouri*, and Dr. John C. Weaver, President of the *University of Missouri*.

## "The Private Colleges and Public Policy"

By John Anthony Brown

I believe the future of higher education is to be found in a new approach to private education's role on a stage which continues to have both public and private institutions serving our nation's educational needs. In all the voices raised about the condition of private education now, the cry of alarm that impresses me most, the statement that seems to me to present the most crucial problem, deals not alone with money but with money and mission. Listen to Ted S. Cooper, Executive Director of the Association of College Admissions Counselors, quoted in *The Chronicle of Higher Education*:<sup>1</sup>

"I don't know of an admissions counselor in the country who can tell you what you get for twice as much money at the private college."

This is not a statement by a joker out of the woodwork. If we can't answer this question, we will not have even 15% of the students in higher education in private colleges and universities by 1975. If there is a significant truth in Mr. Cooper's remark, we had better take our eye off the growth of the public sector and turn it on the shrinkage of the private sector. What are some of the things we can do, other than cry alarm, to attract students to study with us, faculty to teach with us, and donors to share with us the costs of higher education in the private sector?

1. We can so define our goals and objectives that

<sup>1</sup>*The Chronicle of Higher Education*, Sept. 27, 1967, "Private Colleges Worried by Gap in Applications," p. 4.

those who believe in them will support them, and those who do not, will not. This exercise in more careful definition should result in a community of private institutions in which there are conspicuous differences—diversity within the private sector.

The state university must in a sense cover the educational waterfront. It can hardly justify to a legislature a program in dentistry and not in pharmacy; it can hardly have medicine and deny law; it can hardly educate engineers and not journalists. By its nature, it must expand into fields sometimes long before it is ready in terms of resources. The private institution need not be ubiquitous. The private in-

stitution must above all else be able to recognize those areas in which it can be effective, in which it can find financial support, in which it can—because of its location, tradition, or other factors—do an outstanding job. Far too often we are imitative of the public institutions in our efforts to be of service, and thereby dilute our resources, our energies, and the overall quality of our work.

2. When colleges and universities set out to develop special strengths, they must also develop programs to select their student bodies in ways which will complement their special programs. Again, the opportunities here for the private institutions are more clear-cut than for the public. Public institutions by their nature must be far less subjective in the selection of their student bodies. As private institutions we may have become too enslaved to aptitude scores, rank in class and other factors which can be quantitatively compared. Our admissions processes may pay lip service to certain elements of subjective evaluation and the search for certain kinds of students, but there are not many cases in which there is evidence that we have developed any real expertise in this matter. At my institution, our faculty hopes our admissions office is finding out whether prospective students have some poetry in the top bureau drawer as well as a high rank in class, whether they have a sketch pad in their pocket or an outline for a novel on the margins of their notebook.

3. We can in the private institutions avoid some of the bureaucratic heavy-handedness that I, as a political scientist, believe settles in on all large in-



stitutions that are governed by a political process which feeds on voter approval. Again, we have become too like the public institutions in our processes of governance.

4. State lines mean very little to many private institutions. Cooperation at the regional level becomes an attractive possibility. There has been more talk than action in this field as we all know. We tend to think of each other more as competitors than co-operators. If we define our goals more closely and specialize in our programs more decisively, we will be able to form rational patterns of cooperation more effectively. Again, the rewards are not just economic; they are academic as well.

5. We can approach our public university colleagues with open and genuine suggestions for cooperation. Many of us have programs in library science, in preparation for nursing, in social work—all areas of great shortage now; some of us in dentistry and medicine. The public will support education in these areas; the public institutions ought to be invited to help us finance our ongoing programs where they serve such a pressing and current social need. Contractual arrangements should be developed. The public university is not going to rap on our door with requests to be permitted to work out cooperative arrangements in these areas. We must rap on theirs. We must invite them in. At our small college, we have invited the continuing education people of the University of Missouri to use our facilities. I am not afraid of their cooperation, nor do I believe that they will engulf us in any way. They, and we, are out to provide educational opportunity of high quality to as many people as possible.

6. In New York and in California, in several other states as well, public funds have been made available directly to students in the form of scholarships and tuition grants. Although California has the largest complex of public colleges and universities, many of the students in the private sector have state scholarships. New York has tried to develop public support for higher education in ways which will give students a choice of attending a private or public institution. Private institutions must make the case for this approach; public institutions are not likely to, indeed, they sometimes oppose it.

7. We can reinterest ourselves, and this is particularly true of the liberal arts colleges, in preparation for teaching as a career. The public schools

give us most of our students; the educational system is really a continuum. We have a responsibility to motivate more young people into the teaching field and to make the case for the liberal arts as the best background for teaching. Indeed, teaching at every level from kindergarten to the Ph.D. is an area that we must emphasize at the private institutions. The near monopoly that public institutions have on teacher training in many areas of the country is in part because private institutions have abdicated this responsibility. We should not relinquish our hold on this function of teachers' education.

8. We can rethink our relationship to the church; if the relationship means nothing, it should be cast off. But before we cast it off, we should take a reading from our students. They are concerned about values; they are searching for life's meaning; they are eager to make serious commitments which involve great personal sacrifice; they want religion to be relevant more than reverent these days. Their interest in courses in religion reveals their concern about spiritual matters. They are interested in new forms of worship, and their personal commitment through social service is a clear cry to us to be more effective in this area. It is no criticism of the public sector to say that our traditional attitudes about church and state make it more likely that it will be the private institutions, particularly those with church relationship, which innovate here. Not very many of us have programs dealing with spiritual values that are very different from those in public institutions.

We can live up to the Christian heritage which the church-related colleges have and develop some strong, bold programs for black students particularly. Where have we been as the black community has cried out for help and opportunity? Can't we help the church find itself; can't we be useful as the church searches for its new role? Aren't there ways in which the role of the college and the role of the church can be related that rise above required courses in Bible or social restrictions?

9. *We can begin to reappraise our financial posture and develop projections that are more reasonable and realistic than those which have prevailed in the past ten years.* It is a bleak picture indeed unless we are able to attract a great deal of financial support. But we are notoriously careless about commitments in the educational community, obviously



unwilling to believe our own long-range projections, frequently far too eager to undertake expansion in the hope that some financial miracle will occur and help us finance that expansion. The private institution that will receive support in the future will be the one that has planned its program in ways it can afford and which provides for the donor at least a reasonable assurance that the institution is fiscally sound. Our public wailing about the financial crisis may alert and startle people into giving us support before it is too late. It may also startle them into withholding support if we cannot get control of our ambitions. Rather than preach a further economic sermon, I will summarize this point by saying that fiscal virtue will be rewarded.

10. *We can innovate and experiment in ways which will not always be financially devastating.* Harold Howe II, when he was United States Commissioner of Education, told an audience of college students in 1967 that ". . . a surprising sameness permeates most of American higher education . . . at a time when the public schools are realizing the importance of individual differences and are adopting individualized instruction, independent study, flexible scheduling, team teaching, non-graded classes, and similar practices, most colleges and universities still subscribe to a uniform four-year, 125-unit system."<sup>2</sup> Pay attention to Mr. Howe's remark. It says that public schools are realizing the importance of differences and are adopting new approaches, but that higher education is very backward. Private higher education must become very forward and engage in an intensive review of the procedures and the paraphernalia in which we have wrapped ourselves. It is conceivable, indeed I think it is likely, that we can develop new approaches to the learning process which will be more effective and even could be less costly than those we now use. I know full well that the college president who declares that quality may be improved while costs are reduced is likely to be looked upon as demented or about to retire. Nevertheless, *I think there is the chance that some cost reductions can be made by new approaches.* The trick is to set out to improve the educational process and to hope that in the process of improving the process we can reduce the

<sup>2</sup>Higher Education and National Affairs, Vol. 16, No. 29, August 25, 1967.

costs. I want to be very clear that I know most innovation and experimentation to be very costly; *but so is our old way of doing many things.*

In summary, it is clear to me that it could be a whopping mistake for the private sector of education these days to organize for the purpose of more decisively dividing the educational community into a public and a private sector. Any effort that will succeed for us must be organization for the purpose of a better presentation of our case, for better dissemination of information about our performance, for better research and comparative data about our problems, for better articulation of the purposes of our diverse institutions, for better development of cooperative programs and approaches. We claim great flexibility; we know we encompass great diversity; we have made, history suggests, valuable contributions to the welfare of the nation; *we have at our disposal tremendous resources not now in full use*, while paradoxically many of us are operating at a deficit. I, for one, accept in full faith the final statement of the public institutions as expressed in a fund-raising brochure produced by the National Association of State Universities and Land-Grant Colleges. They say that private support is essential to "insure diversity, richness and quality in higher education—public and private—in this country."<sup>3</sup> That statement can well be a part of a brochure we get out as private institutions as well. The public sector needs private support. Well, vice versa.

If we vigorously organize for the purpose we have outlined, we will get the students we need. People who love to teach will join our ranks. Perhaps 75% of the alumni solicited by private institutions for annual contributions will not ignore our appeal five years from now, as they now do; perhaps many corporations will give the 1% of their net income before taxes that only a few now give; and perhaps the philanthropic foundations will become reinterested in private education. Perhaps some of us will be able to respond as Mark Twain once did to a false obituary: "The reports of my death are greatly exaggerated."

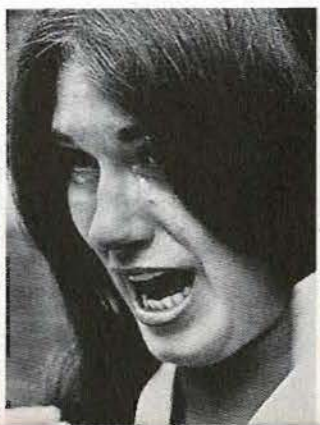
<sup>3</sup>See "Margin for Excellence"; copies are available from Office of Institutional Research, National Association of State Universities and Land-Grant Colleges, 1785 Massachusetts Ave., N.W., Washington, D. C. 20036.



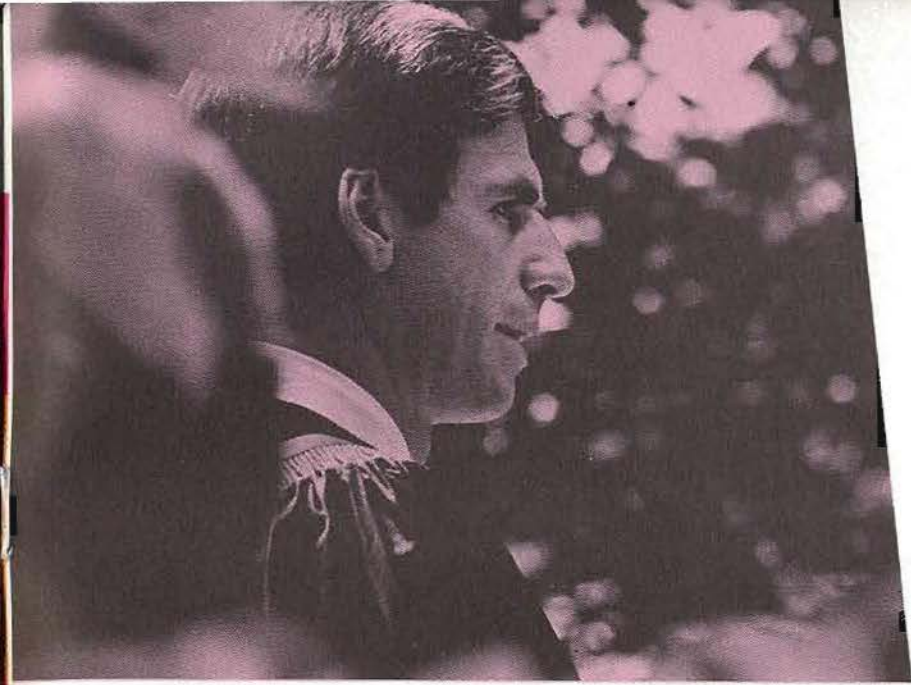


# COMMENCEMENT '70

Photos by Larry Williams





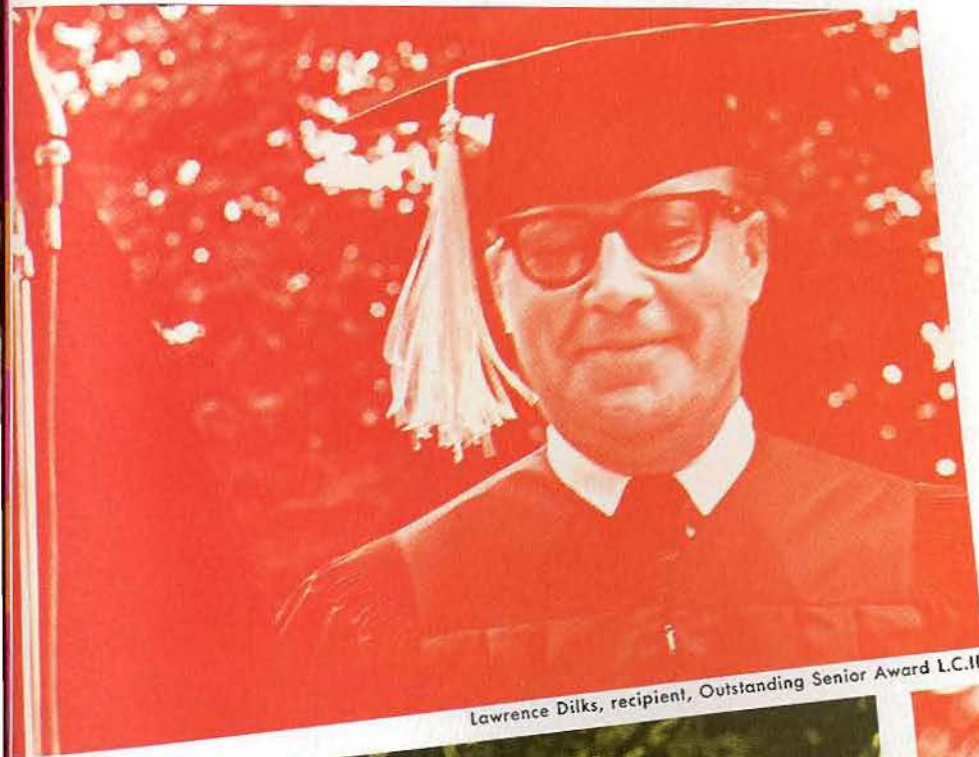


Missouri Attorney General John C. Danforth.

At commencement ceremonies held May 30 on the campus, degrees were conferred by President John Anthony Brown on 152 students, 146 of them women, six men. The 146 graduates from Lindenwood College for Women equaled last year's total, which was the largest in the history of the college. The six male transfer students who received degrees from Lindenwood College II comprised the first graduating class of the men's coordinate college.

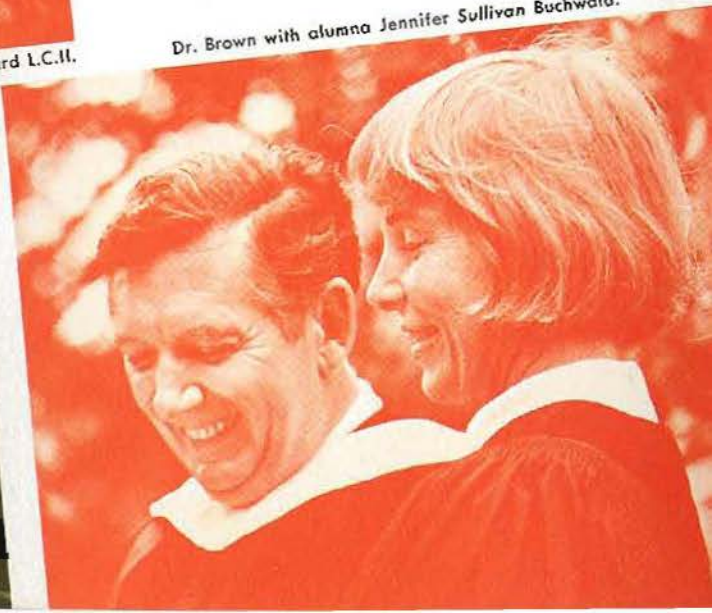
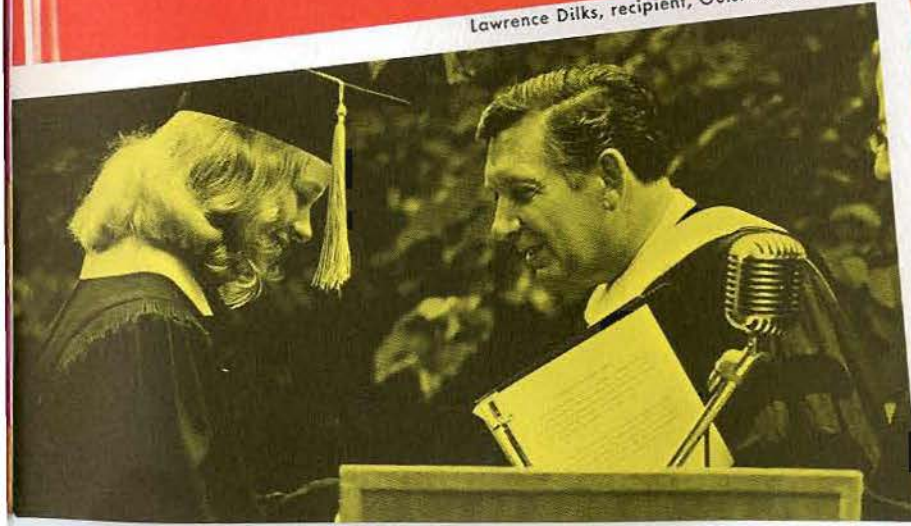
Commencement speaker was Missouri Attorney General John C. Danforth. The honorary degree of Doctor of Humane Letters was conferred on both Mr. Danforth and the Rev. George E. Sweazey, a member of the Board of Directors of Lindenwood College and pastor of Webster Groves Presbyterian Church. The degree of Doctor of Laws was conferred on Mrs. Jennifer Sullivan Buchwald, an alumna of Lindenwood College who is a member of the Brain Research Institute and an associate professor of physiology at the University of California School of Medicine, Los Angeles.

At baccalaureate services the evening before, the Rev. George Jay Warheit, Ph.D., former member of the faculty and now assistant professor of psychiatry and sociology at the University of Florida, spoke on "The Fingers of God."



Lawrence Dilks, recipient, Outstanding Senior Award I.C.II.

Dr. Brown with alumna Jennifer Sullivan Buchwald.





# The Lindenwood Colleges-bulletin

Entered as Second Class Matter at the Post Office at St. Charles, Mo.

