

*the beginning of an adventure in learning*

## On The Cover

Dr. John B. Moore, professor of economics, gets acquainted with a group of freshmen during orientation week activities which took place in the sylvan setting of Meramec State Park. In encounters like this, entering Lindenwood freshmen and members of the Freshman Common Course faculty met for the first time. For both students and faculty it was the beginning of a new adventure in learning.

## Lindenwood College Bulletin

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## A new look at Lindenwood

One of the most significant segments of the new curriculum introduced at the beginning of the current academic year is the Freshman Common Course. Certainly it is the dominant feature of the new academic look at Lindenwood from the viewpoint of the freshman students.

But to the Administration, the FCC is more than the keystone of the initial year of study at Lindenwood. It is the embodiment of the philosophy that inspired the entire curriculum and influenced the arduous task of formulation. To understand the Freshman Common, then, is to understand, basically, the entire academic program.

Dr. James F. Hood, director of the Freshman Common Course, has written an article for *The Bulletin* (Page 1) which explains why the FCC was conceived, what it is, and how it works.

We have reciprocated by offering our impressions of Dr. Hood (Page 2). Joseph Robbins, subject of a feature story in this issue (Page 12), is also a member of the FCC faculty. We have added sketches of the seven other FCC instructors. The Common staff represents a cross section of the entire Lindenwood faculty and, by introducing them to you, we feel that we are providing you with an impression of Lindenwood's enthusiastic faculty—the people who are making the new curriculum work.

You will also find in this issue facts concerning the new Lindenwood Admissions Council and a plea for your participation in this challenging alumnae program. If you join the LAC (and we sincerely hope that you do), may we suggest that you save this issue of *The Bulletin* and become thoroughly familiar with its contents? The information about the Freshman Common Course and faculty will prove to be a helpful aid in your contacts with potential Lindenwood students.

D.W.



*"There is, in fact, little difficulty in identifying moments when humanity swings out of its old paths on to a new plane, when it leaves the marked-out route and turns off in a new direction"*  
Geoffrey Barraclough

One thing I notice frequently is the great upsurge of interest in things Victorian. Books about Victoria and her age are best sellers; we see revivals of Victorian styles in furniture and clothing—styles that were objects of caricature not too many years ago. Old Victorian houses are now much in demand. It isn't hard to tell why all these things are happening. We look back on the Victorian era now as a period of utter tranquillity in sharp contrast with the frenetic pace of our times. We marvel at and envy people who could be so secure, so convinced of truth, so peaceful and confident in a finite, ordered universe.

By contrast, we live in a time of obvious change. The transformations of the last few generations far transcend the normal evolution of ideas and institutions. All times are by nature transitory, but Barraclough is right in saying that some periods of man's development are marked by extreme changes in direction and emphasis. Old institutions prove inadequate to present day challenges

by Prof. James F. Hood

Director of the Freshman Common.





and must be phased out in favor of newer ones. Those who are caught in the midst of this alteration may react in a variety of ways. They may oppose the changes, talk about the "good old days," lament the deterioration and decay of manners and morals. There are others who are enthusiastic about the changes and welcome all the newer practices. But there are many others who are frightened and confused by the seeming uncertainty and aimlessness of their times. This confusion and uncertainty is particularly hard for college students who are in a time of traditional rebellion and identity-seeking anyway.

When the Lindenwood faculty approached the task of curriculum review and reconstruction in the spring of 1967, this discontinuity with the past was uppermost in their minds. The accepted types of historically-oriented courses seemed inadequate to approach present realities. Some new way of probing the present was needed. The faculty's answer was the Freshman Common Course.

The course grew gradually out of a multitude of discussions and suggestions involving almost everyone on the faculty. We wanted to meet several problems at once.

The first of these was the cry of this generation for "relevance." We wanted a course that would speak to and about the prevailing problems of our day—a course that would jump past the boundaries of the campus. Hence the theme—"Dynamics of the Twentieth Century." We took this business of change and discovered in it relevance across the face of all our disciplines. Political forms and beliefs are under attack; moral standards are being defined to the delight of some and the distress of others; music is abandoning the comfortable, familiar forms of the 19th century and is experimenting madly with atonal, discordant, sometimes electronic sounds; art is bursting out with "what is it's" all over the place, literature and films have broken all the old bounds of subject matter and forms, theologians and laymen are debating the notion of God and the church. In every case, we wanted to ask some simple questions: why are the old forms being rejected? What new forms are rising to take their places? Is there any pattern to it all?

This involved us immediately in a new kind of teacher-student relationship. When I talk to students



### **JAMES F. HOOD** **the right man** **for three jobs.**

The soft spoken, jovial demeanor of Professor James F. Hood could be misleading to

the uninitiated if it suggested a phlegmatic approach to his duties. The truth couldn't be further removed from such speculation.

Dr. Hood holds not one, but three positions at Lindenwood. He is chairman of the Department of History, serves as assistant dean and currently is expending much of his considerable energy as director of the new Freshman Common Course. The efficiency and enthusiasm with which he carries out his varied duties are more suggestive of a dynamo, his colleagues will tell you, with talent as a magician and juggler thrown in for good measure.

Meeting the challenge of the FCC head-on, Dr. Hood has found the program continually intriguing and satisfying. The problems have been fewer than anticipated for a totally new approach, according to Dr. Hood, with no major difficulties impeding the progress of the initial term.

"The entire program confronted our freshmen with a much quicker pace than they have been accustomed to, but they bore up well and have maintained a high level of interest throughout the term", the director commented, adding that no adverse reactions have come from the students or other sources.

"Much of the credit for the initial success of the FCC must go to the faculty," Dr. Hood emphasizes. "They have all adapted beautifully and I'm sure they have received a great deal of satisfaction from this unique experience of stimulating the students and in turn being stimulated by them."

The choice of "Dynamics of the Twentieth Century" as the theme for the FCC has proven to be most appropriate, Dr. Hood believes, providing an excellent framework upon which each student can build her own concept of the world today and her place in the world of the future. The course content touches upon the changes wrought by this century in such areas as morals, economics, politics, social behavior, music, literature and art. The divergent interests of today's student are aptly demonstrated, Dr. Hood notes, by the manner in which these various areas intrigue and excite different students.

In just a few short months Dr. Hood's name has become synonymous with the FCC, attesting to his complete concentration in making the new program work. Such effort required





Among contemporary leaders in many fields engaged as Freshman Common Course lecturers was poet James Dickey who also met informally with students.

about the 19th century, I can be reasonably sure that I'm on superior ground. But, this isn't true when we are discussing the future of representative democracy in the second half of the 20th century. If we ask the question, how can man be so inhuman to his fellows as to create concentration camps and gas chambers, we can have no final answers. It becomes a matter of mutual exploration. We can suggest to students ways to look and methods of checking the results, but we cannot *give* them the results;

temporary divestment of other academic responsibilities. But a professor without a class is, at best, an unnatural situation, one that Dr. Hood rectified during the January interim term by teaching a seminar course, "War and Peace in the Twentieth Century."

As a historian, Dr. Hood's specialty is nineteenth and twentieth century English history, but his interest in the modern era goes well beyond this focus and ties in well with the emphasis of the FCC. Be it an era, event or personality in history, Dr. Hood displays full command of his subject with commentary that is both intense and enthusiastic.

Although his field is enormously complicated, the path to expertise taken by Dr. Hood was simple and direct. He was born in Harrisburg, Ill., where he received his elementary and secondary education, then enrolled at the University of Illinois to earn his B.A., M.A. and Ph.D. degrees. He was a university fellow at Illinois in 1951-52 and served as a graduate assistant from 1952 to 1954 before moving on to Northeast Missouri State College where he taught for seven years.

Dr. Hood joined the Lindenwood faculty in 1961. A highlight of his tenure here came in 1966 when he was selected to give Lindenwood's third annual public faculty lecture. The address, "The Public Responsibilities of the Historian", was delivered on Nov. 16, 1966 in the College Chapel.

we don't have them. But we *do* know that the search for answers is important. We *do* know that if we have no insight into the process and direction of change, we become prisoners of it. In that sense, the course carries a kind of implicit conviction that before protest and change must come understanding and conviction. To use a familiar analogy, we do not want to indoctrinate students to either swim upstream, drift downstream, or just hang onto the bank and watch. What we *do* want is that they understand the nature and direction of the river so they can make their own choices about direction intelligently. That is what freedom is, not license, but choices.

Beyond the belief that it is possible to glimpse something of the direction and purpose of change, we wanted students to realize the essential unity of knowledge. We have divided and subdivided knowledge into the myriad academic disciplines of our day. This subdivision has progressed so far that the practitioners of one special field of knowledge often cannot appreciate or even communicate with specialists in another field. The distinguishing mark of the small liberal arts college is that

In addition to his academic duties, Dr. Hood indulges his interest in history as a member of the museum committee of the St. Charles County Historical Society. He also serves as the Lindenwood College representative to the St. Charles Community Council.

In the inevitable quest for off-campus relaxation, Dr. Hood pursues a variety of interests, preferring the casual approach rather than the mold of devoted hobbyist. He enjoys photography for fun, specializing in colored slides, and reads a great deal on a variety of subjects. He also finds enjoyment in working about the yard, an attraction that is likely to loom large in the spring and summer months since the Hood family recently moved into a new home at 704 Duchesne Dr., St. Charles, complete with a barren yard waiting to be built up from scratch. The family, incidentally, includes Dr. Hood's wife, Jane, also a former Illini hailing from Pekin, Ill., and two sons, David, 10, and John, 7.

How much use the old gardening hat gets this year is problematical. It depends entirely on how often and for how long Dr. Hood can get out from under his three academic hats. That implies whatever is required to turn in a first-rate job as chairman of the Department of History, assistant dean, and director of the Freshman Common Course. In terms of use, it seems likely that the gardening hat will be relegated to fourth place.



it serves as a mediating factor among the disciplines. We are not so large that the professor of music never sees or talks to a sociologist. We wanted students to realize that the principle of discontinuity that might be discussed in a class in mathematics may also be reflected by an artist in his work.

Students also need exposure to a variety of disciplines and professors before they make important choices about majors. The Common brings them into contact with nine top members of the staff in a single course, and with three of these teachers she will have a close contact.

To realize all these goals, we created a course rather like an onion—it has a series of concentric layers, all contributing to each other. Looking at the approach we wanted—long discussions, difficult, challenging readings, full-length films—it was obvious that the old fifty-minute classes would not work. Too constricting. So we set aside Monday and Thursday mornings for the course. Freshmen have no conflicts on these days, and we can pile the mornings full of activities.

The outer layer of our onion is the plenary series. This brings the whole class together to hear a flow of outside people who share with the students and the faculty their special knowledge and feelings about this process of change. We had an actress who not only discussed new forms in the theatre but “emoted” right there in class. An urban economist outlined the major problems that seem to be eroding the quality of life in our large cities; a political scientist analyzed why American society is turning more and more to government for solutions to its problems. James Dickey, the poet, read from his work; a practitioner of modern dance insisted that everyone must join in, no spectators allowed. A biologist will speak of the moral responsibilities of the scientific community; an ecumenical churchman is to speculate about the forms that the religious expression might take in the future if present forms are abandoned. This is the sort of continuous commentary that forms the background for our consideration of 20th century change.

In much the same way, a series of films provides a visual commentary on our times. This is particularly important for students whose memories are all postwar. We try to give them films that evoke our century—the pacifism of the 1920’s recalled in “All Quiet on the Western Front,” the depression years of the dustbowl portrayed in “The Grapes of Wrath,” some of the dilemmas of right now in “Dr. Strangelove” or “The Pawnbroker.” Some



*Always a busy place, the  
is a crucible of learning*



twenty programs of films during the year, using the long, effective films that would never fit into a class format before.

But the real heart, or the “nitty-gritty” as the girls say, of the course, is the discussion group. There are nine in all, three social science groups, three humanities groups, and three science groups, with nine faculty to match. Through a rotation system, students experience all three areas during the year. In these groups of about





*Freshman Common House  
for the Class of 1971.*



twenty girls, the students read about the serious discussions of our time, talk about them among themselves and with the instructor, and write about them. The papers come thickly, every week or so, but it is in the writing that our thoughts come clean, as it were. These papers not only serve the purposes of the course, but they also constitute training in composition. An English instructor is attached to the course to help them in their writing efforts.

These discussion groups focus on readings of particular importance—books like Matson's *The Broken Image: Man, Science and Society*, Beadle's work on genetics, Mosse's work on modern totalitarianism, distinctive modern novels such as *Clockwork Orange* and *Henderson the Rain King*, and important materials for music and art in the form of records and slides. These materials allow us to view ideas about the changes of our times from every angle and from every insight—the perception of the scientist, the social scientist, the theologian, the artist, the musician, the novelist. From all these partial views come the raw materials from which the students and the faculty may laboriously construct their own ideas.

These nine groups, incidentally, are formed around the residence halls. The members of each group not only do their work in this course together, they live together as well. This results in an enormous amount of carryover. The class need not end when the instructor leaves; it may go on or be resumed informally later in the evening. It frequently is.

The second half of the spring term is free of classes in the Common. This allows seven weeks for each student to pursue a project of her choice—an exploration of some aspect of the course that has caught her interest. The end product will be a long paper in which she is able to develop her thoughts and the results of her research at full length. The best of these papers will be collected and bound for permanent inclusion in the Lindenwood library.

The Freshman Common even has a physical presence on the campus. The old Gables has been converted into a reading house—three rooms of books, comfortable chairs, a fireplace, a stereo for the music assignments, a projector for viewing slides. Members of the class, feeling that the institutional gray color of the Gables did not adequately reflect their enthusiasm, gathered together and painted the exterior barn red. The Common House makes itself known now, sitting there glowing beside Butler Way.

Because the FCC plenary lectures are open to the whole campus community, they have had an impact even beyond the class. The issues raised in the course, for example, form much of the subject matter of bull sessions in the dorms and at the Tea Hole. The Freshman Common is, indeed, living up to its name by providing a "common" focus and interest for the class of '71.





# Introducing . . .

## The <sup>u</sup>n Common Faculty

*The professors who teach Lindenwood's Freshman Common Course were carefully selected to guide the freshman class through its first year at Lindenwood. They vary considerably in age and experience, but they have much in common. They are enthusiastic, alert, aware of the times and trends, willing and able to relate course content in terms of today. To the Lindenwood College Class of 1971, they are the uncommon element of the Freshman Common Course.*



**John A. Bornmann**

Necessity is a great catalyst in the learning process. Ask John A. Bornmann, chairman of the Division of Natural Sciences and Mathematics and associate professor of chemistry.

When he went to Germany as a Fulbright Scholar in 1956, Dr. Bornmann was confident that his reading knowledge of German was adequate and that conversational proficiency would come naturally.

Upon arrival at Technische Hochschule, where he was to do research for the next year, he was shocked to realize that his understanding was nullified by an inability to separate words spoken to him. His trepidation mounted when, after an initial interview conducted in English, the director informed the deflated American that from then on he would speak to him only in German and that he had so advised all other members of the institute.

Faced with the reality of expressing himself in German or not at all, Bornmann developed sufficient ability much quicker than he believed possible. Within six months he was competent enough to serve as inter-

preter for a group of visiting Americans. "It was the best thing that could have happened to me," he says now in retrospect.

As a parallel to his experience, Dr. Bornmann believes that necessity requires development of independent thinking for the successful pursuit of knowledge. And he likes the catalytic effect of the Freshman Common in this vital maturation.

"Many freshmen enter college with the idea that somewhere, someone has the solution to every problem," Dr. Bornmann observed, "but after a few weeks in the FCC the students develop a realization that we don't have all the answers and this encourages them to come up with their own ideas. Students who learn to think independently will take a second look at things they have taken for granted," he added, "and in the future will be more intelligently critical of that which is presented as fact."

Dr. Bornmann joined the Lindenwood faculty in 1965 following four years as an assistant professor at Northern Illinois University and a year as research associate at Princeton University where he did postdoctorate work in the engineering school. He holds a B.S. degree from Carnegie Institute of Technology and a Ph.D. from Indiana University. He began a research project in photoconductivity while at Indiana and, after completing his doctoral studies, seized an opportunity to continue the project in the physics department of Technische Hochschule in Stuttgart, Germany.

Upon his return from Germany, he accepted a position as research chemist with Du Pont in Parlin, N.J., and remained for three years.

"The experience was exciting and worthwhile in many respects but I



prefer teaching," is Dr. Bornmann's assessment of his association with industry. However, the interlude provided him with additional tools useful in his teaching career and an outlook on the industrial field which he can relate authoritatively to his students. A majority of science graduates will wind up in industry, he points out, and being able to tell students what it's all about is helpful.

Dr. Bornmann holds membership in the American Association of University Professors, the American Association for Advancement of Science and the Society of Sigma Xi. Currently he is serving as chairman of the program committee for the St. Louis Section of the American Chemical Society. He resides with his wife, Sandra, and daughters Patricia Lee and Carol Ann in an attractive new home at 2805 Mayer Dr., St. Charles.

For relaxation Dr. Bornmann plays the piano and his hobby, which currently is inactive for lack of time, is researching the Bornmann family tree. During his year in Germany he spent most of his spare time on the project and traced his family origin to the small town of Gemunden in central Germany where he found that 30 percent of the population are still Bornmanns. He has made a number of interesting contacts with fellow Bornmanns in the United States as well as Germany.

But the demands of a busy schedule plus scientific interests which crop up inevitably from time to time to capture Dr. Bornmann's fascination, place the continuing pursuit of his genealogical enterprise in jeopardy. Pending an unlikely abundance of spare time at some future

date, he may never realize completion of his "tree." One thing is certain. John Bornmann will never find it necessary to search for something to do.



**Norma Jean Fields**

Miss Norma Jean Fields isn't the type prone to "get away from it all" when she completes a day on campus. On the contrary, the personable English instructor seems to thrive on almost continuous contact with Lindenwood students. She not only carries a heavy teaching load in the English Department and as a member of the Freshman Common Course faculty, but she lives at Cobbs Hall where she serves as faculty associate.

The 20 freshmen advisees assigned to Miss Fields as part of her FCC duties all reside at Cobbs and all are enthusiastic about the arrangement. Miss Fields initiated her contact with the freshmen even before classes began in the fall by serv-

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ing as a Freshman Orientation counselor.

For a change of pace, she chose a variation of her contact with students during the January interim term by accompanying a group of 21 to New York for off-campus study of the history of American drama.

Now in her third year at Lindenwood, Miss Fields previously taught three years as a graduate student and two years as a full-time assistant instructor at Ohio State University where she received her M.A. in English. Her B.A. is from Morris Harvey College, Charleston, W. Va. Miss Fields is a native of Clarksburg, W. Va.



# The "Common Faculty



## J. Walter Grundhauser

Dean of the Freshman Common Course instructors in terms of service to the college is Professor J. Walter Grundhauser of the Department of Biology, a member of the Lindenwood faculty since 1946. His view of the FCC is that it is "one of the best ideas Lindenwood has come up with since I've been here." He points out that the Common not only goes across interdisciplinary boundaries but allows the students to figure out this relationship for themselves.

Dr. Grundhauser's long association with Lindenwood is not his only close tie with the college. He is married to a Lindenwood alumna, the former Rita Lois Baker of Leavenworth, Kans., who graduated Magna Cum Laude in 1951 with a B.A. in biology. Today the Grundhausers are parents of nine children, five girls and four boys, ranging in age from three to 15.

A native of St. Louis, Dr. Grundhauser received A.B. and B.S. degrees from Southeast Missouri State College and a Ph.D. from St. Louis University. He is the author of sev-

eral scientific papers which have appeared in a variety of publications. A member of Kappa Lambda Pi and the Society of Sigma Xi, Dr. Grundhauser also holds membership in the American Association of University Professors and the American Association for the Advancement of Science.

The most memorable experience of Dr. Grundhauser's career is the two years he worked as a research biologist on the Manhattan Project.

"What I learned in those two years exceeded all the knowledge I had absorbed up to that time," is his assessment of the undertaking which produced the world's first atomic bomb and brought him in contact with some of the greatest men in his field. "I also met outstanding men in other scientific fields whom I would never have had the opportunity to know otherwise," he adds.

Much of his research on the effects of radiation was the prototype for scientific techniques that are common today. But the most amazing facet of a truly remarkable experience, Dr. Grundhauser feels, was

that this gigantic effort remained a secret until the first bomb was dropped on Hiroshima on August 6, 1945. And therein lies the source of the mixed emotions Dr. Grundhauser holds for the Manhattan Project.

He feels strongly that, in effect, the United States Government betrayed the Manhattan scientists who had been told that the bomb was being developed purely for defensive purposes. A poll of those engaged in the project revealed that 95 percent were against the use of an atomic device on any part of Japan and a "top secret" message urging restraint was dispatched to President Truman. No one can be sure that the President actually saw the message, Dr. Grundhauser explained, but he believes that it was received and ignored. He concurred with the majority of his colleagues who felt that the bomb should have been detonated on some uninhabited island first as a demonstration and a warning to the Japanese. He also doubts the necessity of the drop on Nagasaki only three days after Hiroshima since, in his opinion, sufficient time was not allowed for the Japanese to respond to our surrender demands.

Grundhauser joined many of his colleagues in resigning from the Manhattan Project shortly after the war ended. The questions that haunted him then, like many of the imponderables of science, still nag his mind, but he has no time for rumination, realizing that, unlike the questions posed by science, no one will ever know the answers for sure. Instead, he devotes full energy to his students, imparting to the best of his ability the knowledge that will equip them for the task of transforming the unknowns of today into the scientific achievements of tomorrow.



## John B. Moore

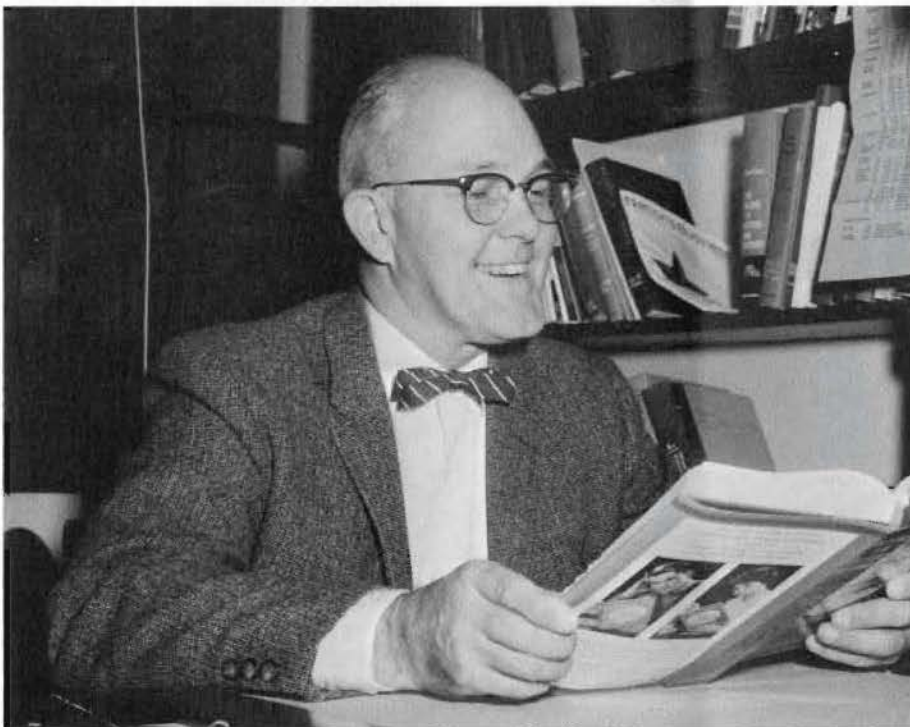
"Friendliest smile on campus," is the way one freshman characterizes Dr. John B. Moore, chairman of the Department of Economics. The description is quite apt for this member of the Freshman Common team who thoroughly enjoys his teaching and his students.

"Students learn more from the Common than any other course, and it's a source of much satisfaction for the faculty", he believes.

Active in his field, Dr. Moore currently serves as president of the Missouri Economics Association. From 1962 through 1964 he was a member of the Governor's Advisory Council for the Division of Employment Security and in 1965-66 he was state president of the Missouri Conference of the American Association of University Professors. He holds membership in a host of organizations including the American, Mid-

west and Missouri Economic Associations as well as the Industrial Relations Research Association, Council on Consumer information and Missouri Consumers Association.

Dr. Moore holds an A.B. degree from Westminster College and earned his M.A. and Ph.D. degrees from the University of Missouri. Additional graduate work was done at the University of Michigan. He served for three years in the U.S. Navy during World War II as a Lt. Commander in charge of naval training schools at the University of Richmond and William Jewell College. Prior to joining the Lindenwood faculty in 1950, Dr. Moore taught at Howard College, Birmingham, Ala., the University of Denver and William Jewell College, where he served as head of the Social Science Department.



## Harold W. Richey

Professor Harold W. Richey, chairman of the Department of Psychology, has been recognized for his service to the College by being named to deliver the fourth annual Lindenwood College Faculty Lecture. Scheduled for March 6, the public address will deal with the psychology of conformity and deviation in our culture. The lecture will be published by the College.

Selection of Dr. Richey for the honor proved to be popular among the students who appreciate him not only for his considerable ability but also the soft-spoken charm and crisp sense of humor that puts even the



## The "n" Common Faculty

most reticent freshman at ease in his classroom.

He was an obvious choice for the Freshman Common faculty and has found the experience extremely stimulating. Dr. Richey views the Common as "an excellent opportunity to assist students in clarifying their ideas about important contemporary problems."

Clarification of psychological subject matter is not required in the Richey household, however, Dr. Richey advises, since his wife, Marjorie, teaches the subject at St. Louis University.

A member of the Lindenwood faculty since 1964, Dr. Richey's career has been one of widely divergent experience. He holds a B.A. from the University of Illinois and Ph.D. from the University of Kansas City. Previous teaching posts were at Ball State Teachers College where he also served as director of research and at the University of Arizona where he was a research advisor. His experience also includes seven years duty in the U. S. Air Force as a research psychologist, work in personnel testing with the Civil Service Commission in Los Angeles County, Cal., and service with Science Research Association, Chicago, as project director.

### William W. Thomas

The infectious good humor of William West Thomas is an attribute which he uses to advantage as an associate professor of philosophy and religion and as one of the nine Freshman Common Course instructors.

"It helps to humanize profound subjects like religion and philosophy, particularly for beginning students," Dr. Thomas commented. But he cautions that humor in the classroom can serve a useful purpose only if it is confined to the true-to-life variety and not contrived. And he empha-



sizes that humor is far from being essential to teaching, pointing out that some of the most effective teachers are deadly serious.

Dr. Thomas has been a Midwesterner only since 1960 when he accepted his first full time teaching assignment at Lindenwood after completing work on his Ph.D. at Duke University. Apparently the area and the college agree with him. He is a native of Harrisonburg, Va., and also holds a B.A. from Washington and Lee University and a Bachelor of Divinity degree from Yale.

After completing his studies at Yale, Dr. Thomas was ordained a minister in the Presbyterian Church in the United States. But he has no thoughts of accepting a ministerial call since his ambition has always been to teach.

He remains a bachelor but does not necessarily regard that as a permanent status. Although not yet succumbing to romance, Dr. Thomas regularly succumbs to the lure of book stores where he is not only an inveterate browser but an addictive purchaser who keeps adding to an already huge collection.

Dr. Thomas is happy about his association with the Freshman Common Course which he believes has generated considerable enthusiasm among the students. For his own part he views the FCC as "challenging, exciting and rewarding."

His students are obviously aware of the Thomas humor as evidenced by the sign which appeared recently on his office door. It read, SACRED AGENT 007. After a good laugh, Dr. Thomas decided the sign was quite appropriate. It's still there.





**Carolyn W. Vokoun**

Carolyn W. Vokoun believes that the Freshman Common is a fine idea to which Lindenwood freshmen are responding with enthusiasm. And if this view accurately reflects the thinking of her students, it's not surprising, for the undergraduate memories of this youngest member of the FCC faculty are but four years removed (B.S. University of Tulsa, 1964), and she currently is completing her master's thesis at Washington University.

"I particularly like the freedom that enables students to read and concentrate on the aspects of the Common that interest them most," Mrs. Vokoun observes, adding that it

is unique in that it deals with basic ideas, offering, for example, an overview of concepts in science rather than technical exposition.

She is particularly pleased by the favorable reaction of those freshmen who entered college with the attitude that science was above them or unfeminine. Their interest is evidence that the FCC idea is working, Mrs. Vokoun feels.

Now in her second year as biology instructor at Lindenwood, Carolyn Vokoun maintains a schedule that demands a high degree of organization and tenacity. In addition to teaching and time spent completing her master's thesis, she must cater to the demands imposed by the final months of her husband's work toward a law degree at St. Louis University. And last, but not least, there are the needs required by a year-old son, Scott.

Mrs. Vokoun and her husband, Edward, both natives of Tulsa, Okla., met while students at the University of Tulsa. When she elected to pursue graduate studies at Washington University, Edward decided that St. Louis U. would be a good place to study law. The proximity problem solved, their marriage ensued shortly thereafter.

A 25-year-old teacher at a women's college who looks even younger is bound to be mistaken for a student on occasion, and Mrs. Vokoun has—like the morning she was refused access to the books in the Common House and was told to come back after 9 a.m. She found out later that the time restriction didn't apply to faculty members. Carolyn Vokoun considers such incidents more amusing than irritating and takes them in stride. And why not? As predicaments go, hers is quite pleasant.



For Lindenwood freshmen there are many roads to explore.



# *Instant Opera and Other Specialties*

By Don E. Wines



*Adept at musical and scenic facets of opera production, the versatile director of Lindenwood's Opera Theater also handles varied teaching chores, Freshman Common included, and can concoct a gourmet dinner if you wish.*

When Joseph C. Robbins speaks, the deep, sonorous tones suggest that the voice belongs to a well-disciplined vocal artist. Hearing Lindenwood's young assistant professor of music in one of his frequent operatic performances fulfills that promise. What surprises is that this notable ability is not the product of a lifetime of study, but a talent that was revealed only a few years ago.

Development of this singing voice and emergence of an operatic potential opened a whole new artistic career for Robbins. With previous study, including his undergraduate major and considerable post-graduate work, directed toward a career in art, he suddenly found himself in command of two disciplines. Moreover, his absorption of art had fortuitously expanded from the easel to the theater in the form of extensive interest, study and

practical experience in the field of scenic and costume design. And with the operatic stage beckoning, a dovetailing of the old and new careers was achieved quite naturally.

Robbins' decision to join the Lindenwood faculty in the fall of 1966 was prompted to a large degree by the opportunity it offered for exercise of his multiple abilities. As director of the College's Opera Theater, which he founded upon his arrival, he puts his scenic and costume design experience to good use in addition to performing in the productions. The Opera Theater provides priceless experience for Lindenwood music students who perform in the operas and assist with production in the presence of competent professionals who are engaged for each presentation.

Robbins' duties at Lindenwood also include voice instruction in the music department and, during the current academic year, he has assumed the added responsibility of instructor in the Humanities Division of the Freshman Common Course. His varied talents and exuberant approach made him a natural choice for this vital assignment which finds him teaching not only music, art and drama, but religion and philosophy as well. He

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Joseph Robbins as Count Gil and Patricia Bracken as The Countess Suzanne in a scene from Wolf-Ferrari's comic opera, "Suzanne's Secret", presented at the College in January by the Lindenwood Opera Theater.







*"It was a matter of economics" . . .*

finds it an intriguing addition to his activities and he is enjoying his contacts with the freshmen as well as the other members of the FCC faculty.

As an instructor or participant in art or music, Robbins finds himself equally at ease. And he has equally impressive credentials in both fields.

By the time he received his B.A. at Hendrix College, where his major and sole concentration was in art, Robbins had developed a realistic style that showed great promise. He was encouraged to continue his study of painting and did so at the Art Institute of Chicago under Paul Wiegardt, himself a student of Henri Matisse and Paul Klee. There followed four years of study with another noted teacher, James Brooks.

Robbins turned out a profusion of oils and exhibited widely, including showings at the Art Institute of Chicago, the Little Rock Museum of Fine Arts and the Mid-South Exhibit of Paintings in Memphis. His work proved popular with art patrons and eventually he sold every one. "It was a matter of economics," he shrugs. Today he owns not one of his paintings, pending the day when he again finds time to spend before the easel.

This promising art career began to veer in the direction of the operatic stage as Robbins developed a serious interest in the field of scenic and costume design. He enrolled at Indiana University and began work on a

master of music degree, concentrating in opera production. Here he had an opportunity to study and work under four acknowledged masters in the field, H. M. Crayon of the Metropolitan Opera, C. M. Cristini of the San Carlo Opera, Andreas Nomikos of the San Francisco Opera and New York City Opera, and the eminent Elden Elder.

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Andre Aerne (right) looks on as David Lloyd (left) determines that real water flows from the fountain in the stage setting for the Puccini opera, "Sister Angelica", which Joseph Robbins (center) designed, built and decorated. The talents of Messrs. Aerne and Lloyd, who served as musical director and guest director, respectively, helped insure the success of the Lindenwood Opera Theater's January productions.







With his M.M. degree in pocket, Robbins moved to West Virginia University where he began doctoral study and became a member of the faculty. Robbins didn't realize it but fate was about to ignite a spark that would start him in quest of a new career.

The world-renowned tenor, David Lloyd, was a member of the West Virginia faculty when Robbins arrived and in due time they met and became friends. Mr. Lloyd had developed a keen musical insight in his many years as a star of opera and the concert stage and he heard something in his young friend's bass-baritone voice that commanded attention and begged for cultivation. He urged Robbins to study voice and even offered private instruction. It was all the encouragement that the erstwhile artist needed. He accepted the challenge and plunged into the study of voice with gusto. Supplementing his lessons, he would sing at the drop of a hat and leap upon any stage that afforded an opportunity to learn the intricacies of the operatic repertoire. He found the new role to his liking.

Perseverance and determination led to the official launching of the new career in the summer of 1965 when Joseph Robbins made his professional debut at the Lake George, N. Y., Opera Festival in the role of Don Alfonso in Mozart's "Cosi Fan Tutti". Appearance with the Southwest Lyric Opera Company followed as did numerous oratorios and recitals including performances at the University of Chicago's Bond Chapel, Fullerton Hall in Chicago and the Corcoran Gallery, Washington, D. C.

Continuous study with the best teachers available is resulting in an ever-growing repertoire of roles in French, German and Italian as well as English. Robbins' performing pace seldom slackens, with stage appearances since

his arrival at Lindenwood consisting primarily of roles as leading bass-baritone with the St. Louis Opera Theater. His outstanding performances with this highly competent company include the title role in "Don Pasquale" and a leading part in "Wozzeck" with orchestral accompaniment by the St. Louis Symphony.

In less than three years Robbins has appeared in 33 major roles with professional companies. The 33rd role was Menotti's "The Medium", presented New Year's week by the St. Louis Opera Theater and scheduled for additional performances this spring and summer.

Robbins currently is studying voice and language with Andre Aerne, noted European opera singer and director. The arrangement requires frequent time-consuming drives to Aerne's studio in Indianapolis. How he manages to work the trips into his schedule, Robbins isn't quite sure. But with a resigned detachment he accepts it as necessary to the development of his career.

The recent schedule of this musical dynamo has been particularly heavy. Concluding his fall term duties late in December, he plunged immediately into final preparations for the January production of the Lindenwood Opera Theater, its most ambitious undertaking to date. The program of two one-act operas, Puccini's "Sister Angelica" and Wolf-Ferrari's "Suzanne's Secret," was presented before enthusiastic audiences on Jan. 20 and 22 as one of the subscription concerts of the St. Charles Community Concerts Association. It was a memorable occasion for Joseph Robbins.

The source of special satisfaction was obvious, for assisting in the production as musical director was Andre Aerne. And the guest director? None other than David





Lloyd. Understandably there was extra attention to every detail as Robbins designed and built the sets, directed both operas, worked with the student production staff, and rehearsed for his role in "Suzanne's Secret" opposite soprano Patricia Bracken of Indianapolis. The title role in "Sister Angelica" was portrayed by Patricia Blaylock, voice instructor at Lindenwood and a soprano with the St. Louis Opera Theater. Lindenwood students sang all other roles.

With an agenda reduced, at least temporarily, to merely teaching, voice lesson sojourns and planning for the future, Robbins may find some time for relaxation, but not to the extent of beginning work on a painting. A few unused minutes might be spent browsing in an antique shop for additions to an already impressive collection of 18th century pieces that add to the aesthetic appeal of Robbins' St. Charles apartment. The aura of

these distinctive quarters is further enhanced by a number of impressive objets d'art, including work by such recognized masters as Rembrandt and Whistler, which are viewed by the owner not only as artistic pleasures but excellent investments.

Another pleasure, indulged in when not constantly on the go, is the art of gourmet cooking, a fortunate talent for a bachelor with the cravings of a six-foot-plus frame to satisfy.

His single status is the subject of willing conversation for Robbins, lest he be regarded as a confirmed bachelor married to his art. He readily admits that his frenetic pace has resulted in a notable lack of concern to date, but, he protests, "Just because I haven't gotten around to it doesn't mean I'm against marriage!".

Although he might place his single bliss in jeopardy at some future date, there are no contemplative interludes





Scene from the Lindenwood Opera Theater production of "Sister Angelica" with Patricia Blaylock of the College faculty (second from left) in the title role. Joseph Robbins' impressive setting was outstanding for its rich detail and illusion of depth. Other members of the cast, all students, are (l. to r.) JoAnn Kleberger, St. Louis, Mo.; Marilyn (Mrs. Joe J.) Pewitt, Bridgeton, Mo. (standing behind Miss Blaylock); Dorothy Alcock, Clarksville, Tenn. (seated on floor); Barbara Sly, Madisan, S. D. (seated on floor); Cynthia Pack, St. Charles, Mo.; Demaris Arms, Shownee Mission, Kans.; Maria Martinez, Monterrey, Mexico; Jay Kruse, St. Louis, Mo.; Rebecca Bahn, Arlington, Va.; Jaan Rucker, Miami, Fla. (seated on floor); Linda Brown, Crestan, Ia. Seated on floor in center foreground are Constance Blake, St. Joseph, Mo., and Trudie Teague, Modisanville, Ky. Not shown in the photo is Vicki Dohrmann, Chesterfield, Mo., who song the role of The Princess, Sister Angelica's aunt. Deborah Band, Florissant, Mo., served as student director.

Aged and opulent in the title role of "Don Pasquale", a recent St. Louis Opera Theater production.

to muse about the prospect just now. These precious moments are utilized almost exclusively for decisions on future plans. In recent weeks, for example, Robbins has solidified his goal on perfection of a repertoire of the operas of Wagner, Mozart and Richard Strauss. He will work toward achievement of this goal in four or five years with additional advanced study in America and performing experience in Europe included in the plans.

What the finished Joseph Robbins will be is anyone's guess. At 32, with one successful career behind him and another still in ascendancy, this dedicated bass-baritone has ample time to reach the pinnacle of success on the operatic stage, or even to satisfy this ambition and launch still another career. Whatever his permanent niche is destined to be, it most certainly will be carved with the same bold, decisive strokes that have marked his past and are now leaving an indelible impression on his students at Lindenwood.





**W**HAT can a well-intentioned alumna do to best serve her college? For many of you, the answer could well be: VOLUNTEER FOR THE LINDENWOOD ADMISSIONS COUNCIL!

What is there about this program that makes it interesting, challenging, worth your while? There are many aspects worthy of mention and collectively they constitute an appealing opportunity to serve your College.

**NEW.** . . . As an approach that hasn't been tried before at Lindenwood, the Admissions Council offers an exciting opportunity to utilize the originality, inventiveness and enterprise of alumnae throughout the country. The administration recognizes the importance of this program and is taking steps to properly prepare participants and provide assistance when needed. Volunteers will have an opportunity to become thoroughly familiar with the program and a specially prepared manual and other aids will be available. A great deal of thought and work has gone into this program. Its success depends on YOU.

**VITAL** . . . . The future of Lindenwood College may well depend on the success of this program. One of the most acute problems faced by private liberal arts colleges intent upon maintaining high standards is the increasing difficulty of attracting qualified students. There is greater competition from ever-expanding state colleges and universities as well as new publicly supported junior colleges and community colleges. Inability to pay rising costs of a college education remove some potential students and many others simply do not meet the qualifications for colleges like Lindenwood which refuse to compromise

# ADMISSIONS COUNCIL . . .

*a challenging  
opportunity to  
serve your  
college.*

their high standards. Perhaps the most vital aspect of this problem is the task of getting the story of Lindenwood's exciting new curriculum and calendar to qualified young women of the type being sought by your College. No college can exist without students and Lindenwood must find a way to attract sufficient numbers of students without diluting its academic standards. Admissions Council volunteers can play an important role in resolving this problem.

**STIMULATING** . . . . The people you meet and the opportunities you find to sell Lindenwood will be an added reward for your efforts. Today's young students are an intriguing group and you will find added interest in your contacts with parents of potential students, high school counselors and members of the Lindenwood admissions office and administrative staff who will work with you.

**SATISFYING** . . . . What greater reward could you ask for as a member of the Admissions Council team than to assist a high school student in discovering that Lindenwood is the right college for her and that she is right for Lindenwood? Each time you find a new student for Lindenwood you will enjoy the dual satisfaction of helping your College and a future alumna as well. You

can play a vital role in the future of many fine young women if you volunteer now for the Admissions Council.

**UNIQUE** . . . . The Admissions Council, hopefully, will provide large numbers of bright young high school juniors and seniors with the kind of contact only you can give. Personal talks can develop an impression and create an image that no printed brochure could possibly depict. Questions answered and doubts removed on the spot can win for Lindenwood many prime prospects who, for lack of information, might otherwise turn to some other, more familiar school. The opportunity for service rendered through the Admissions Council is truly unique.

**CHALLENGING** . . . . The Lindenwood Admissions Council was conceived as part of the new Alumnae Participation Program which culminates 10 years of effort by your Alumnae Association to get more recognition for the alumnae. You have asked for a greater role in the affairs of your College and your College has provided you with an opportunity to perform an invaluable service. A great deal of planning effort has gone into this program and the results will be watched closely. It could be one of the most rewarding programs ever undertaken by Lindenwood College.

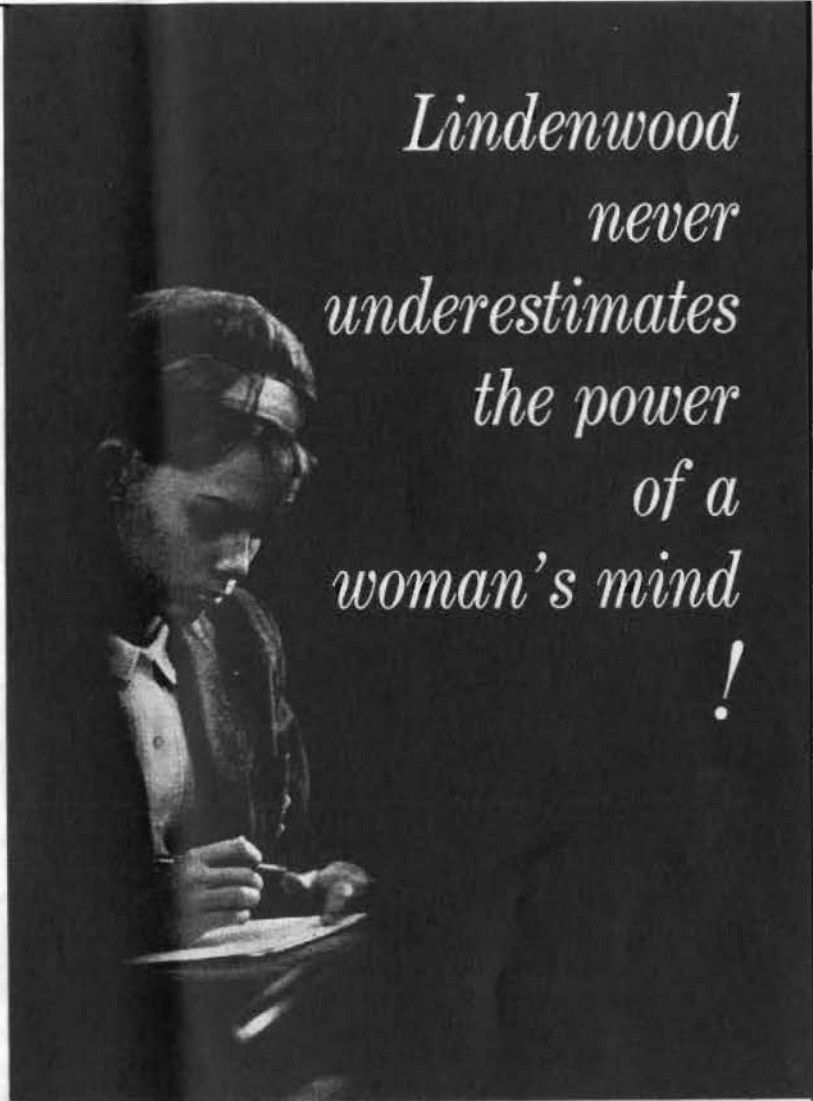
Do these features of the Lindenwood Admissions Council add up to the kind of service to your Alma Mater that appeals to you? Then why wait? Let the admissions office know that you are willing to serve. Write or call today: Mr. Earl L. Davis, Director of Admissions, Lindenwood College, St. Charles, Mo. 63301. Telephone 314 RAndolph 4-4015. The success of the Admissions Council depends on YOU!



LINDENWOOD is a four-year college for women, related to the United Presbyterian Church, with a 140 year tradition of excellence and an academic program which is designed to:

1. Introduce the student at the earliest possible moment (the freshman common) to the issues and problems which will greatly affect the quality of life for generations ahead.
2. Provide for a contrast in learning methods from the secondary school experience.
3. Prepare the student for independent study projects as soon as possible, including access to scientific laboratories and equipment for independent research.
4. Minimize the lecture method and emphasize the seminar, discussion and independent study approach to learning.
5. Involve the student in the processes by which college rules and regulations are made in both the academic and social areas.
6. Give those who wish to teach in the elementary or secondary schools a sound liberal arts background for effective teaching, and concurrently provide the necessary courses for state certification.
7. Offer each student a carefully planned opportunity for off-campus study at education centers abroad or in the United States.
8. Provide extensive opportunities for cross disciplinary study, including an emphasis on modern languages and mathematics as areas strategic to civilization.
9. Prepare the student for graduate study, if she so desires, either immediately upon graduation or later.
10. Assist the student in an intensive self-evaluation (the senior synthesis) to a better understanding of her own personality, talents, and character, and a clearer appreciation of her own value system and spiritual orientation.

A generous student financial aid program includes scholarships, loans, and work opportunities.



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of a  
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fifteen minutes from the St. Louis airport

This advertisement appeared in the Feb. 15, 1968 issue of *PRESBYTERIAN LIFE* to alert prospective students to the new program and to the goals of Lindenwood College.



# Alumnae Clubs Entertain High School Seniors

*Groups of high school seniors and Lindenwood students were guests at a series of informal coffees held during the Christmas holidays by six Lindenwood alumnae clubs. The programs were planned in cooperation with the office of admissions to provide prospective Lindenwood freshmen with helpful information about the College. A representative of the office of admissions attended each coffee.*

## DALLAS, TEXAS

Suzanne Alexander (Mrs. James) Buchanan, club president, was hostess for the coffee held Dec. 28 at the Dallas Federal Savings and Loan building, 6019 Berkshire La. Director of Admissions Earl L. Davis was present.

Nine Lindenwood students home for the holidays attended. Students from Dallas included Barbara L. Barnett, Elizabeth English, Joan Goodman, Hollace Zanville and Danielle Wilson. Those attending from nearby Texas communities were Judith A. Schoeps, Ennis; Marcia A. Horne, Fort Worth; Nancy V. Brice, Sherman; and Gretchen Quatlebaum, McKinney.

## OKLAHOMA CITY, OKLAHOMA

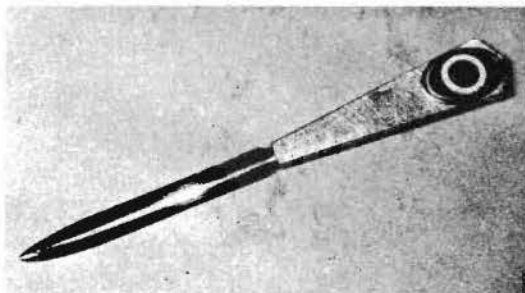
Twelve Lindenwood students and Director of Admissions Earl L. Davis attended the Dec. 29 coffee which was planned by Barbara Ringer (Mrs. James C.) Hamill, president of the Lindenwood Alumnae Association, and Mary Jane Patterson (Mrs. Brad) Theisen, club president.

Lindenwood students from Oklahoma City present at the afternoon event were Margaret Crawford, Sally L. Quillian, Mary Margaret Smith, Rebecca Thaler, Anne Venters, Linda Baldrige, Lezlie Fentem, Cheryl Norvell and Dianne Olson. Students present from other Oklahoma communities were Jill Isted, Cushing; Connie Kanady, Ponca City; and Donna Lynd, Stillwater.

## KANSAS CITY, MISSOURI

Alumna Virginia Hoover (Mrs. Clarence) McGuire Jr. was hostess for the coffee held at her home, 647 West 58th Terrace, on Dec. 30. Jean Williams (Mrs. Dean E.) Stewart, also an alumna, assisted. Mrs. Mildred Alexander, Assistant Director of Admissions, attended.

Ten Lindenwood students from Kansas City were guests along with seven from surrounding communities. From Kansas City were Melba Carty, Gail Driver, Harriet Gipson, Linda Granger, Anne Griggs, Meredith Reichel, Pamela Reynolds, Sandra Sorenson, Susan Bridges and Cherry Donald. Other Lindenwood students present were Jane Orthel and Janell Underwood, both of Lee's Summit; Sally Brant, Liberty; Susan Hufford, Parkville; Sharon Littlejohn, Grandview; Catherine Smith, Independence; and Demaris Arms, Shawnee Mission, Kan.



Order the official Lindenwood Alumnae Letter Opener in Florentine gold finish with the College seal. Wonderful gifts for Lindenwood alumnae. \$3.00 each.

Order from: Alumnae Office  
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St. Charles, Mo. 63301

Make check payable to Lindenwood College

## TULSA, OKLAHOMA

Director of Admissions Earl L. Davis and 10 Lindenwood students from Tulsa and vicinity joined hostess Mrs. Jo Lea Horton Gordon who entertained high school seniors at



her home, 1323 East 27th St., on Dec. 27.

Lindenwood students from Tulsa present were Karen L. Anderson, Kathleen J. Gardner, Nancy J. Patterson, Kathleen Tower, Marie L. Van Hoose, Elaine Elsluo and Lucinda P. Van Nest. Attending from other Oklahoma communities were Patricia Mackey, Drumright; Ann Kennedy, Muskogee; and Melissa J. Parker, Muskogee.

### DES MOINES, IOWA

Miss Harriet L. Liddle was hostess for the coffee held Dec. 28 at her home, 3663 Grand Ave. She was assisted by Freda Dangler (Mrs. Ron) Hocking. Both are Lindenwood alumnae.

Present to meet with the invited high school seniors were Mrs. Mildred Alexander, Assistant Director of Admissions, and the following Lindenwood students: Judith Darlington, Des Moines; Frances Santoro, Brooklyn; Chris Ullrich, Grinnell; Suzanne Stewart, Leon; and Sally Chesnut, Winterset.

### INDIANAPOLIS, INDIANA

Miss Marilyn L. Griffith, Admissions Counselor, was present at the coffee held on Dec. 27 at 5151 North Pennsylvania Ave., the home of the hostess, alumna Marie Christensen (Mrs. John) Robb.

Lindenwood students from Indianapolis attending were Ann Austin, Jeanne Bender, Carol Kneidel and Ann Mabon. Also present were Ann Silva, Columbus; Judith Burns, Gosport; Jayne Riddle, Greencastle; and Mary Ann Collier, Muncie.



Miss Mary Kathryn Cardy, who received a diploma from Lindenwood Academy in 1917, died in December, 1966, leaving her entire estate to the College.

During the two years she attended Lindenwood, she was president of Junior Academy and a member of Theta chapter of Sigma Iota Chi sorority. After completing her education at Lindenwood, she attended the University of Missouri and the University of Colorado, and then taught school for several years. She had resided in Marceline, Mo., for many years.

The worth of Miss Cardy's bequest to future generations of Lindenwood students will be measured in the lives of those students and their contributions to the world in which we live.

If you would like to make a bequest to Lindenwood, consult your attorney and trust officer or write: Office of the President, Lindenwood College, St. Charles, Mo. 63301.



**THE EDUCATOR**, a bi-monthly bulletin compiled by qualified estate and tax specialists to present facts and practical illustrations on estate and tax problems in simple and non-technical language is available free from the Office of Public Affairs, Lindenwood College, St. Charles, Mo. 63301. *THE EDUCATOR* periodically describes ways that alumnae may make gifts to the college, retain income for life, and give more effectively by understanding the tax laws which encourage giving to higher education.



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# ALUMNAE REUNION - MAY 4

## PROGRAM

### Friday, May 3

- 5:30 p.m. Buffet honoring Class of '68  
Three Flags Restaurant  
8:00 p.m. PRELUDE modern ballet in three acts

### Saturday, May 4

- 8:00 a.m. Registration & Faculty Breakfast  
10:00 a.m. Open House—Dormitories  
Tours of the campus  
11:00 a.m. Annual Business Meeting  
12:30 p.m. Alumnae Luncheon honoring the Class of 1918  
2:00 p.m. "Intellectual Happening"  
Faculty Seminars  
4:00 p.m. Tea—Encore Club  
Reunion year group pictures  
4:30-Midnight! CLASS REUNION ACTIVITIES  
6:00 p.m. Dinner  
8:00 p.m. PRELUDE modern ballet in three acts  
Beta Chi Horse Show, Alumnae Class  
St. Charles Fairgrounds

## CLASS

## REUNIONS

- 1918—Fiftieth  
1923—Forty fifth  
1928—Fortieth  
1933—Thirty fifth  
1938—Thirtieth  
1943—Twenty fifth  
1948—Twentieth  
1953—Fifteenth  
1958—Tenth  
1963—Fifth  
1967—First

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## RESERVATION BLANK

This will be the only reservation form you will receive. Special reservation letters will be sent to members of reunion year classes. Please detach and return to Alumnae Office by April 26. Make checks payable to Lindenwood College.

Maiden Name \_\_\_\_\_ Married Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Class \_\_\_\_\_

May 3, Buffet dinner \$5.00 \_\_\_\_\_

May 4, Reunion Day \$7.50 \_\_\_\_\_

Amount Enclosed \$ \_\_\_\_\_

