

Vol I #1 Sept 29, 1969

# THE IBIS



Photo by Sommers

## Confrontation

*'Girls on campus to stay,' says L.C. male*

This year Lindenwood surprised many of its returning students by changing the look of its student body. Interviewed

were some of the men on campus in an attempt to find out what they thought about the women of Lindenwood College.

"We're an oddity. We're scaring them at first, but they're learning to accept our presence and there is general improvement over the first week." No outward

hostility was shown to the men interviewed although they were at first plagued by stares. "I haven't met any rotten people yet. If you listen or rap to them even the Southern belles are all right."

The men were critical, however, when the discussion turned to the women's social attitude. "The upperclassmen are what I expected - stuffy. The underclassmen are something entirely different." The men wanted to make it clear that their comments were not universal. Generally they found it easier to meet an underclassmen than an upperclassmen. It

seems that the majority of the women have projected an idea that they are "afraid of doing something that might be considered a little strange." They all felt that the women should create their own rules in accordance with a situation."

An interesting point was made when a male student remarked, "It's not the girls

that hassle me. It's their boyfriends. Those fraternity men really tear us down. Dudes really hassle us. Aures isn't a fraternity it's a commune - nothing superficial."

One of the men interviewed used the word "disorganized" to explain the social structure of the male students. This brought back some disagreement and it was redescribed as a "free and loose organization."

Speaking outside the classroom one Lindenwood II student was upset because it seems that non-academic conversations with a female student are filled with cliches.

Phil Davis, a returning male student said in a tongue in cheek fashion, "The tradition of having girls on campus is a very good tradition to continue for a long time. Of course, we couldn't allow them to have open dorms." The open

dorm idea is one thing some of the other men interviewed seemed interested in achieving.

One of the men made a thoughtful remark when he stated, "The girls should keep this in mind that we are here for the same purpose they are - to get a degree. So far they have left us alone and I'd like to keep it that way." In general it seems that there will be no need for dramatic confrontations between colleges.

*'Boys okay, but...' says a changing L.C. lady*

After last year's occasionally vehement controversy of having males at Lindenwood, the atmosphere this year has changed to a more positive, though tentative acceptance. The general opinion

is that the male students are a decent group and of value to the campus. One junior prophesies, "Men on campus are the only hope for the Lindenwood Colleges because they are the most crucial in determining the progressive change which

will guide Lindenwood out of its paternalistic attitudes toward education." A sophomore enthuses, "The whole campus atmosphere has changed. You don't feel like you have to leave the campus because activities on campus are more fun." There was general agreement that the social life on campus would be dramatically changed.

Besides adding to the social life of the college, many women believe that the men add depth and a diversified perspective to class sessions. One senior says that the men are particularly inter-

esting in her philosophy class because "the guys are the only atheists." Another reiterates, "They add to class and should help as a catalyst to bring changes to Lindenwood and eliminate a little more of the archaic qualities."

Some, however, expressed strong reservations. As a sophomore states, "There was a Lindenwood 'Gentleman'

with his feet propped up on the banister during last Wednesday's Convocation. This action shows the general disrespect of

our "Gentleman" on campus. If they can't show respect for the girls at least show respect for our President." Another states, "If I'd known there would be so many I wouldn't have come back except I only had a term to go."

The appearance of the male students, in particular, causes great concern to some. There is a suggestion to build more showers; "Go get a haircut and take a bath! I know there are showers in Ayres; I used to live there. I was ashamed for my parents when they came.

I am only too glad I don't have classes with them." A senior summarizes the most visual effect the men have had on the

campus; "The girls seem less self-conscious of their looks, less lady-like in their dress habits, and less inhibited about smoking openly on the campus. Two years ago when they did away with the dress code, it was like this, but last

year when the first men arrived the girls were more concerned with their appearance. This year they have reverted."

A sophomore expresses the confrontation succinctly: "It's all right if they're here to build up their own school and not to change Lindenwood."



# The required attendance

On March 26, 1969, the Lindenwood faculty met and approved by a slim margin a proposal to instruct the Administration to devise some means of required student attendance at convocations. Dr. Howard Barnett, acting on these instructions, worked out the mechanics of the new regulation and presented them for final approval at the faculty meeting held during the first week of September, 1969. The convocation requirements for students as it stands today, was approved by a voice vote at that meeting.

The controversy that has arisen since has generated many questions, some of which have been answered, some of which have yet to be asked. Regarding student participation in this decision, the Administration maintains that this is an academic problem convocations themselves are too informal to merit actual credit for attendance. In order to preserve the integrity of scholastic degrees earned at the Lindenwood Colleges, The Ibis must agree with this ironic aspect of requiring convocation attendance.

If a student had completed all academic requirements for a bachelor's degree would an incomplete convocation or prevent that student's graduation? Dean Barnett has stated that the interest of the faculty and administration is always in the student as an individual. In those cases where a senior's convocation attendance is questionable, the Administration will consider carefully the student's total college experience, and make adjustments of the individual's convocation requirement if circumstances merit such action. This approach is only reasonable,

and should have been made clear by the Administration: not to condone student absence but to give the convocation requirement the aura of opportunity rather than threat.

Since the faculty is in fact the originator of the new regulation, (claiming that convocations of various types are of value to anyone, whatever their field of study), The Ibis is curious about faculty attendance at convocations, the one group which seems to be least in attendance at convocations is the faculty. We are not alone in this observation, as both Dean Barnett and Dean Quehl have admitted to Ibis representatives that this is indeed a regrettable fact of Lindenwood life. Should the faculty be issued IBM cards and made to attend convocations? How would they vote on that proposal? "Do as I say, not as I do?"

The decision to require student attendance at convocations came as a result of decidedly poor showings at relatively worthy programs over a given period of two years at Lindenwood College for Women. If our community was still only Lindenwood College

for Women, If our community was still only Lindenwood College for Women, in name and spirit, we could almost agree that something should have been done for the academic year 1969-1970. But it is no secret to any returning member of our community that the Lindenwood Colleges are dramatically different in September of 1969 than, say, Lindenwood College for Women was in 1967.

We regret that the faculty and also the Admini-

stration did not foresee the possibility that a new and vitalized community might patronize programs of interest more enthusiastically than the students of last year or the year before.

On October 8, 1969, the faculty will take up the question of academic credit for convocation attendance. The entire issue of required attendance will no doubt be raised. We urge responsible members of the faculty to vote against not only academic credit for attendance at convocations but also the whole concept of REQUIRED attendance. However, we suggest leaving those efficient IBM cards in the hands of the students, still to be turned in when they go to a convocation.

This time the Administration will be getting an accurate count of how many students actually attend convocations WITHOUT being required to do so. If at the end of January, the Administration has the facts and figures to prove to the students and faculty that our community will not support good programs without requiring students to attend, than a convocation requirement will certainly be justified.

Quite frankly the entire question of required convocation attendance is at once repugnant and disappointing. In planning the Lindenwood Colleges we expected greater things of our new student body, and we continue to believe that they are mature enough

to determine their own cultural destinies. What we ask of the faculty and Administration is simply to judge the student body by that time-honored philosophy of American law: The accused is innocent until proven guilty.

## A new newspaper

In this age of the underground press, liberal editorial policy, and social revolution, college publications, as never before, are concerned with their identities, their own journalistic purpose in life. While some of these newspapers are dedicated to mere reporting, others take a more active role in campus life. Indeed, college newspapers today run the gamut of policy, from the violent revolutionary to the local scandal sheet to the harmless collection of bookstore and pizza parlour advertisements.

What must take place, then, if a new newspaper is to survive, is the proper fitting of that newspaper into the society which it serves. And to do that, the editors and staff of such a newspaper must constantly be attuned to the texture, the spirit, and, most importantly, the needs of their college community. A noble purpose there! And not without its hazards, to be sure.

The Ibis is not and will not be a "student newspaper." Nor will it be just another administration house-organ; Nor strictly a sounding board for faculty gripes. It WILL be all three, and yet, in the spirit of the symbol for the Lindenwood Colleges, we hope to build a newspaper journalistically greater than the sum of its three contributing factions. If we are successful, our publication will leave precious little room for "credibility gaps" or "communication break-downs" or "closed door policy." We are interested in public dialogue; bored by private diatribe.

As to issues and events, the vitality of the Lindenwood Colleges will no doubt offer an abundance of both. As newspaper to community, we will of course make every effort to keep our readers abreast of campus developments.

And as our campus grows more and more involved with the off campus real world, so must our newspaper reflect that involvement. In the past, Lindenwood newspapers have tended to shy away from national or global issues, depending instead upon syndicated columns for much needed wider scope. Some of these columns were good, but none of them could draw specific lines of relevancy between events of the outside world, and the people of Lindenwood College. The Ibis hopes to do just that. With the cooperative help of the many fine minds on this campus, be it student, faculty or administration, we will complete that vital connection of relevancy.

## Unique experiment

We feel fortunate to be able to participate in a new and unique experiment in living and in education - The Lindenwood Colleges. The experiment is one of creative confrontation. The Lindenwood College for Men and The Lindenwood College for Women are separate and distinct, yet both are joined by general ideas and concepts. Each will strive to define and develop itself, creating a relevant education for men and for women, and, through a creative confrontation, produce the dynamics of change and reform in the total quality of life on the campus.

Within the larger dialectic, the administration has acted courageously in recruiting a student body breathtaking in its diversity and life styles. Rather than retreat from confrontation, the administration has moved willingly to confront the profound problems of our time - race, poverty in an affluent society, and the eternal battle of the sexes.

The more traditional roles of student, faculty, and administration also have been courageously restructured. The students are to be appreciably included in major policy decisions ranging from social conduct to the hiring of the faculty. Policy making will evolve from respective community governments. Again, the elixir will be creative confrontation.

Whether this experiment will succeed will depend to a great extent on communication between all elements of the community. The Ibis joins this confrontation by setting up dialogues from which all may benefit through informed and reasoned debate. In an ear of irrationality the newspaper can serve the campus from the vantage point of objectivity and the fact. The Ibis will be a foundation for issues that will determine the outcome of the Lindenwood Experiment.

## Faculty Focus

# Sailing to Byzantium

by C. B. Carlson

This column is written by and about the faculty, but does not necessarily represent the consensus of the faculty. Individual faculty members will be asked to contribute their own points of view on a revolving basis.

Find the new arts building. Late again. New faculty all walking the wrong way. "Where is the new fine arts building?" Old faculty members already there. Too late for coffee. "Couldn't find the new fine arts building." Consternation and suspicion. "Where are they finding these new faculty people?"

And there we were, bright and shining - all the ducks in a row - for the first faculty meeting praying for "flexibility and creativity" and wondering who had skipped. Mr. Feely is splendid in yellow tee-shirt and peace medallion. No one yawning. Wondering about the men students. "None of us knows," President Brown suggests with wisdom. "What the impact of one hundred men will be... There are not enough young men to go around." Looks all around the room. The Common Course is explained and there is interest that the Humanities section is printed in pink paper.

Controversy. The Convocation Requirement, pages 84, 122 College Catalogue, black and white. But the faculty has not voted to accept all of it yet? Everyone wakes up. Does it pertain to the faculty? A flourish of arguments and counter-arguments. Freedom verses an "essential part of the educational program." The computer will regulate. The computer? Enter Big Brother. Some pray again for "flexibility and creativity."

To sound the trumpets, there were two troubling aspects to the affair. First, the channels of policy making were circumvented, however slightly. It boggles the mind to vote to sanction a requirement that is already included in the Catalogue, even if there is a footnote to the effect that the requirement is subject to the faculty's final approval. Ideally, we might have taken more time for

the section of the requirement which the faculty had not voted upon should not have been published. Would we erase the regulation if it is voted down? Would we footnote the footnote?

Second, Michael Harrington, in the "Mystical Militants" THE NEW REPUBLIC (19 Feb. 66) suggests that kids today believe what they were told about freedom, equality, justice, world peace and the like, and it is the contradiction between the theory and practice that generates outrage. Theoretical contradictions compound the problem. Thus one wonders whether the ideal that, "The responsibility for each student's educational progress rests with the individual student, (College Catalogue, p. 63), and the requirements that "all students will be required to attend at least seven programs to fulfill their convocation requirement for the term," (College Catalogue, p. 84, p. 122) creates a theoretical con-

tradition which will meet with acceptance? One wonders whether theoretical schizophrenia and captive students are more important than the possibility of empty amphitheatres? Perhaps we might investigate the procedures for selecting convocations? The Woodstock festival had its happy share of young people. Perhaps the students could raise their somnolent voices and direct the appropriate committee?

And out into the daylight watching the rustlings of the birds and bugs and booted, bedangled, bearded young men and terrified young women and hoping somehow - Zap - we will get it all together and it will be good.

### LETTERS POLICY

The Ibis welcomes letters to the editor. The author's name must be known to The Ibis; pen names will be used when requested.

## THE IBIS

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# Imirildis to be a new 'service center' for art

Imirildis, a unique phenomenon in creativity has appeared on campus. This distinctive group of campus artists have collated a wraith-like organization dedicated to the production of art in all its forms. The enterprise had its birth when a group of students, horrified by the lack of any student-initiated artistic expression on the Lindenwood campus, met together and determined to form, not a multitude of factional groups, but one "service center" for the arts. Its members are as diverse as the art forms that they represent; they are bound together by only one thing — the urge to create. To emphasize their common feelings against bureaucracy and to highlight their concentration on actual production, they organized a concert in what must be a record time. There were no who-does-what arguments; in the best tradition of "the show is the thing" people worked together, each at what he could do best. The concert was a success. The audience was warm to the artists, who one by one came off smiling, as you only smile when it has all gone well. Students, faculty, and administrators, are still congratulating us on the good show we gave. But one thought was topmost in all minds on the night: Imirildis was needed, people wanted it.

At the first meeting of the body of the club, which was literally anyone who was interested, strong faculty support was expressed. The students themselves were exploding with ideas and the lack of structure which is being preserved as nearly as possible in the constitution, allowed these to flow unhindered. Students who hardly knew each other's existence agreed on

the principles around which this amorphous group exists. Everyone felt that at last things could be done, and not merely talked about.

What happens from here is up to you. Imirildis has been established around projects; it can only continue as long as these projects keep coming forth. It is here to serve artists of any type; it can provide facilities for, and contact others who may be interested in, your project. It will exercise no artistic judgment — that is left confidently in the hands of the artists. All it seeks to do is to help that art to find an outlet and, in so doing, provide a varied and vibrant cultural atmosphere.

In keeping with its initial concept, the members of Imirildis are intent upon being of artistic service to the Lindenwood community. At their first organizational meeting, students discussed in particular how Imirildis might function within Lindenwood's emerging creative atmosphere. In response to a question posed by Professor Harry Hendren, Chairman of the Art Department, members agreed that Imirildis would complement, not compete with, any projects already scheduled by the various departments. Those in attendance felt that mutual cooperation between "extra-curricular" groups and existing departmental talent could lead, in the end, to more exciting projects for all of Lindenwood.

With the continued interest of the student body, continued assistance from key faculty members, and the added financial and moral support of the Administration, Imirildis could be of immense value to anyone appreciative of freely expressed creativity.



Photo by Hyde

## Afghans on campus

They add Eastern flavor to a Midwestern scene. The focal point of Eastern culture, at least in Afghanistan, seems to be the family. Farida and Mohammed Anwary think the problems, so obvious in U.S. society, can be linked to the "lack of family ties." Farida commented, "In family situations I can't find the feeling for one another that runs so deeply in Afghan families." "For example," Mohammed continued, "it's exciting, after a long or short absence from your family, to see them again. But,

in America, even after a long absence, a family's greeting is cool; it's hard to understand."

Like any other young people, both of these Afghans enjoy the freedom of living away from home for the first time. Home, temporarily, is the Afghanistan Embassy in Washington, D.C. Here, their father, a Harvard Med. School graduate, serves as the cultural attache. Freedom, in their case, has definite Afghanistan overtones. In Kabul, the capital city of Afghanistan

and their home, the dating customs are quite similar to those here.

In the traditional and outlying parts of the country dates are arranged solely by the parents. Even though Farida is a product of the "liberal" capitol, the threads of tradition are evident in her shock at having seen "Girls actually dancing cheek-to-cheek with guys they had just met!" Mohammed felt that this "is nice. American girls are nicer than Afghanistan girls... in some ways..."

## Black Voices

### A quiet hurt

by Linda Piper

Association of Black Collegians encourages students in meaningful campus and community activities.

We got to be bad and together "cause it ain't that many of us, ain't no increase in the number coming in, ain't enough courses we can readily relate to, ain't one full time black professor teaching nothing; so we got to be BAD AND TOGETHER. As Don Lee says: "Thisiu, Thisiu" - WANTUWASARI.

The first article is an account of a true experience on campus. It was written by the student involved in it and it announces her genuine reactions and feelings at that time. These reactions are worth reviewing because they give a view of a lack of communications and alienation on campus.

This column is, will be, out thing.

How would you feel if it happened to you?

Happy, excited, tense and optimistic was how I came to Lindenwood. A black girl from the South coming to a sleek midwestern school, with hope that things were different from home.

As my parents and I drove into the campus, we were greeted by seemingly friendly and happy faces. First to the dean's office, then to the bank and from there to my room.

I walked into Butler, old, but so beautiful. New hope sprung into my heart. Rushing to my room, screaming to my mother below, I wondered if my roommate was there yet. As I entered the room I saw she wasn't there.

Talking as my parents and I unpack, I wonder if my roommate is going to be white. My father said, "I doubt it." I hope I have a nice roommate so we can have fun together, going places, talking about ideas, studying and meeting people together.

After finishing unpacking, my parents and I went to Saint Louis. When we returned we saw that my roommate had moved all her clothes in the closet, her flowers, perfumes on the dresser, and had made her bed.

"Boy, Mama! She's here. I can't wait to meet her."

On my way to Convocation, going out the door, I ran into my roommate. She introduced herself and she seemed so nice. She said that we needed a light for the room. She showed me her parents and I introduced myself. They looked at me funny, but they seemed like any other grown ups.

Leaving the meeting my roommate approached me. I smiled with anxiousness to hear what she had to say, not anticipating the pain. "I am moving out of the room. It is not because of you, the room is so small, I get claustrophobia. I asked for a single room originally and they now have one. I just wanted to tell you so when you got to the room and saw my things gone, you would know what happened." My smile quickly turned to pain and hate. My mother asked, "What did she say?"

I said, "She told me she was moving."

"You don't care, do you? Let her." My father said, "Are you going to the reception?"

I said that, no, I didn't want to go. My mother stressed, "Linda don't act like that. You aren't going to let this upset you."

So I went reluctantly with a frozen face. My parents asked if I wanted to go back to the room. Pain flashed through my heart. Back to my room and see her pack her things to leave? I can't take it, this is enough. "No," I said, "let's go see downtown St. Charles."

When we got back, she was gone. Mama said, "She got out of here in a hurry."

Daddy asked, "Where did she move to?"

I replied in anger, "I don't know, why don't you go find her and ask her?" Daddy then walked out. My mother looked at me with compassion. She knew how I felt. Why did I strike out against them? They had no hand in the matter. Their only act was making me; the world did the rest. I knew I was hurting them, but I couldn't stop.

My mother started to clean up the room. She wanted to know where the broom was so she could sweep. I asked her not to worry about it, and just leave everything as it was, but she went on cleaning. I guess I know why she could go on. When you are Black, you experience this kind of thing. You get used to the pain.

"Don't worry," she said, "don't worry. I'll send you some cutains and bedspreads. I'll also send some money to get a new coat and a pair of boots. I will even send you a hair dryer."

I said "ok". What optimism! She wanted me to have everything, even though we can't afford it. She wanted me to feel good. I guess there is always hope that there is a better day ahead.

But me, I take things as they are. We had dinner together and they said good-bye and left. Now I must formulate my own ideas. I ran to my room, but on the way up I stopped and asked the housemother if I could have the extra bed removed from my room.

She replied, "You may want the bed later."

I said, "No, I want it out."

"Well, there isn't anything we can do tonight. It'll have to wait till Monday."

## Art center new pride of campus

Completed four months ahead of schedule, the new Fine Arts Building is the pride of the entire Lindenwood campus. One can hear the churning of the new air-conditioning generator as he or she enters the foyer gallery, which is large and well-lit for art displays. On the first floor there are spacious art, dance, lecture and slide rooms. The lower level contains the lounge, an auditorium, and sculpture and metal classrooms.

There are two unique characteristics of this new structure. The first is the amount of space for artistic projects. Various painting, drawing, sculpture, and dancing studios are noticeable in the building. Furthermore, the outdoor courtyards were constructed in such a manner that the students are not restricted to the classrooms. Many of the art classes will be conducted outside with a sufficient amount of benches for the students. Although a newcomer to the art faculty, Mr. Knickmeyer cited that there is adequate space in the building for everything. Secondly, because all the arts are situated under one roof and not shared by other departments, the unity of the building is obvious. In other colleges and universities, a student has to travel across campus to get to another division of the arts.

Although students are presently utilizing old art equipment, Mr. Harry Hendren, the chairman of the Art Department said that the new equipment will arrive before the termination of the first term. For instance, there will be a new furnace for hot metal-casting.



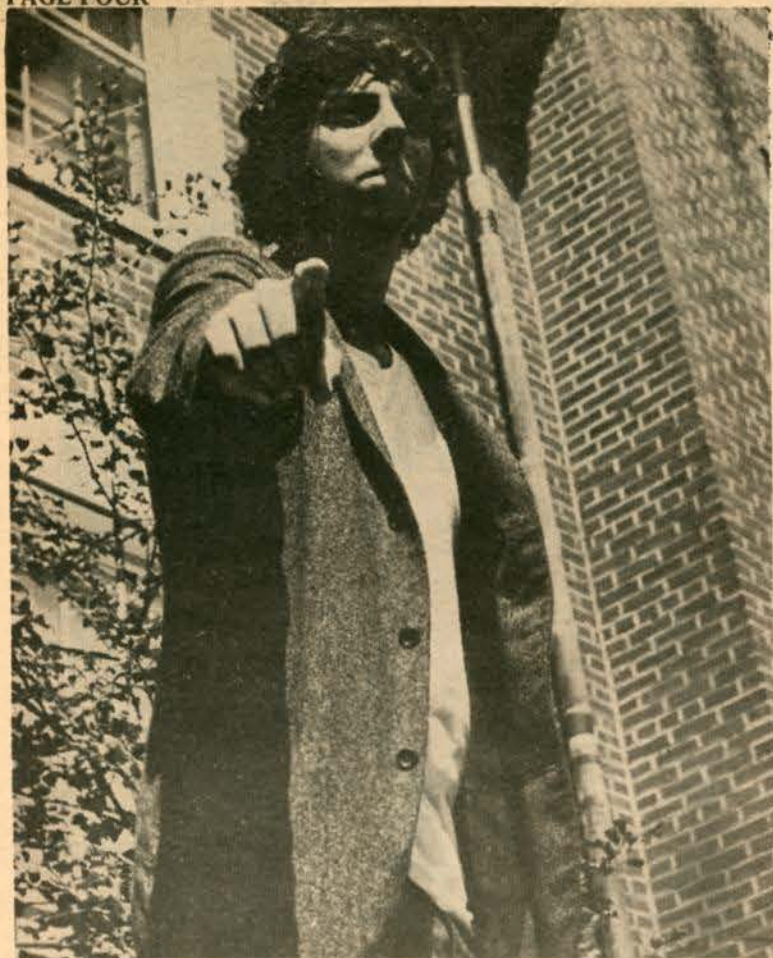


Photo by Hyde

ADDRESSING the Group W bench outside Ayres Hall, Mayard Silva makes an impassioned appeal for perfection in the sport of stooping, the new L.C. II pastime.

## Males introduce active college sport--Stooping

Male students have introduced a new support to the campus - stooping, the All-American game of step-sitting and girl-watching. Under the aegis of head coach Maynard Silva, it has grown from an uncoordinated, individual enterprise into an organized team sport. It has its own rituals, traditions and heroes. Myths are already springing up around its legendary greats - T.J. Arnold, Bert Brown, Leroy Pelter, Danny Sullivan and Dave Dwiggin. We sent a reporter to garner his impressions at the Ayres Hall Stoop.

It has been a bad practice. The coach is not happy, he strides back and forth across the stoop. The team knows that it has been an uncoordinated, sloppy afternoon's work. There is some talk among the rookies on the taxi-squad of a gesture of defiance, a ritual multiple suicide jump off the water tower. The aging, hardened veterans, some of them three-year lettermen, know that their entire preparation and the possibility of future professional

offers are bound up in the next contest with Columbia. Few have no misgivings, none have regrets.

"Alright, men," says the coach, his manner softening suddenly, "You're the best squad I've ever coached. I think you're the best squad in the nation." There is silence for a time, then the roar begins: "Stoop, stoop, stoop for fairest Lindenwood!" The team walks back to the showers happy and uplifted; the coach remains in the dust of the stoop muttering "My boys, my boys."

Stooping is a sport for every-

one. It is the gut-poor and the fat-rich fighting side by side for the right to creative indolence and the freedom to do the least by doing less. They say that where two lovers touch one can see a spark. Stoopers everywhere feel this spark. Let the coach of the Lindenwood squad have the final words: "I think that the value of stooping lies in that it preserves the American way of life. It helps to stave off campus riots, it promotes apathy and prevents the spread of social malaise. There is no height that my boys will not stoop to."

## Spirited musicians offered 'Air Blast'

Three Sundays ago, the Black Artists Group of St. Louis presented a sample of a musical scene foreign to most of its listeners. In an obviously non-ethnic performance, the three highly spirited musicians offered a unique expression of togetherness. Julius Hemphill, Roswell Darby, and Charles Shaw, utilized the traditional American jazz instruments of tenor saxophone, trumpet, and drums. Robert Kenyatta shared the stage in presenting his own work and that of Gwendolyn Brooks, a black Chicago poet.

From the opening tune, "C", it was apparent this music was a new form having jazz, blues, and even a latin influence intermixed with urban arrangements of traditional Negro and secular music. In this piece, the rich spontaneity and vigor of a black culture not known to many found itself magnified a thousand times moving toward unity. Another arrangement, "Untitled", manifested a melancholy, blues-type melody.

Embedded in these tunes was one basic principle known as crossed rhythms in which the main accents employed are overlaid in criss-cross fashion so that the particular basic meters begin not simultaneously. The musicians thus produced fascinating accent sequences the result of which is

simple forms interlaced. These sequences were the true music which the BAG Musicians were creating by their combination of rhythms. The last arrangement, "A Hardening of the #?&@/1" was good time high life music capturing the ability to laugh after a hard day of labor. It was full of musical forms structured around a basic beat of the enjoyment of life.

Robert Kenyatta, in self-expression, hit upon the very concepts of the inner dynamic that gives form to life. He talked of laughter, broods, black motherhood, the plight of poets, and dreams. The rhythm of his poetry captured the essence of each of these abstracts and drew them together in illustrating the unity of life forces.

As evidenced, the Black Artists Group is about being "together", a young and vital group of professionals and amateurs experimenting with new ideas and forms. Their school in St. Louis at 2665 Washington St., directs their work toward the black community to enliven the untouched talent lying dormant in many blacks. In doing this, they coordinate the various levels of unity among all people and seek a united front of togetherness.

### Contemporary format

## KCLC-FM to air Oct. 6th; increases hours, scope

KCLC-FM, Lindenwood's student-run radio station, has announced that regular broadcasts will begin on Monday, October 6. The station will offer the enjoyment of both the student and the St. Charles community listener. Station Manager Jean Ann Mackiewicz envisions week-night broadcasts that will mirror the interests of youth, and at the same time be diverse enough to be of service to the surrounding community.

The basic programming schedule for Monday through Friday is as follows:

5:00 p.m. to 6:00 p.m. - Music  
6:00 to 6:30 - Information Programs.

6:30 p.m. to 7:00 p.m. - Total news.

7:00 p.m. to 8:00 p.m. - Community Profile.

8:00 p.m. to 11:00 p.m. - Music.

Saturday broadcasts will be devoted exclusively to six hours of rock music. On Sundays, KCLC-FM will offer a varied selection of classical music.

The musical format for week-night broadcasts will be of a contemporary nature, combining soft

rock, folk, and general easy listening sounds. Other features of KCLC-FM's programming schedule

will be tapes from many sources, including direct reports from Europe by Sandy Sather, a Lindenwood student spending her Junior year abroad. Also, St. Charles' United States Congressman,

William Hungate is expected to send weekly reports from the nation's capital, to be used exclusively by KCLC-FM.

This year the news has been

expanded to a full half-hour in order to explore more closely items of national and international interest. KCLC-FM will continue to report on issues of local

importance, while adding at the same time a nightly sports program, market summaries, and weather condition outlooks.

This year two hours of broadcast time have been added due to the increased interest shown by this year's student body. Sophomore Phil Sommers is working on a monthly publication for KCLC-FM that will contain specifics on the programming schedule for that month. Advertising and support for this booklet will be solicited from businessmen within the St. Charles community.

Station Manager Mackiewicz said that KCLC-FM's primary concern would be on service to both the academic and local communities.

KCLC-FM has studios in the Memorial Fine Arts Building, and broadcasts at 89.9 on the FM dial.

## U.S. Blacks shouldn't accept defeat--Brooks

Angie Brooks, Liberian President of the 24th session of the United Nations General Assembly discussed - "How Africa Looks at the American Negro Problem" at 8:00 p.m., September 12, at the Lindenwood Colleges' Chapel.

"Black Americans should not accept defeat in their struggle for civil rights by migration to and isolation in Africa", Miss Brooks stated as the majority opinion of Africans on the plight of the Black Americans. However, she added, that if the "American Negro feels that he can not tolerate the American situation, Liberia can welcome about 500,000 people with 25 acres of land, a loan if needed, rough, tropical climate, hard work, and warmhearted friendly African people."

Her Excellency expanded the idea of the "Back to Africa" movement by giving a brief history of Liberia, the nation started by American Blacks in 1815.

She hoped that the general Afri-

can sympathy would be reciprocal as "American Negroes can promote a favorable outlook in the United States toward Africa."

A question-answer session was then introduced by her saying that as President of a world organization, she was disgusted to know that "racial discrimination is practiced by a great nation like the United States". Miss Brooks stated, "We look at what you practice and not what you preach".

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