



SUMMER STUDY: When the sun blazes and the St. Louis temperature spirals into the almost-100 degrees as it did often the past week, it's nice to have the cool buildings of the university in which to withdraw. Some summer students prefer not to retreat, however, as the girl pictured who prefers the campus green hues and studying in the shade.
photo by Larry LaBrier

Optometry school proposed for UMSL in planning stage

Ellen Cohen

Down at the bottom of the '74-'75 budget for the University of Missouri there is a little-noticed expenditure of \$50,000 for the planning of a school of optometry to be established by the UMSL campus. That's right, wipe off your glasses and look again.

Why a school of optometry? There are only thirteen such schools in the country, and it didn't take long for a study team of the University of Missouri to discover that none of them were located in the surrounding mid-western region. The closest schools are located in Chicago, Memphis and Houston, with none between here and the west coast.

"We'd like to be number 14," said Everett Walter, dean of faculties and chairman of the planning committee.

It was the local association of optometrists that enthusiastically pushed for the program in the state legislature and attached to that bill the condition that the school be built in St. Louis. St. Louis not only has the energies of the Missouri Optometric Association, but is the home of the National Optometric Association as well.

C. Brice Ratchford, president of the University of Missouri, appointed a six-member committee to draw up the preliminary plans for the school of optometry. For UMSL, this is the first big step towards the biological professions and para-medical fields.

The location for the school has yet to be determined, but Walters is optimistic that the program will begin in the fall of 1975. The committee intends to submit its report to President Ratchford and the Board of

Curators in September or October of this year. As it stands, the school of optometry is not part of the university's academic plan, and has not been approved by the president of the board.

During this planning stage, the committee has visited the School of Optometry at the University of Alabama Medical Center in Birmingham, and has held consultations with representatives from the Pennsylvania School of Optometry and the Pacific University College of Optometry. "We have discussed the building facilities, faculty, curriculum, and the location and design of clinics," Walters said. "We hope our curriculum will be more 'up-to-date' and less tradition-bound than that of other schools."

"Right now we are looking for a location for the school on campus or close by, with clinics in other parts of greater St. Louis. If that isn't possible, then the school will be located somewhere else in the St. Louis area."

Walters also said the committee is looking towards the federal government for assistance with "starting-up" funds. Such funds are allotted to new nursing, medical, and optometry schools to assist with building costs and financial aid for students.

The optometry program is usually a four-year program, which follows the completion of an undergraduate degree. Although some schools have combined the undergraduate and professional courses into a six-year program, UMSL's will most probably be four. The school of optometry would be able to use some of the resources from the already existing biology and physics programs, especially those in the physiological optics, the study of vision.

Committee checking applications in Chancellor search

Bill Townsend

Since Joseph Hartley departed from his post as UMSL chancellor on March 7 after only seven months on the job, the second largest of the four Missouri University campuses has been without a permanent chancellor. Now a nine-member committee is pouring over 140 applications in search of five individuals suitable for the job. This list will be submitted to Missouri University President C. Brice Ratchford who will choose UMSL's fourth chancellor in eleven years.

The committee consists of representatives from the College of Arts and Sciences, the Schools of Business and Education, the UMSL administration, the student body, and an ex-officio member from the University-wide administration.

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

Chairman Primm, himself a former college president at Hi-

ram College in Ohio and a member of the search committee that chose second chancellor Glen R. Driscoll, capsulized the process of selecting the top five.

"We first placed ads for the job in the 'Journal of Higher Education' and in the 'New York Times.' I also wrote to approximately 70 university administrators across the country. Since then we have received

nominations from every section of the country. We have even received nominations from an individual in Pakistan and one from China.

"After the dossiers are submitted they are locked up in a file cabinet in an office on the second floor of Benton Hall. Only secretary Pat Cochran and myself have keys to the cabinet. At each meeting (usually on

Thursday afternoons) I pull each dossier out of the files and allow each committee member to review them.

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

"Once we get the list trimmed to 12-15 names we will start doing personal interviews with each prospective nominee and his wife or husband as the case may be. We'll either bring them to St. Louis, if they don't mind it being known that they are candidates, or we will go see them. After some discussion we will narrow our choices to five and submit this to President Ratchford."

"Thus far we have eliminated about fifty nominees," said Primm.

Primm guesses that the personal interviews won't begin until about October. He said that a five-name list could be sent to Ratchford by Nov. 1. Earlier, Primm had hoped to submit the list by Oct. 15. He hopes a new chancellor could take over by the start of the Winter semester, 1975.

Primm has said that he would not divulge the names of the candidates because some of the nominees don't want it known that they are looking for another job. He said that there are candidates from UMSL.

"You could probably guess who those persons are, but of

Criteria established for Chancellor post

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

Creative and innovative ability.

Awareness of urban problems and needs and a commitment to urban and community involvement.

A knowledge and understanding of the multi-campus university, and the willingness and ability to work effectively within it.

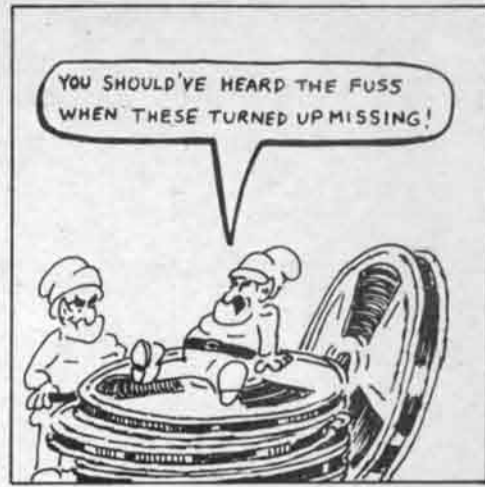
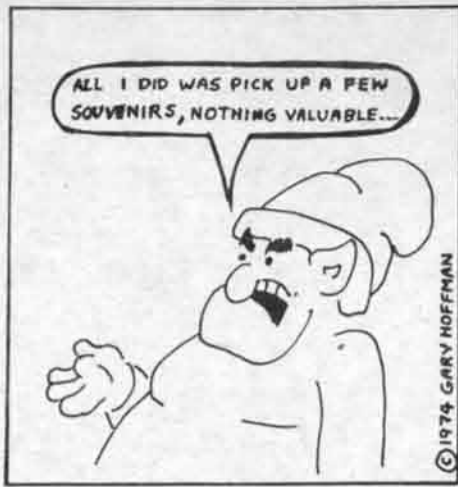
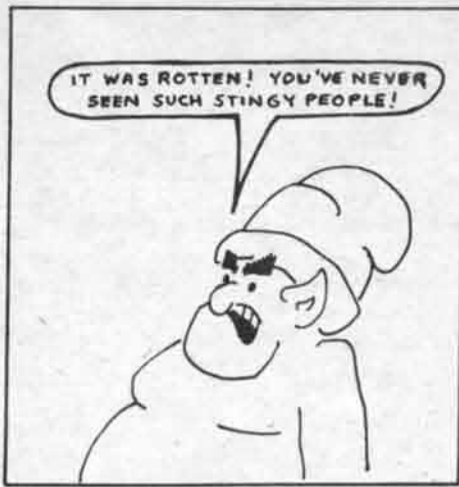
An understanding of the complexities of student, faculty, and administrative relationships.

Leadership qualities should have been demonstrated at the level of college president, academic dean, or other

executive position with a primary involvement in higher education. Outstanding performance as a departmental chairperson, a member of faculty senates or councils, major committee service, or other faculty leadership roles will also be considered.

Leadership characteristics should include the ability to delegate authority and responsibility, the ability to choose and evaluate competent associates, and the strength to take whatever steps necessary to improve performance or make personnel changes. Associates chosen at any policy-making level should be appointed only after consultation with appropriate faculty, student, and administrative groups.

The Chancellor should be the visible leader and spokesman for the University.



Commentary *Meramec threatened by 'big boat enthusiasts'*

Brian Flinchbaugh

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

Aldo Leopold, "A Sand County Almanac"

There is a tragic irony in this statement. In an age of so-called enlightenment to many of the environmental concerns that have so visibly blighted the face of our land, we shut our eyes to the plight in our backyards. As is often the case, we, the people, have shown a concern for that which seems far off or remote, such as the Alaskan Pipeline, and not an issue which will effect us on a much more immediate level: the long-proposed Meramec Basin Project. Our ignorance can still be seen. A proposal dating back to

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

The Meramec Basin for its part was largely ignored since the original proposal in 1938. Only in recent years has the cry for impoundment become ever louder as the urban climate of St. Louis, to which it lies so close, has grown to embrace it.

The Basin or Valley, as it is often called, consists of three major river systems coming together to flow into the Mississippi. Each has a character of its own.

The Bourbeuse and the Big

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

The Corps of Engineers, various commercial and industrial interests, see the planned 12,600-acre reservoir with its 175 miles of shoreline within two hours drive of St. Louis as the ultimate answer to flat-water recreation in this area. The question arises whether the syndrome of big-water recreation is truly the answer to the urban need for an outlet. The very nature of the water limits itself

to the play of big boat enthusiasts, not the canoeist or fishermen common now to the region. The projected 3 million visitors to the region annually boggles the mind: what is left after the river killers have done their work?

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

In the end, perhaps, the most tragic aspect of yet another death of an Ozark river is the end of another way of life and way of living. Gone already are many of the simple hill people that made the area so famous for its reflection of a less complex manner of living. Gone are the long, heavy, john boats

which carried many a weary traveler to a late evening gravel bar. Gone are the tight lines in fast water. The great smallmouth is now fewer and far between. Pockets of semi-wilderness remain but tourism and demand have taken their toll. Gravel underfoot in fast water may soon only exist in memory. A million years to build, a single lifetime to tear down.

Committee checking applications

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course I'm not going to tell you," said Primm.

Since no UMSL chancellor has remained for longer than four years, Primm was asked why it was so difficult to keep a chancellor here.

"I think the inhibiting quality of the job on this campus has a lot to do with the high turnover. This is a multi-campus university with a lot of inter-campus competition.

Primm continued, "Also, once you find a good chancellor with a lot of good ideas and good leadership qualities, it's hard to keep him. The first chance he has to advance, he's going to do it. Driscoll is in a more free


environment (at the University of Toledo). James Bugg, our first chancellor, is also more free at Old Dominion in Norfolk, Va."

Primm summed up his feelings, "This campus has got to get that excited feeling. We've been waiting a long time for someone to ring the bell on this campus. We hope the new chancellor does it."

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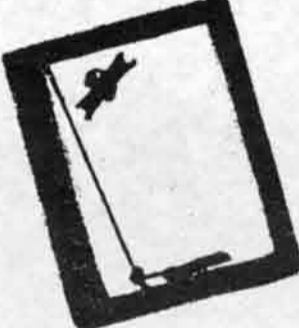
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Indifference towards fee increase

Ellen Cohen

I took a whiff, and noticed the strong air of indifference. After a winter hardened by rising food and gasoline costs, what's another \$20 for tuition?

But that air took on a more mellow scent when I went to visit Bart Devoti, director of the office of financial aid. Most of the students had placed their applications for financial aid back in late winter when a fee hike was hardly a thought in anyone's mind.

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

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

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

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

One might worry whether inflation would eat away the resources that the financial aid office provides to students, but Devoti said that this wasn't so. And, in fact, they were increasing. Finally, he said, we are

getting funding that is more appropriate to our growth. It is a lengthy process of Congress appropriating funds for higher education, the President approving, the money being divided among the states, and finally among the schools in the state. So, the availability of funds is not necessarily increased to meet greater needs. It is just that UMMSL is finally being recognized by the state as a fast growing university.

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

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



Bicycles have become increasingly more popular as a means of transportation. Can you wonder why?

Photo by Jim Birkenmeier

Virtuoso violinist, pianist make recital debut at UMMSL

Ellen Cohen

Those fortunate enough to have discovered what little announcements there was of the recital of pianist, Koyoko Takeuti, and violinist, Takoaki Sugitani, enjoyed a thoroughly fine classical concert in J.C. Penney Auditorium on Sunday evening, June 30.

A warmly receptive audience was scattered throughout the auditorium as Miss Takeuti took her seat before grand piano and her second cousin, Sugitani, stood just to her right before the upright music stand. Miss Takeuti gave him a reassuring nod and then opened the program with Schubert's "Duo (Sonata) in A Major, Op. 162."

Throughout the piece, it was impossible not to notice the beautiful way in which they echoed and complemented each other. Miss Takeuti handled the piano with both firmness and gentleness. Her body swayed with the slower, melodic movements, while the more forceful ones drew motions from her

head. Sugitani stood still and upright, drawing the melodic line from the violin with energetic motion from his bowing arm and agile fingers. Though the first piece went very well, his tone grew richer as the program progressed, and his technique was more masterfully displayed in the following piece.

Sugitani stood alone on the stage for the second piece, facing the audience. His performance of "Sonata No. 3 (unaccompanied) Op. 27, No. 3 (Ballade)" by Eugene Ysaie was awesome. As indicated by the program, Ysaie's life spanned the 19th and 20th centuries. The piece was a magnificent show-piece for violin, with Sugitani performing on two and three strings simultaneously. The harmonics, though strongly contemporary, had the pureness of classical sound, as Sugitani created a haunting sensation and then dashed off with daring technical passages.

In her solo performance, Miss Sugitani demonstrated her strength of musical interpreta-

tion with the "Sonata No. 31, Op. 110" by Beethoven. Her technique was clear and distinct, and the arpeggios that spanned the keyboard, so characteristic of Beethoven's piano works, were accomplished magnificently. Most noteworthy was the third movement (adagio ma non troppo) where Miss Sugitani played with great strength and sonority the repeated bass chords, recreating the image of Beethoven as he approached deafness.

The second half of the program consisted of the "Sonata No. 1 in G Major, Op. 78" by Brahms, a soothing and beautiful piece, and the "Sonata in E flat Major, Op. 18" by Strauss. In both pieces, the piano offered rich harmonic accompaniment to the melodic line of the violin, as well as being a strong unifier of the theme in the different movements. The fluttered bow in the Brahms piece was especially beautiful. The Strauss piece was a forceful and dynamic conclusion to the performance, and as both performers took their bows at the end of the demanding

concert, there were slight hints of wearied pleasure on their faces.

The performance was sponsored by the Department of Fine Arts and was the recital debut in St. Louis for both of the accomplished musicians. Miss Takeuti, who was born in Tokyo, Japan, had begun her study of the

piano at the age of three. She was a recipient of the 1968 J.S. Bach International Competition and has been a soloist with the Philadelphia Orchestra. Sugitani, who was born in Kobe, Japan, served as concertmaster of the Tokyo Symphony Orchestra in 1964, and in 1966 joined the St. Louis Symphony as assistant concertmaster.

SIU: a natural stage

Elizabeth O'Brien

The site for the Mississippi River Festival's sixth season is still empty, with no people, no place to sit, no concession stands, not many trees, but with lots of country side, all 18 1/4 acres of it. Set back from the Southern Illinois University campus road at Edwardsville, one might miss the spot since there are no signs, or big lights to guide you, as of yet.

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

Nothing right now is going on except some army maneuvers, and a vocalist can be heard loud and clear over the amphitheatre's broad speakers, which sounds like a rehearsal but is only a recording.

The Mississippi River Festival's amphitheatre is a relatively new feature to the performing arts entertainment world in the St. Louis area. The Mississippi River Festival was organized in October 1968 by the St. Louis Symphony Society and Southern

Illinois University, and presented its first season on the Southern Illinois University campus at Edwardsville, June and July of 1969.

Featured this summer are six Saturday evening programs at 8:30 p.m., concentrating on serious, symphonic music directed and conducted by Walter Susskind. Also featured will be six Sunday evening programs beginning at 7:30 p.m. for lighter, family-style symphony music featuring the St. Louis Symphony Orchestra. Rock music performances are scheduled to be featured on Tuesday, Wednesday, and Friday nights at 8:30 p.m. Also featured are film concerts on Monday nights.

A gentle-sloping hill drops over the Mississippi River Festival's stage which, in nature's way, supplies a perfect acoustical shell surrounding the stage. Other acoustical accommodations are placed around the amphitheatre to give the utmost acoustical benefits. A tent provides shelter for an audience closely seated to the stage, with canvas captain's chairs. The sloping lawn seats 15,000 people, while the tent seats 1,877--a maximum number of 30,000 people may be seated for a performance at the MRF.

To get to the site of the MRF, if you are coming from St. Louis county, take I-270 or I-255-70 crossing the river to Illinois, then make a right on highway 157, follow the SIU campus signs, and you're there.

Some changes have been made on the program. Paul Williams will be appearing along with Helen Reddy, and also, since Duke Ellington's death his son, Mercer Ellington, will appear instead, with the Duke Ellington Orchestra and vocalist, Sara Vaughan.

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Jazz Quartet: 'whatever you sing, you're beautiful'

Beverly Bishop

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

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

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

The other members of the quartet are pretty special themselves. Terrence Kippenberger, who formed the group, has performed with the St. Louis Symphony as well as with jazz groups throughout North and South America. He did things with a bass that are not to be

believed, at one point even contriving to make it sound like a sitar. One youthful member of the audience was heard to remark rather loudly: "Mommy, that bass sounds like it's talking!" And really, she wasn't far wrong.

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

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

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



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

Photo by Jim Birkenmeier

'Parallax View' frightfully real

Gary Hoffman

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

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

assassination was the work of a fanatic.

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

the end, he finds out that he, too, is just a pawn being manipulated by the omnipotent Parallax Corporation.

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

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

Weekend flicks

Friday nights in J.C. Penney Auditorium at 8 pm

Friday, July 12th: **PLAY IT AGAIN, SAM** [1972]

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

Friday, July 19th: **WOMAN OF THE YEAR** [1942]

The fast moving comedy that established Tracy and Hepburn as a team. Hepburn appears as a distinguished political columnist.

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