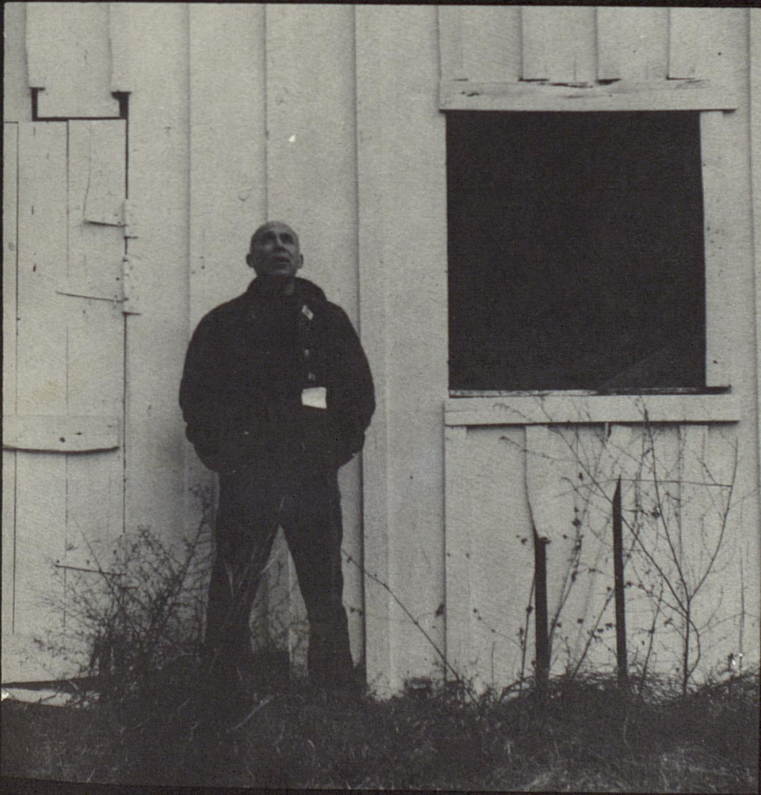


*The Kentucky
Alumnus*

"For
I tell
you that
God is able
of these stones
to raise up children
to Abraham"



Summer 1969

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COVER STORY: Father Thomas Merton, Litt. D. '63, renowned Trappist monk, who died last December in Bangkok, Thailand. Photograph by Gene Meatyard, one of the nation's truly creative photographers. Story on page 10 and inside back cover. Cover design by Loraine M. Wilkinson, Department of Public Relations.

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Do You Agree? If Not, What Is Your Opinion?

Diverse views on subjects of public interest are presented in the Magazine; these views do not necessarily reflect official policies of the University or opinions of the editor. Since a portion of each magazine is devoted to thoughts of individuals, the chances of total agreement between writer and editor, or writer and reader, are slight indeed. We do not believe the "everyone-must-speak-with-one-voice" philosophy is of the best interest to the University. The truth that one man sees and attempts to express can often come into sharper focus when it appears in contrast to conflicting opinions.

If your viewpoint is not expressed, we welcome a letter from you stating your position, for *you* are an important voice of our University.

The merits of student dissent are being heatedly discussed. In an effort to provide our readers with some of the arguments on all sides, the Magazine has presented several viewpoints on pages 1-5.

The article on Father Thomas Merton, page 10, should also add insight into any philosophical questions about life and society.

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Peaceful assembly of UK students, who met this spring to protest the University's Student Code, which they believe allows a student to be punished by the University before that student has been proven guilty. They also voiced their objection to students being punished by both the University and civil authorities for the same offense.

SOCIAL MORALITY: FOCUS '69

Youth today do not want to be functionless in terms of engagement with society and the university. They are troubled, and rightly so, by two facts of the most fundamental consequence for all of us—the persistence at home of poverty and racial injustice, and abroad of the war in Vietnam.

But responsible youth *think* about the consequence of their action. They realize leadership must demonstrate that its action is based on knowledge acquired from judgment, reflection and inquiry. They want to participate in the affairs of the community and world, passionately so, but they recognize

that the administration of colleges and universities and other institutions entails arduous work, experience and sheer tedium. They realize that possibly the most workable solution for everybody concerned would be for them to have influence, not power. What is needed is channels to assure them that their influence is effective.

Aware of the delicate balance that exists today in maintaining stability, peace and mutual confidence, which are necessary for keeping what is good in institutions, yet allowing for evolutionary changes that can be carried out in a rational spirit, instead of in a

moment of crisis under duress, a group of University of Kentucky students, under the chairmanship of Larry Baumgardner, planned a two-day program, "Focus '69: Social Morality."

Speakers were William Kunstler, noted lawyer and author; Anson Mount, public affairs manager of Playboy Enterprise; T. George Harris '45, editor of *Psychology Today*; Harold L. Wahking, chaplain at Georgetown College; and John Siegenthaler, editor of the *Nashville Tennessean*.

Mr. Kunstler stressed the eternal struggle that must exist if people practice a social morality that justi-

fies their existence. For life to be worth living, he said, a person must have goals so shining and glorious that they are willing to fight for their beliefs, instead of blindly conforming to a safe, bland, like-everybody-else-with-no-enemies existence.

He pointed out that the power is present within institutions to destroy minority groups or people with unpopular ideas: by manipulating within a group, human beings can be destroyed neatly; the art of decapitation without getting a drop of blood, in such a way we are not ashamed of ourselves, has been learned. But the power to transcend ourselves does exist and "greater love hath no man than he lay down his life for another."

Mr. Mount blamed the ills of society on puritanism. He said change is the central issue in "the new morality." "We're changing more now in 15 years than we did before in five or six centuries."

Mr. Wahking, who shared the platform with Mount at one session, agreed that the main issue of morality has changed, but he added, "Playboy magazine doesn't talk enough about the dangers of (pre-marital) sex, but then the church talks too much about it." Wahking said, "It's marriage that makes sex exciting." He added that he didn't necessarily mean legal marriage, but "the spiritual unity and oneness" of a lasting relationship.

Mr. Sigenthaler expressed the opinion that the cities are symbolic of the people who make decisions and determine the course of events; that the only glister and shine in the downtown area is from neon and high-rise apartments, which represent past glory; that the design of cities has entrapped blacks and they want out, by peaceful or violent means. He believes we have a group of students who are willing to fight for the opportunity of finding solutions to humanity's prob-

lems. He unequivocally stated that the answer to social morality was to be found in the Kerner Report.

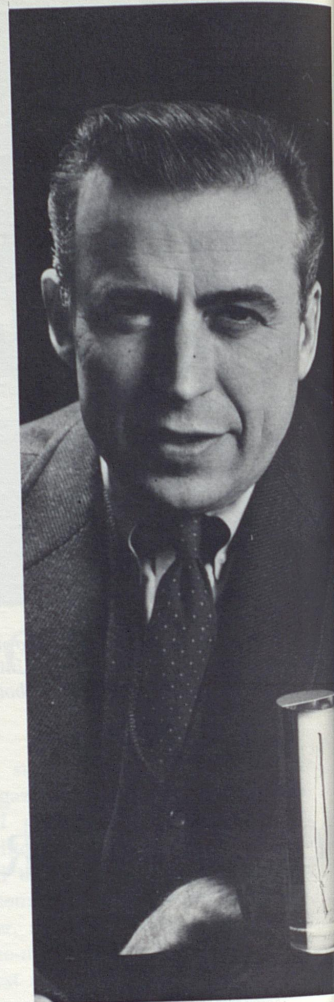
Mr. Harris criticized the youth of today for too often simply confessing the sins of others and labeling it social action. "We naively apply a comic book mentality to the world's social problems," he said, "by conveniently dichotomizing the world into the 'good guys' and the 'bad guys' and then we point the finger of guilt in the direction of the establishment as the 'bad guys,' which makes them the source of all evil. Targets are numerous and easy to find, but we need less talk and more action."

"One reason for the confusion over youth's role in society is reflected in the urban crisis, where, for lack of an 'urban theology,' with its concomitant answers, we also lack the tools and experience to solve the problems quickly and adequately. Until now, man has been conditioned by Christian theology to picture himself as having been placed in a hostile environment not of his own making, but one in which he must learn to live. Suddenly, the city surrounding him is his own creation. The challenge now is to recreate cities which answer the needs of its inhabitants.

"Man is in a constant act of second genesis. Radical new demands are made upon him, forcing on him a new role which calls for new answers, and which can only be found by a new creativity.

"The question then becomes 'What kind of pressure can we create which will be effective in bringing about change?'"

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A Faculty Member's Response to Focus '69

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In no way can such attendance be attributed to inadequate publicity or the incompetence of those who directed the program. They did an admirable job. What really accounts for the lack of interest shown by our students in a forum on social morality is much deeper than that. There is underway among all young Americans, and especially young Americans on the college campuses, a fundamental transformation in their attitudes toward, and their behavior regarding, questions of social morality. Very simply, they do not want to fall into the trap of talking more and doing less. Debating questions of social morality was simply not as meaningful an experience as acting on questions related to social morality. I have no doubt that any event involving significant social action on a moral issue would generate ten times the number of students given the same publicity. The students want to extend themselves into the lives of others rather than talk about the need to do so.

This has some desirable as well as some undesirable consequences.

I think those of us older than the present college generation are likely to be somewhat envious of the commitment that many young people have toward others, a commitment that is relatively selfless, a commitment not especially related to their careers. In that sense, preparing for a career seems somewhat unrealistic or unimportant to many young people. That is, from my point of view, an undesirable consequence of their deep commitment. The desirable consequences, however, far outweigh, in my opinion, the undesirable ones. We should keep a very close look at what is going to be happening with young people in college communities. We should not allow the very small minority of students who are oriented toward violence in expressing their commitment to overshadow the much, much larger group of students, still not a part of the idle majority, who will find other ways to express themselves. They're going to communicate just as Focus '69 wanted them to communicate, but that communication will involve some form of action. It's our responsibility to insure that such action finds others receptive.

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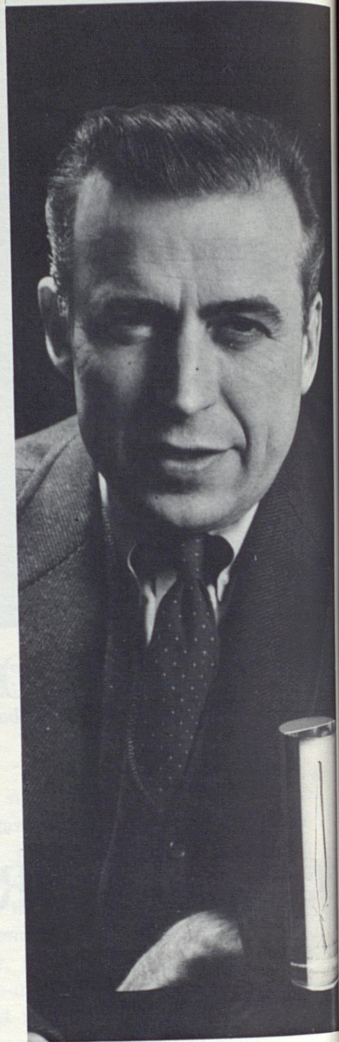
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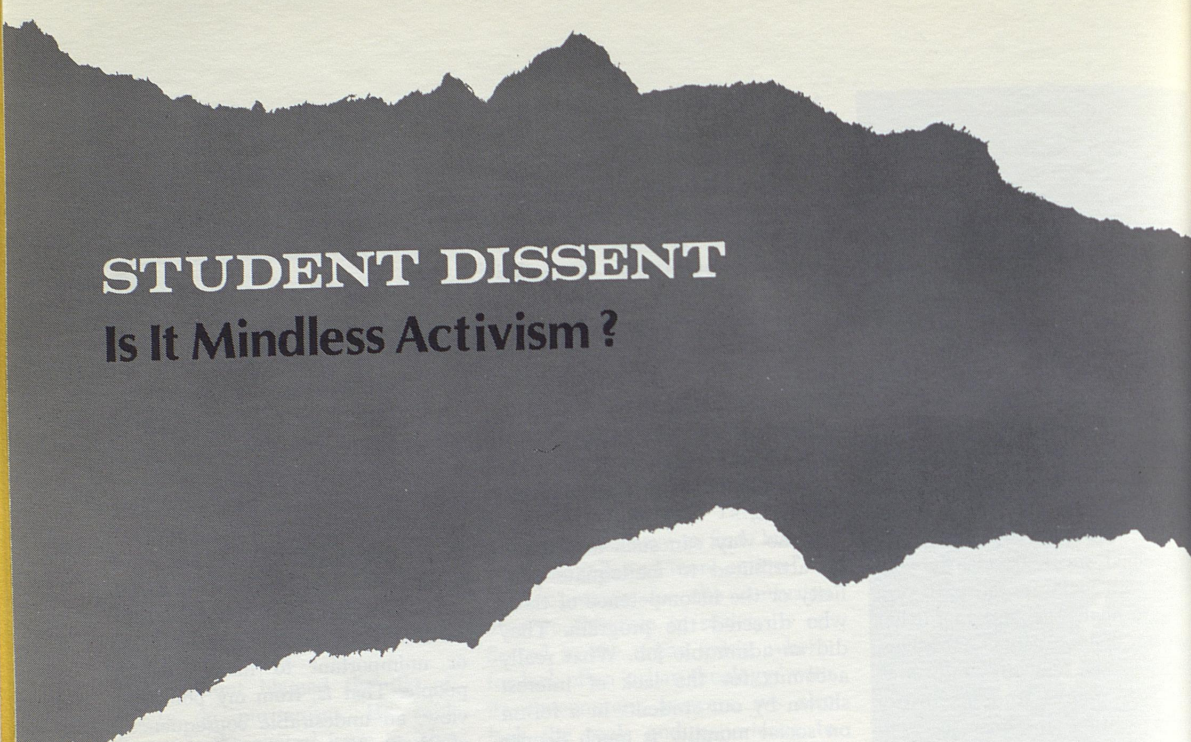
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STUDENT DISSENT

Is It Mindless Activism?

Probably one of the most disturbing occurrences ever to happen on an American campus was the sight of armed black militant students at Cornell University as they filed out of the Student Center after their occupation of it this spring during Parents' Week. The University of Kentucky also has dissident students, but thus far, collectively, they have expressed their

dissatisfaction in an orderly manner, without interfering with the rights of others or disobeying civil laws.

The Rev. Theodore Hesburgh, president of Notre Dame, recently received national recognition for his warning to student protesters. He sent a letter to Notre Dame students warning them that anyone engaged in disruptive protest would be given 15 minutes to desist or be liable for suspension.

But the scholarly priest later added, "I didn't want to come out as a hawk. I wanted to act as a rational man, reacting to a crisis situation. I think young people deserve to know where they stand. They need better leadership than we or the faculty have been giving them, but the university must react

to threats of disruption as a community—including all its elements, students, faculty, alumni and trustees. The university has to be its own salvation. It has to declare its own values and stand up and defend them."

Bayard Rustin, longtime civil rights leader, who is black, says that colleges which agree to black students' demands for black studies programs are taking the cheap way out. Instead, he advocated that colleges need to develop massive—but expensive—remedial projects to improve the scholastic level of Negro students and to enable them to make their academic way.

In a question and answer session with a reporter on Negro unrest on campus, Rustin, who is executive director of the A. Philip Randolph Institute, pointed out that Negroes have made substantial gains in educational opportunities. "It is therefore all the more tragic that instead of taking advantage of the opportunity for learning, they are reducing the situation to a series of

courses that cannot prepare them for the kind of life they have to live."

In answer to the question "Do you think that the college militants, black or white, have a valid protest?" he answered, "I think there are valid reasons for protesting. . . in a society where we have war, racism and poverty . . . but I am very much opposed to the use of violence (in a social protest) . . . and against what I call putschism, brown shirtism. Any time 20 or 30 people seize buildings, which must be used by thousands of people, they're being putschists. In addition, they're being elitist, that is to say, they think they have the right to make the decisions for thousands of people where no vote has been taken. Who are they that they should do this?"

Thurgood Marshall, the first Negro member of the U.S. Supreme Court, in a centennial celebration speech at predominantly Negro Dillard University, in May, said that black militants who defy the law should be made to face the consequences. "Anarchy is anarchy . . . and it should be punished. . . Race is not an excuse . . . The seeds (of racial agreement) are here, but nothing will be settled with guns, fire bombs or rocks. The country can't survive if the perpetrators go unpunished. It's that simple."

On the lighter side, an equally valid point was made in a recent column by Bob Brumfield '51 (no kin to the Alumni Association's acting director, Jay Brumfield), in the *Cincinnati Enquirer*. In part, he said, "I see where the administration at the Oneonta campus of the State University College in New York has endorsed a demand by black students that they be given a \$35 weekly spending allowance."

"The black students base their demand for the special allowance on the fact that their spending habits and special needs are different from those of white students."

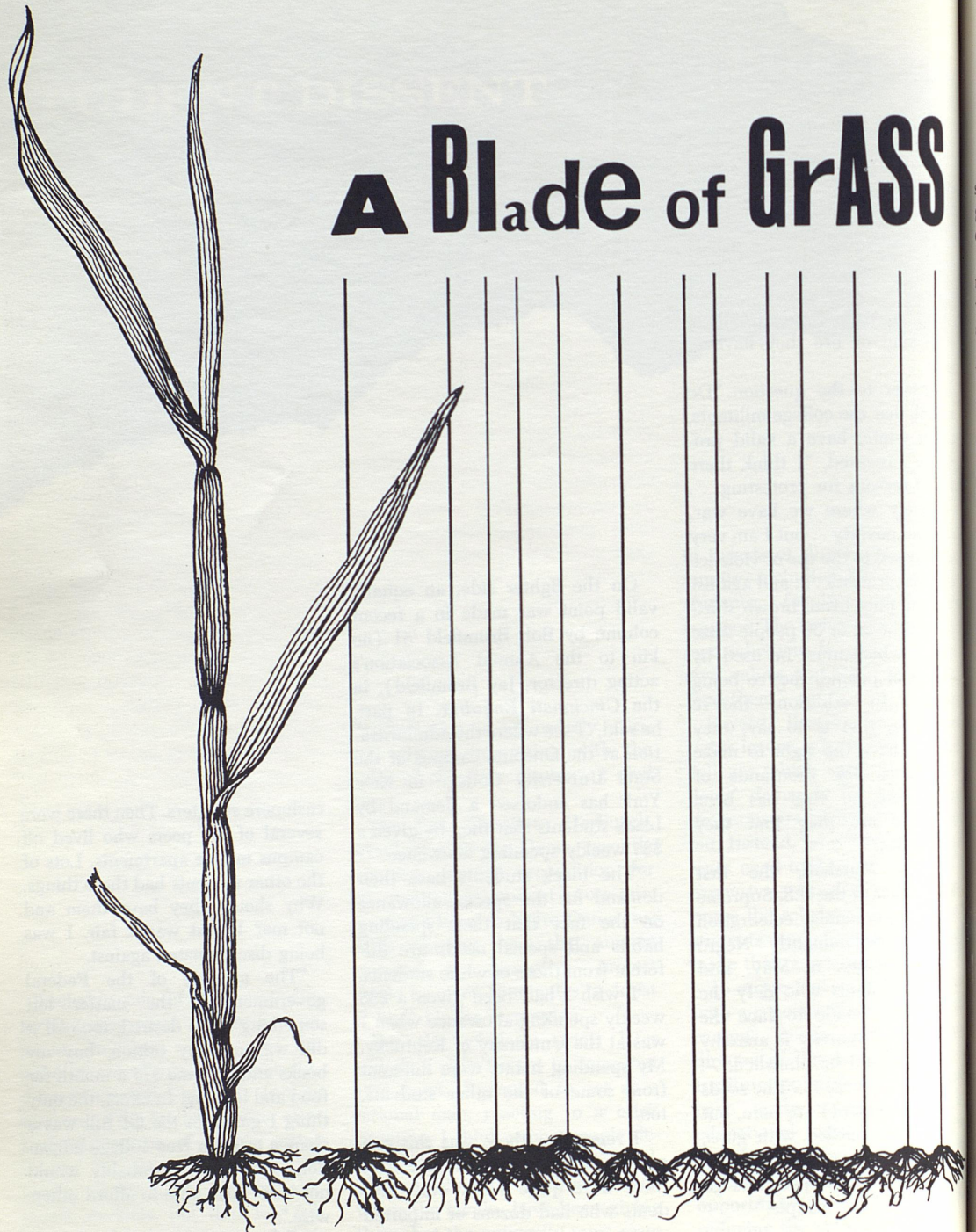
"I wish I had been given a \$35 weekly spending allowance when I was at the University of Kentucky. My spending habits were different from some of the other students, too."

"I remember there was this one guy who drove a new Cadillac. And there were quite a few other students who had dozens of imported

cashmere sweaters. Then there were several of my peers who lived off campus in nice apartments. Lots of the other students had these things. Why should they have them and not me? It just wasn't fair. I was being discriminated against.

"The attitude of the Federal government in the matter left something to be desired, too. All it did was pay my tuition, buy my books and give me \$75 a month for food and lodging. In effect, the only thing I got from the GI Bill was a chance to get a free college education—something I probably would not have been able to afford otherwise."

A Blade of Grass



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* Chairman, Depa
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*** Extension Spe

by J. R. Russell,* T. H. Taylor, W. C. Templeton,**
and W. C. Thompson***

"All flesh is grass," an *Old Testament* prophet observed, and despite man's enormous accumulation of gadgets and synthetics, our very existence depends on the sod under our feet.

Grass, for most of us, is a thing to guide a belching machine over on warm weekends or a base from which to send a small, white ball, hopefully, toward a distant hole.

But reflect, if only briefly, on the complex and unbroken sequence that permits the luxury of a lawn and the recreation of a golf course.

Foliage and foliage-consuming animals, decomposed aeons ago, now provide the fuel for that sputtering machine and the heat to smelt the metal for that seven iron.

Plants, in fact, can be called the fountainhead of all of man's personal energy and most of his artificial energy. Embraced in each leaf is a minute and miraculous energy system—a factory that captures sunlight and air, assimilates nutrients and minerals from the soil, and turns these elements into chemical energy.

These processes, continuing virtually unnoticed, are the source of much of our food. Considering this essential function along with its soil building and erosion control properties, our indebtedness to grass cannot help but increase.

This dependence has long been recognized, for a leaf of grass has been used throughout the world's literature as a symbol of nature's fertility and regeneration. Walt Whitman, for instance, humbled his reader by asking him to contemplate the value and complexity of nature's bounty: "I loafe and invite my soul, / I lean and loafe at my ease observing a spear of summer grass."

Observing a spear of grass is, however, just the initial step for UK's College of Agriculture plant scientists. Physiologists, plant breeders, biochemists, ecologists, cytologists, statisticians, and Extension specialists work constantly toward improving all grasses and their production in the Commonwealth.

Grasses include not only the forage crops, but four of the world's major food sources: wheat, rice, sor-



Pasture and forage work in the College of Agriculture is a continuing search for improved varieties and better management practices. Dr. R. C. Buckner inspects growth qualities of a pasture grass under investigation.

ghum, and corn. College of Agriculture agronomists conduct extensive research into every aspect of the forage and cereal plants' growth cycle and potential for food, cover crops or landscaping.

Plant research in the College of Agriculture takes two approaches. First, the plant's environment is manipulated to enhance its growth. Any number or combination of factors are involved here: plant spacing in the field, weed and insect control, nutrient level in the soil, tillage practices and moisture control either through irrigation or drainage.

Changing the plant itself is the second research approach. Through selection and breeding, desirable species may be made more desirable by adding to the plant increased nutritive value, adaptability to soil and climate, and insect and disease resistance.

Currently over 30 research projects are under way in the Department of Agronomy on grass and grass related research. The Departments of Entomology, Plant Pathology, Agricultural Economics and Agricultural Engineering are also engaged in research which complements the agronomic investigations. The Department of Animal Sciences studies the influence of different feeds upon the development of milk and meat producing animals.

This research includes following nutrient ions along

* Chairman, Department of Public Information
** Research Agronomist, Department of Agronomy
*** Extension Specialist in Forages

their paths from the soil into the plant's cells, to natural ecology of various pasture mixes, to genetic improvement of existing species or creation of new hybrids.

As mentioned earlier, research in crop management involves creating an unnatural, but improved, environment for economic plants. However, increased production of an inferior plant may be in itself not enough. The bringing together of superior plants with good management appears to be the answer.

At this point the geneticist strives to put an improved plant into the improved environment created by the ecologist. Thus, working jointly on all aspects of the problem, the ecologist and geneticist can develop a food source capable of producing greater yields of plants that contain increased levels of protein, oils and fats. At the same time, regional adaptability and pest resistance are, through selective breeding, introduced into the plant.

Another problem confronts the plant breeder. Will the animal eat the plant the scientist has worked so hard developing? Palatability, of course, is essential, for the more an animal likes a forage, the more it eats, the larger it gets, and the greater is its value to the producer and nation's food supply. In many parts of the world, for example, animals have such poor feedstuffs that they are incapable of producing meat or milk. Instead of these animals adding protein to the human diet, they simply help deplete the already limited resources.

Obtaining this palatability, adaptability, increased nutritive value and resistance is no simple task. From initial work to final seed certification for general use by farmers requires an average of 15 years. A brief genealogy of the development and release of Kentucky 31 tall fescue, by Dr. E. N. Fergus, professor emeritus of agronomy, demonstrates the time and effort such a project requires.

Kentucky 31 fescue is a naturalized variety of tall fescue, originating on a mountain farm in Menifee County, Kentucky. It came from the natural agricultural screening of seeding made about 1887. Dr. Fergus discovered and brought it to the Experiment Station in 1931 where it was studied in field plots. Then the variety was seeded on experimental soil fields in different parts of Kentucky in 1937 and in test demonstrations on farms throughout the Commonwealth in 1939. The variety proved well adapted to all parts of Kentucky and provided an additional herbage source of high productivity and longevity.

After several years of selecting and growing strains of this tall fescue, a seed block was established. Certified seed of the Kentucky 31 fescue variety was released to farmers in 1946, 15 years after its discovery.

Similar steps have been taken many times since by forage plant breeders at the Kentucky Agricultural Experiment Station, and it can boast of several new forage varieties: Kenland red clover, Clair timothy, Boone orchardgrass, Kenwell tall fescue and Kenblue bluegrass.

An "improved" bluegrass would surprise some of the earlier admirers, for they believed it to be nature's nearest thing to perfection. John James Ingalls, senator from Kansas in the 19th century, wrote: "The primary form of food is grass. Grass feeds the ox: the ox nourishes man: man dies and goes to grass again, and so the tide of life, with everlasting repetition, in continuous circles, moves endlessly on and upward, and in more senses than one, all flesh is grass. But all flesh is not bluegrass. If it were, the devil's occupation would be gone."

Ingalls' eulogy—paraphrased, expanded, and repeated daily by Kentuckians—is not poetic fantasy. Its qualities as a lawn, turf and pasture grass more than justifies our pride in Kentucky bluegrass. Whether or not it is native to Kentucky is disputed; however, Kentucky Agricultural Experiment Station scientists, obviously concurring with Ingalls, started work several years ago toward preserving and perpetuating a pure strain of Kentucky bluegrass. The need to protect adapted bluegrass of Kentucky from contamination of impure varieties or foreign origin was apparent. The new variety, Kenblue, has answered this need. Kenblue is a blend of seed from farms located in most of the counties in central Kentucky. Fields from which the seed was harvested were over eight and under 15 years of age. These fields had been established with Kentucky-grown seed for numerous generations. Certified seed are now available to Kentuckians which will guarantee the qualities that we have come to expect from bluegrass.

We, of course, have been talking mostly of forage grasses; however, grains belong to the grass family, and we would, indeed, be remiss to neglect the past



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Taking research results to the farmer is a major responsibility of the College of Agriculture's Cooperative Extension Service. Field days and demonstrations, featuring new crops and farming practices, are conducted throughout the Commonwealth.

successes, current process and future promises of the cereal researchers in the College of Agriculture. Corn, wheat, oats, barley and sorghum undergo the same lengthy and arduous investigations as do the forages. Varieties are tested, developed, ecological studies conducted and feeding evaluations made. In short, any one example of cereal research from the many available would require several additional pages.

Besides being a basis for a reputation, what additional value does Kentucky gain from its rolling pasture land? Nearly nine and one-half millions of acres, or 65 per cent, of the Commonwealth's crop land is in grass and legume pasture. Forage supplies from 50 to 80 per cent of the feed supply for livestock. The latest available agricultural census showed that 41.4 per cent, or \$380,812,000, of Kentucky's farm income came from livestock. This amount is money circulated in the economy. It does not reflect the value of forages as cover crops used for soil building and erosion control. Value of this sort is difficult to calculate, for once a soil is depleted or washed away, an irreplaceable resource is either badly damaged or lost.

To keep a farm animal, it must be fed. To increase a livestock enterprise, ample feed must be available at a reasonable cost. Many Kentucky farmers have adopted the new pasture management techniques and have renovated in excess of 1.5 million of acres. Through this pasture renovation (a method of introducing legumes into a grass sod and applying limestone and fertilizer), yield of herbage per acre has increased two and one-half tons. The value of this

additional feed is estimated to be over \$71,000,000.

Accelerated forage production, in part, is responsible for the 130 per cent increase over the past ten years in beef cattle in Kentucky. The national average is 43 per cent. By the same token, even though Kentucky has approximately 150,000 fewer dairy cows than it did ten years ago, milk production is up three per cent. All of the states bordering our Commonwealth show a decrease in milk production from eight to 36 per cent. Again, improved and ample forage can take some credit for this enviable situation.

The Cooperative Extension Service of UK's College of Agriculture plays an important role in Kentucky's agricultural development. Extension specialists in forages, grains, soil management, economics and engineering located on the campus and area extension agents with similar skills stationed throughout the state provide technical assistance and information to the farmers.

Research results must be used by the producers if agriculture is to expand. Extension takes this research to farmers through meetings, conferences, demonstrations, information releases and farm visits. An example of Extension's role as liaison between researcher and farmer is, once again, pasture renovation. In 1959, 16,000 acres were being renovated; since 1962, this technique has been applied in excess of 1.5 millions of acres. This two-fold approach—research and its immediate dissemination—has contributed greatly to today's abundant farm products.

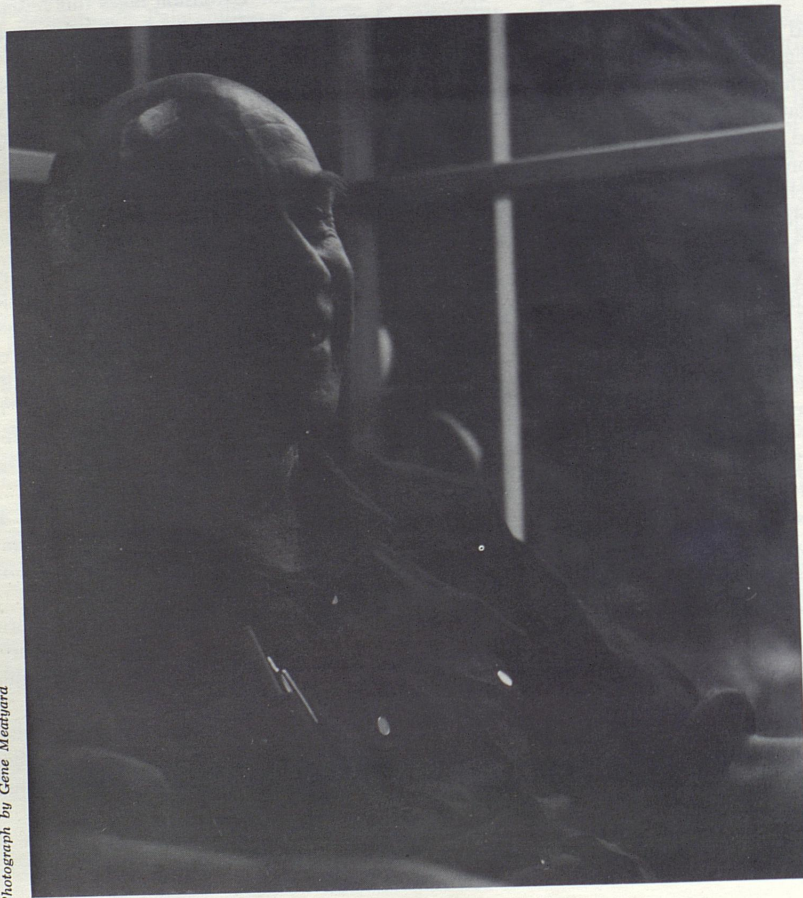
A good deal of credit, however, must be shared with the U. S. Department of Agriculture agencies, private business and industry, and many of the farmers themselves. Without the constant and unselfish cooperation of many farmers across the Commonwealth, new methods and crops might never be adapted by the total farm population. This willingness of a few farmers to be the first to try a new idea is essential in getting the practice accepted generally.

A state forage council, eight area councils, and 46 county forage councils, comprised of farmers and businessmen, also contribute measurably to the continued success of this crop.

Your next trip into the countryside should be prefaced with Ingalls' poetic tribute: "Its tenacious fibres hold the earth in its place, and prevent its soluble components from washing into the wasting sea. It invades the solitude of deserts, climbs the inaccessible slopes and forbidding pinnacles of mountains, modifies climates, and determines the history, character and destiny of nations."

Then, if you have time, pause and contemplate a single spear of "improved" summer grass in its enhanced environment.

**"For I
tell you
that God is
able of these stones
to raise up children
to Abraham"**



Photograph by Gene Mentyard

Thomas Merton

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* The quotations in
Storey Mountain, 1
and Company, 17
pages.

Thomas Merton was born "On the last day of January 1915, under the sign of the Water Bearer, in a year of a great war, and down in the shadow of some French mountains on the borders of Spain."

In his autobiography, *Seven Storey Mountain*,* he poetically and sorrowfully described his state of being at birth: "Free by nature, in the image of God, I was nevertheless the prisoner of my own violence and my selfishness, in the image of the world into which I was born . . . full of men like myself, loving God and yet hating Him, living instead in fear and hopeless self-contradictory hungers."

From his parents, he said that he inherited capacities for work and vision and enjoyment and expression that should have insured his happiness, but at age 26, he entered Our Lady of Gethsemani Monastery, near Bardstown, Kentucky, to learn from God how to be happy.

Trappist monasteries are located in quiet, out-of-the-way places. They are communities of 70 or 80 men who lead a silent energetic life consecrated entirely to God. It is a life of prayer and of penance, of liturgy, study and manual labor.

Vows taken by the Cistercian monks, more commonly called Trappist monks, are poverty, chastity, obedience, stability (to stay in one monastery instead of looking for a more perfect place on earth to live) and conversion of manners (to consecrate one's life to God).

They labor in the fields, sowing and planting and harvesting, for six hours each day, after arising at 4 a.m. Bedtime is 7 p.m.

Father Merton began to write at the monastery between four and five-thirty on the mornings of feast days.

His best remembered work is *The Seven Storey Mountain* which was

a best seller. It is a spiritual autobiography, eloquently revealing his deeply mystical character. His ideal in writing was to express himself in his own words—"a little hazardous," he admitted, "because it meant leaving the sure, plain path of an accepted terminology and traveling in byways of poetry and intuition."

He probed the vocation of the person, the basis of which he stated "was the ability to construct his own solitude as a *conditio sine qua non* for a valid encounter with other persons; only then can we have a living, fruitful and genuinely human society."

Father Merton believed that "The problem of the person and the social organization is certainly one of the most important problems of our century. Every ethical problem of our day—especially the problem of war—is to be traced back to this root question. We meet it everywhere, but since we tend to be more and more 'organization men' (in the west) or 'new mass men' (in the east), we fail to see it as a problem. I know from my own experience that in the last twenty years the world has moved a long way towards conformism and passivity. So long a way that the distance is, to me, both frightening and disconcerting. I have been all the more sensitive to it because I have spent this time in the isolation of a contemplative monastery, and have only recently come back into contact (through certain discrete readings and conversations) with the America which I used to know as a rather articulate, critical and vociferously independent place."

Becoming a monk was to Thomas Merton a retreat from the fight for money and fame, from the active and worldly life of conflict and competition, but he believed that in hiding himself from the world, he became not less himself, not less of a person but more truly and perfectly himself.

"The logic of worldly success," he stated, "rests on a fallacy: the strange error that our perfection depends on the thoughts and opinions and applause of other men! A wierd life it is, indeed, to be living always in somebody else's imagination, as if that were the only place in which one could at last become real!"

He questioned the value of stressing the intellect, literalism and naturalism and ignoring the mystical and supernatural, which helped to explain to him the inconsistencies and self-contradictions that bothered him. Of the intellect he said, "I think that if there is one truth that people need to learn, in the world, especially today, it is this: the intellect is only theoretically independent of desire and appetite in ordinary, actual practice. It is constantly being blinded and perverted by the ends and aims of passion, and the evidence it presents to us with such a show of impartiality and objectivity is fraught with interest and propaganda. We have become marvelous at self-delusion. The intellect leads to rationalization which, like human nature, has a way of making very special arguments to suit its own cowardice and lack of generosity."

He was critical of both capitalism and communism and questioned man's ability to reform or replace an unjust social system. "How can members of the same human species, without having changed anything but their minds, produce a perfect society?" he asked. "If you are wrong, does that make me right? If you are bad, does that prove that I am good?" He saw communism as another breed of materialism and another product of the breakdown of the capitalist system.

He maintained that our materialistic society, which has evolved under capitalism has produced what seems to be the ultimate limit of

* The quotations in this article are from *Seven Storey Mountain*, published by Harcourt, Brace and Company, Inc., New York, 1948. 429 pages.

worldliness. And nowhere, except perhaps in the analogous society of pagan Rome, has there ever been such a flowering of cheap and petty and disgusting lusts and vanities as in the world of capitalism, where there is no evil that is not fostered and encouraged for the sake of making money. We live in a society whose whole policy is to excite every nerve in the human body and keep it at the highest pitch of artificial tension, to strain every human desire to the limit and to create as many new desires and synthetic passions as possible, in order to cater to them with the products of our factories and printing presses and movie studios and all the rest."

He saw no validity in the Communists' diagnosis and chosen cure of a classless society; how could they expect to educate the greed out of human beings to reach that ultimate bliss, he wondered.

He felt that Communists would make very little progress in the world, or none at all, if Catholics really lived up to their obligations, and really did the things Christ came on earth to teach them to do: that is, if they really loved one another, and saw Christ in one another, and lived as saints, and did something to win justice for the poor. For if Catholics were able to see Harlem, as they ought to see it, with the eyes of faith, they would not be able to stay away from such a place. Hundreds of priests and lay-people would give up everything to go there and try to do something to relieve the tremendous misery, the poverty, sickness, degradation and dereliction of a race that was being crushed and perverted, morally and physically, under the burden of a colossal economic injustice. Instead of seeing Christ suffering in His members, and instead of going to help Him, Who said: "whatsoever you did to the least of these my brethren,



Photograph by Gene Meagher

Father Merton is the only person to receive an honorary degree in absentia from U.K. The University made a special exception for him to receive the degree by proxy.

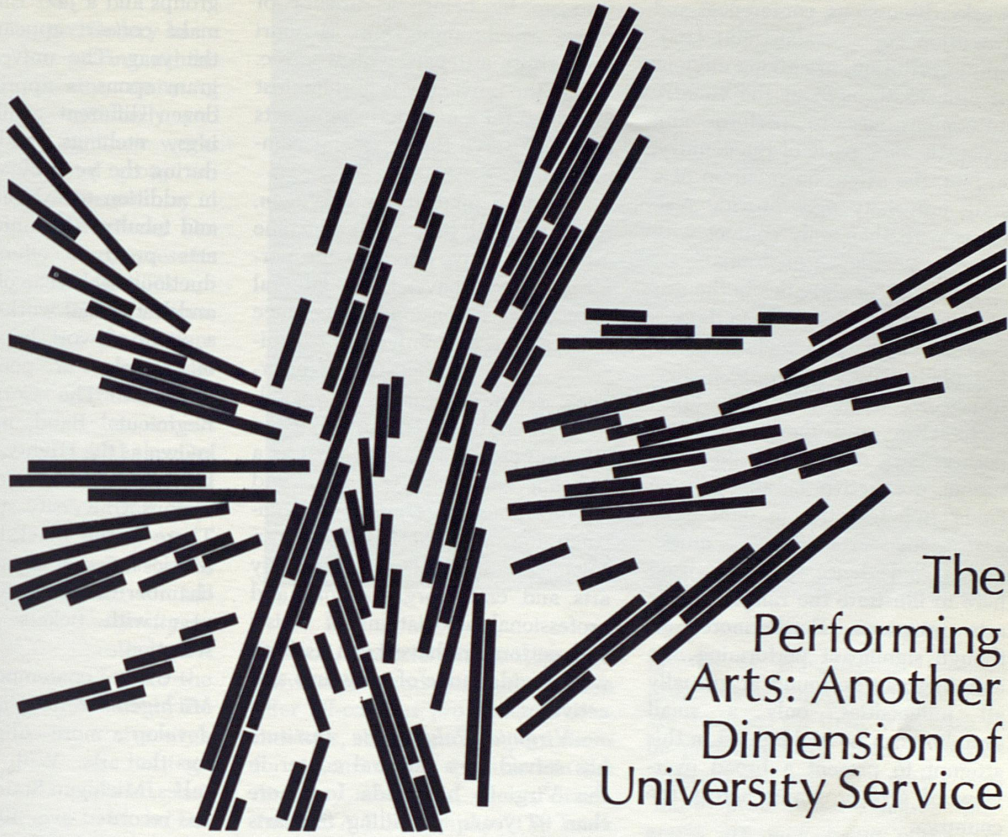
ren, you did it to Me," we preferred our own comfort: we averted our eyes from such a spectacle, because it made us feel uneasy: the thought of so much dirt nauseated us—and we never stopped to think that we, perhaps, might be partly responsible for it. And so people continued to die of starvation and disease in those evil tenements full of vice and cruelty, while those who did condescend to consider their problems, held banquets in the big hotels downtown to discuss the "race situation" in a big rosy cloud of hot air.

He deplored the fact that "Everybody makes fun of virtue, which now has, as its primary meaning,

an affectation of prudery practiced by hypocrites and the impotent. Virtues are precisely the powers by which we can come to acquire happiness: without them, there can be no joy, because they are the habits which coordinate and canalize our natural energies and direct them to the harmony and perfection and balance, the unity of our nature with itself and with God, which must, in the end, constitute our everlasting peace.

"Indeed the truth, that many people never understand, until it is too late, is that the more you try to avoid suffering, the more you suffer.

(Continued on page 29)



The Performing Arts: Another Dimension of University Service

For more than a century, the teaching, research and service activities of state and land-grant universities have brought the latest knowledge and the newest techniques to the citizens of this country. Much of our national prosperity and general well-being can be traced to advances made at these institutions and to extension programs that carried these advances beyond the campus to the people who could use them.

The contributions of these universities are perhaps best known, but by no means limited to the fields of agriculture and industry. Their campuses have also fostered creative and significant works in the arts. In particular, the cultural ex-

tension programs of state and land-grant universities are helping to develop fully the nation's human resources and to produce well-rounded citizens who can find meaning in their cultural heritage. As automation shortens workdays and workweeks, the intelligent use of leisure is a major concern of our society.

The performing arts — music, dance and drama—are important on the campus both as an area of concentration for the future professional and as an area for appreciation and participation by members and friends of the university community. Through university-sponsored or university-staffed performances of musical and dramatic

works, discussions, conferences and extension courses, state and land-grant institutions are giving millions of citizens throughout the country an opportunity to perform and react. In some parts of the country, in fact, the extension program of a state university may provide residents with their only contact with "live" music, dance or drama.

The scope of activities in the arts at a major university these days is enormous. The arts include painting, photography, sculpture, poetry, literature, theatre, music, films, architecture and dance. Contemporary state and land-grant institutions are active in all of these fields, but activities in only three performing arts fields — music, drama and dance — will be used here to illustrate the range of their arts programs. Furthermore, although significant performing arts activities can be found at virtually all universities, only a small sampling can be highlighted in this attempt to present a broad overview of arts programs across the country.

The purpose of this article is to show not only how state universities bring the arts to the community, but also how the community can bring its resources and support to the state university. Only through such a relationship of mutual support and encouragement can the extensive program of higher education in this area continue to flourish and grow.

The arts came early to state universities and land-grant colleges as a part of their traditions. In fact, it was the frequently expressed intention of Justin Smith Morrill, author of the 1862 Land-Grant College Act, that the liberal arts be considered an integral part of the mission of land-grant institutions, along with "agriculture and the mechanic arts."

—The *University of Idaho*, which was founded in 1889 let only one

year go by before a director of music was brought from Missouri to establish a department of music. Today the university is in the midst of a drive for a new performing arts center to serve the state and community.

—At the *University of Michigan*, programs and projects in the fine arts, the creative arts and the performing arts have been integral parts of the Extension Service since its inception as a university organization in 1911. Interested in fostering a range of projects in all cultural areas, the Extension Service in 1952 appointed a staff member as a full-time consultant to groups and organizations interested in encouraging or promoting the arts in Michigan. Since then, community arts and crafts organizations and professional associations of artists and performers have been assisted with a wide range of programs and activities.

—*Virginia Polytechnic Institute* has served as a cultural center in the Virginia highlands for more than 97 years, providing fine arts in all forms for its students and the community. The Virginia Tech Union brings five concerts, supported by subscriptions, to the campus each year as well as a series of lecturers on various topics. A student supported program, the Tech Union sells season tickets to faculty and townspeople. The Tech Union also sponsors a series of popular concerts.

The 70-voice Varsity Glee Club gives 40 concerts a year around the state as well as in the area. The 200-voice University Choir, composed of both students and townspeople, performs before capacity audiences at its Christmas and Easter concerts. The 75-piece University Orchestra, also town and gown, gives three concerts each school year as well as numerous informal appearances. There also are three university chamber music

groups and a Jazz Ensemble which make concert appearances during the year. The university art program sponsors approximately two dozen different exhibits of paintings, etchings and sculpturing during the year by visiting artists, in addition to exhibits by students and faculty. The university theater arts program offers three productions each year of both original and traditional works. It also holds a series of workshops, and several one-act plays are performed during the year. The Corps of Cadets Regimental Band, more popularly known as the Highty-Tighties, gives several concerts and performs at various University sporting events. There is the Blacksburg Chamber Music series of from three to five chamber music concerts during the year with tickets sold by subscription.

—Using contemporary devices, *Michigan State University* helps develop a more enlightened public for the arts. With the television tubes, Michigan State's ETV station has recorded over 400 fine arts programs, many of which are distributed by the National Educational Television Network, a network of 115 stations, about 1/3 of which are operated by universities and colleges.

—The arts play an active part in academic life at the *University of Kentucky*.

The Department of Music presents an annual series of recitals open to the community and student body, with performances by outstanding faculty members, musical ensembles and students. Other features of the music program include the University Chorus, Glee Club and Choristers; the University Bands: Marching, Concert, Symphonic and Jazz Ensemble; the Symphonic Orchestra and the Community String Program, which extends the campus teaching facilities to areas beyond the main campus.

The University Art Gallery has a series of local and touring exhibitions. The art faculty, many of whom are known nationally and internationally, exhibit their works in one-man shows and group exhibitions throughout the country.

The University of Kentucky Department of Theatre Arts presents approximately five productions annually in the Guignol and Laboratory Theatre. Student productions lend the program an even wider scope. A recent production starred noted Shakespearean actor, Arnold Moss, in "King Lear," and the Department has presented the world premier of an Arnold Powell play, "Thefamilyetetra."

A full-fledged black studies program is being planned for fall 1969 at *A&T State University* in Greensboro, North Carolina. Dr. Lewis C. Dowdy, president of the University, said that the basis of the program will be the University's Afro-American cultural heritage center, which was opened last spring. Black studies will be an integral part of A&T's humanities program. The Afro-American center has already held a series of exhibits by black artists, lectures and musical concerts by distinguished black artists.

The *University of North Dakota* has supplied many members to the North Dakota Council on the Arts and Humanities, the purpose of which is "to bring the arts to the people." The Council was appointed in April 1966 by Governor William Guy and received a federal grant to organize and conduct a study on the state of the arts in North Dakota. The Council hopes, among other things, to find a way to provide smaller communities with the arts events they do not have or cannot attract.

A Directory of Performing Arts Resources Personnel, published by the *University of Wisconsin Arts*



Council, lists talent from Wisconsin universities and colleges, which offer off-campus programs to communities, schools and organizations for a nominal fee. Included in the directory are music, dance, drama and art. A Bibliography "The Inner City and the Arts" (Jan. '67-Dec. '68) is a regular monthly Newsletter of activities on all the University campuses.

The Arts Council also sponsors major conferences: May 1968-Problems of the Professional Performing Arts at Educational Institutions; March, 1969-Midwest Regional Meeting of State Arts Council Directors and the National Endowment for the Arts; May 1969-Conference on Arts Administration; May 1969-Workshop on Creativity and the Law.

Performing arts at the *University of Washington* is entering a new era. While awaiting the construction of a specially-designed Performing Arts Building, exciting developments are taking place in music, drama and dance. There is a new emphasis on "professionalism," as demonstrated by the

growth of experimental training programs in music and drama that are designed for those who wish to be performers. In dance a degree program will soon be a reality, and "more professional" degree programs are now being offered in music and drama. The growing faculty also reflects new directions in the performing arts; in music both the Philadelphia String Quartet and the Soni Ventorum Wind Quintet are in residence on campus as performers and instructors. The climax to the new surge of interest in performing arts at this University will be the addition of the Performing Arts Building with its 1,200 seat main theatre, 150 seat thesis theatre and four dance studios. It will give the students and faculty in the performing arts the kind of facility their work has long deserved.

Beginning with music, then, and continuing on to drama and dance, let us look at some of the many ways in which state and land-grant universities have been meeting their responsibilities toward the greater community in the performing arts.

MUSIC

Corvallis, Oregon, a city of some 35,000 people and home of *Oregon State University*, provides a good illustration of how state and land-grant universities bring the arts to the people and how, in return, local citizens support and participate in university programs. Corvallis citizens with musical talent have a natural outlet with the Oregon State University Orchestra, where they play in concert with members of the University's music faculty and other distinguished guest musicians. Building upon the close association between community and university in the orchestra, it was a natural next step to the formation of the joint Corvallis-OSU Music Association which sponsors a series of musical attractions throughout the school year for townspeople, OSU'S 14,500 students and anyone within travelling distance of the concert site.

In Oregon as in other states, state and land-grant institutions contribute directly to the cultural enrichment of the citizenry by providing opportunities to attend musical performances. Sometimes local groups are invited to visit the campus for special performances. On other occasions, campus groups travel far and wide to bring the arts to their audiences. The number of people reached in these ways is quite large. The *University of Montana* School of Fine Arts, for example, presented performances in the university's home city of Missoula for a total audience of 177,400 in 1967.

The Department of Music at the *University of Florida* has a series of demonstrations and performances in cooperation with the schools in Alachua County. Some 1,000 school students are brought to concerts in school buses.

Educational television has transmitted artistic efforts from the *University of Georgia* over mountains and skyscrapers to many of the smallest communities of the state. The most popular cultural programs are those featuring music by campus and community groups. "The American Band Goes Symphonic," a series produced by the University ETV station and spotlighting the Band of Atlanta, has been nationally acclaimed.

Come to the Campus . . .

The Montana Repertory Theater, based on the *University of Montana* campus and receiving support from the University, the Montana Arts Council and the National Endowment for the Arts, marked its second year in 1968-69 as the only semiprofessional touring company in the Rocky Mountain region. The MRT and the University School of Fine Arts presented performances on the Missoula campus and on tour for an audience of nearly 180,000 in 1968-69. In addition UM organizations entertained servicemen on two overseas tours for the USO.

On March 28, 1968, many of the newspapers of the nation carried news of the opening of a new opera on Broadway, "Carry Nation." Written by Douglas Moore with libretto by William North Jayme, the opera tells the story of America's saloon-smashing prohibitionist in the days which led up to her history-making career. Not all the papers mentioned, however, that the "Carry Nation" opera was specially commissioned for the *University of Kansas'* Centennial Celebration in 1966. It was premiered from the stage in Murphy Hall on the Kansas campus with composer, librettist and notables from the national press in attendance. For that first performance, all roles except the four leads were sung by University of

Kansas students to a full house of university and community fans who showed their appreciation with a standing ovation.

State universities rarely hesitate to share their resources with their neighbors. Announced another institution: "To encourage the cultural growth of the western states, *Arizona State University*, through the Cultural Extension Program of the College of Fine Arts, presents its artist faculty and group performers for public engagements." Many of these performances are presented from Grady Gammage Memorial Auditorium, designed by Frank Lloyd Wright to seat 3,000 persons on a main floor, grand tier and balcony.

The University makes its Symphony Orchestra available for youth concerts, in which over 9,000 children per day for three days are bussed to the auditorium from the surrounding area. The three universities of the state, including the *University of Arizona* and *Northern Arizona University*, cooperate with *Arizona State University* in making numerous programs available to school children through the provisions of an NDEA Title III grant.

In addition to the concerts already mentioned, the *University of Arizona* sponsors a summer program in creative and communicative arts for the high school students of the state.

This is the *University of Arizona's* 18th year of providing summer study opportunities in the performing arts—dance, drama, speech, music and television—to high school students from Arizona and other western states.

Also, for many years the UA has sponsored a regional music festival not only for Arizona but for participants from other states as well. Each year it is held during the first week in May, designated Music Week, and large and small groups of musicians perform with out-

standing adjudicators on hand to assess their performances.

The UA Symphony, Opera Workshop, faculty artists and student choral groups also take their offerings to other parts of the state.

... or the Campus Will Come to You

The Singing Illini, the *University of Illinois'* Varsity Men's Glee Club, the Concert Choir and the Women's Glee Club send out announcements each year to music teachers throughout the state announcing their annual tours of Illinois towns and cities. During these tours, the singing groups present evening concerts and assembly programs as requested by the music teachers and administrators. "The purpose of these trips is educational as well

as aesthetic in nature," the announcement says. "This type of program could serve as a motivating force and a new experience for your students and/or adult audiences."

In addition to Choral organizations, the University of Illinois Symphony Orchestra, has appeared in its own and neighboring states. At one time the U. S. State Department sent the student orchestra on an extensive tour of Central and South America.

The Music Department of *Texas Technological College* at Lubbock, Texas, sends many performing groups on tours throughout the state. Three concert bands, two stage bands with repertoires including popular music, swing and jazz idioms, as well as contemporary experimental modes, perform at

various functions and give free concerts. The symphony orchestra cooperates in the establishment and strengthening of civic and school orchestras wherever possible. It goes on annual tours to area and regional cities and also serves as a source of players for the Lubbock, Midland, Odessa, Roswell and Abilene Symphony Orchestras. There are three choral organizations. The Tech Choir tours both in and out of state. The music theater presents two major productions and a number of opera scenes annually. The department also supports a faculty woodwind quintet, a faculty brass quintet and a faculty string trio. These chamber music ensembles tour both in and out of state.

Southern University in Louisiana, one of the nation's 35 predomi-



nantly Negro public colleges and universities, presents choral music for the members of its campus and community. The Southern University Choir puts on Christmas and Easter programs, composed of more than 150 singers and musicians, including faculty, students and people of the community. The school's touring troupe, "Riverbend Players," presented a show entitled "Creole Varieties for 1968" and was asked to take it overseas for the benefit of troops in the Northeast Command. For a series of productions and lectures in centrally located high schools throughout the state, the "Riverbend Players" received an award of \$500 from the Louisiana Council for Performing Arts. Further support in the form of two all-expense scholarships in music, has come from the Sears-Roebuck Foundation.

Interest in choral music also travels throughout South Carolina with the tours of *Clemson University's* Men's Glee Club, Women's Glee Club and the Choral Society, composed of members of the community, faculty and glee clubs. Each year the Society also presents two special programs at Christmas and Easter.

Because of the state's interest in choral music, Clemson now conducts an annual choral clinic on campus for high school study.

And far off in Alaska, the *University of Alaska's* Madrigal Singers is in the third year of its "music to the bush" program. The madrigal group brings live concert music to towns which do not have the opportunity to hear regular concerts. Such trips are made possible through grants received from the Alaska State Council of the Arts.

Training Younger Artists

Often, as part of their cultural extension services, state and land-

grant institutions help with the training of younger artists and audiences. The trend towards university leadership in this kind of activity was noted in the Rockefeller Panel's 1965 report, *The Performing Arts*: "As independent drama schools, art institutes and music conservatories have declined in number, the universities with a generally broader base of public and private support have begun to assume increasing responsibilities for training future performers." Support from the community in the form of financial aid or scholarships has often helped encourage such efforts.

One program in this area is the String Project of the *University of Texas*. Sponsored by the Music Department and the Junior League of Austin in cooperation with the Austin Public Schools, it offers instruction in string music to students ranging in age from four to 18. The project offers 4½ to 5½ hours of instruction per week, including theory, instrumental lessons, orchestra and a half hour weekly Youth Forum Program. The aim of the program is to produce string teachers and artists. Advanced string students get teaching practice by teaching younger students.

A related program, the Nebraska String plan, was initiated several years ago through the Extension Division of the *University of Nebraska* to provide an opportunity for school systems to receive professional help in developing string programs. Assistance is also provided for adult groups, and in this manner several community or area orchestras have developed in Nebraska. Each year the Extension division and the music department sponsor a Weekend with Music. It is designed for the whole family, including special musical presentations as well as attendance at opera performances. Each spring several hundred high school students at-

tend a one-day Fine Arts Festival emphasizing music, art, speech and dramatic art.

The University of Nebraska conducts a three-week summer program for high school students in the fields of music, art, drama, speech and journalism that is attended by several hundred youngsters each year.

Southern Illinois University at Carbondale increases the audiences for artistic productions by broadcasting them over WSIU, its television station. Among recent broadcasts was a complete tape of the "Marriage of Figaro," presented by the Opera Workshop. Before the broadcast more than 1,500 children of the Carbondale area were invited to watch rehearsals of the "Marriage." As a result of these and other efforts, community funds have been received for fellowships and scholarships for talented musicians, actors and dancers; and for the appointment of professional performers as staff members to augment the music department faculty.

Opera is important, too, in Arkansas where the *University of Arkansas* conducts opera workshops for high schools throughout the state in an all-out effort to teach students not only to perform, but also to appreciate the art which was once the entertainment of royalty alone.

Virginia State College has taken upon its shoulders the responsibility for a program of musical enrichment in the predominantly Negro elementary and secondary schools within 20 miles of its campus. It has received a grant of \$85,000 from The Ford Foundation to continue and expand its program of musical enrichment.

This fall the Department of Music will offer an elective course on Negro music and its cultural contribution to American life, along with outstanding works in litera-

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ture and art by black citizens. Subjects in the course include the African heritage, the music of slavery, the spiritual, the work song, blues, individual performers and composers, and the emergence of jazz.

Other events scheduled are faculty recitals of Negro compositions, student performances of Negro music, original compositions by students, visits by outstanding composers and artists and the commissioning of a composition by a Negro composer.

Kent State University in Ohio has been designated the focal point for emphasis on the arts by the state Board of Regents in its master plan for higher education. Musical direction, of the Blossom Festival School (a summer program), as is the Cleveland Orchestra, will be in the hands of George Szell. The University and the Musical Arts Association are planning an educational facility for the new summer home of The Cleveland Orchestra and The Blossom Music Center, which will conduct a music school for a relatively small, select group of talented students each summer.

Eventually the Blossom School will be headquartered on a 37-acre tract of land owned by the University adjacent to Blossom Music Center. For the first few seasons, however, Blossom School classes will be held on campus. The School of Music has classes year round.

In Alabama, the state profits from performances of the *University of Alabama* Symphony Orchestra, the Cadek Quartet, String Quartet in Residence and the Annual Composers Forum. The Forum provides readings of orchestral scores and chamber music for composers of the Southeastern states. High school students from all of the state schools are given the opportunity of auditioning for participation in the annual concert for the Symphony Orchestra featuring talented high school soloists.



Community Assistance Makes University Performances Possible . . .

Community support and participation have helped transform ambitious university plans into reality. In Missouri, extensive community support has enabled the St. Louis campus of the *University of Missouri* to offer a concert-lecture series at nominal charge to students and the general public. In addition to campus funds, the University receives support from the Metropolitan Educational Center in the Arts, the Missouri Council on the Arts and Monsanto Chemical Company.

Missouri was one of the first states to establish an arts council with legislative backing. The Council began its first year of operation in the 1965-66 concert season. Through cooperation with the Council, the St. Louis Symphony presented Berlioz' Requiem at the *University of Missouri-Columbia*. The extravagantly beautiful work employed four University Brass Choirs, the 150-member University Chorus and a tenor soloist, Thomas C. Mills. The Requiem Funeral Mass, sung in Latin, has usually been performed in a Cathedral with brass choirs in the farthest four corners. It is seldom attempted now because of its large proportions, stereophonic effects and intricate production problems. Its availability to the people of Mis-

souri would not have been possible without the combined efforts of the University, the arts council and civic support.

. . . And University Assistance Makes Community Performances Possible

The University of Missouri-Rolla offers special productions for nearby Ft. Leonard Wood and the University Glee Club cooperates with the Ft. Leonard Wood Oratorio Society in putting on musical productions impossible for the military installation to prepare alone.

In another state, community citizens trained by the *University of Delaware's* professional staff and benefiting from its acknowledged leadership in the field of choral techniques, make up the Choral Union of the University of Delaware. The Concert Choir and the Chamber Singers from the University tour the entire state reaching every major community at least once every two years. During the tours, the people of Delaware see experimental settings, positioning of singers and use of orchestral accompaniments, as well as other innovative choral techniques. Each year activities culminate in a Festival of Contemporary Music featuring computer music and other experimental programs.



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1969 Fall Activities

HOMECOMING SET FOR NOVEMBER 1

Homecoming Day has been scheduled for Saturday, November 1, when Kentucky plays host to the West Virginia Mountaineers. Game time will be 2:00 p.m. with a sell-out crowd expected.

The Homecoming luncheon, featuring the Dave Copeland combo, will again be held in the Student Center ballroom from 11:30 until 1:30 preceding the ballgame. The buffet luncheon will cost \$3.00 per person, including tax and gratuity.

The traditional Homecoming Dance will be held as usual in the Phoenix Hotel's Convention Center. The gala affair will begin at 9:00 p.m. with dancing continuing until 1:00 a.m. Admission charge to the dance will be \$2.00 per person.



PRE-GAME DINNERS TO BE
CONTINUED AT ALUMNI HOUSE

The Helen G. King Alumni House will again be the scene for pre-game football luncheons and dinners. This is the third year for the football-day dinners and all alumni and guests are encouraged to participate in the "open" dinners. A reservation form is included in this announcement.

The Alumni Board of Directors will meet prior to the Mississippi football game on September 27 and the dinner on that date will be restricted to members of the Alumni Board.

The L.S.U. game has been designated as Jefferson County night and alumni from that club will have first priority.

FOOTBALL DINNERS
RESERVATION FORM

*I wish to reserve the following number
of places for the:*

- () Indiana luncheon, Sept. 20
(\$3.50 each)
- () L. S. U. dinner, Oct. 18
(\$4.00 each)
- () Homecoming luncheon (W. Va.)
Nov. 1 (\$3.00 each)
- () Tennessee luncheon, Nov. 22
(\$3.50 each)

Enclosed is my check in the amount
of \$_____.

*(Make your check payable to the UK Alumni
Association, and mail promptly to Miss
Margie Devereux, Alumni Association, Uni-
versity of Kentucky, Lexington, Kentucky
40506)*

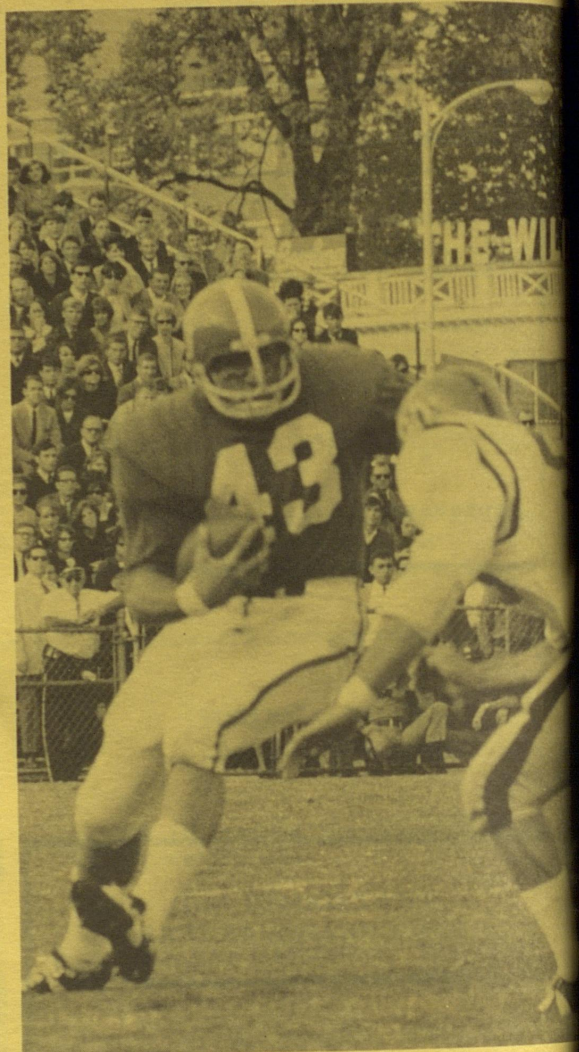
HOME FOOTBALL GAMES

Indiana.....1:50 P. M.
 Mississippi.....8:00 P. M.
 L. S. U.8:00 P. M.
 W. Virginia (HC)....2:00 P. M.
 Tennessee.....2:00 P. M.

AWAY GAMES AND
 TEAM HEADQUARTERS

Auburn.....Oct. 4
 Heart of Auburn Motel
 Virginia Tech.....Oct. 11
 Holiday Inn, Salem, Va.
 Georgia.....Oct. 25
 Holiday Inn
 Vanderbilt.....Nov. 8
 Ramada Inn
 FloridaNov. 15
 Holiday Inn, West, Gainesville





ALUMNI ART EXHIBIT
SCHEDULED FOR SPRING

The "Alumni as Artists" exhibition, held last year in the Fall, has been scheduled for late April and early May to coincide with class reunions and the commencement weekend.

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DRAMA

The measure of a university theatre, according to Edwin Snapp, chairman of the Department of Dramatic Art at the *University of New Mexico*, is to be taken not just by the success of its trainees in the "commercial" theatre, but also by the number of player-producers it sends forth to other schools and community theatres, the great number of individual lives it enriches by a personal excursion or two into the "hectic, harrowing but unbelievably rewarding experience known as 'producing a play,'" and by the excitement which the theatre contributes to the community in which it exists.

Rodey Theatre at the University of New Mexico produces works from Greek tragedy to musical comedy—the best of the classics and the best of the Broadway plays. It has its quota of graduates on the Broadway and Hollywood scenes and in resident companies throughout the country, but its influence is also being felt in many other communities where former drama students are working full-time or as volunteers in educational or community theatre.

The *University of Maine Masque Theatre* serves a dual role as a laboratory for theatre students and as a community theatre. In a state with no large metropolitan areas, the University's role in community cultural events is doubly important. The *Maine Masque* presents four major productions during the academic year involving both students and members of the community who wish to try out for roles.

About four laboratory productions are scheduled each semester for theatre students, who are in charge of all aspects of these productions. A Chamber Theatre, supported by the University's Patrons of Fine Arts and supervised by the *Maine Masque*, was inaugurated

this spring to take live theatre to some of Maine's smaller communities. The first production was Edgar Lee Masters' "Spoon River Anthology."

Unofficially a group of theatre students has also produced a series of one-act plays in the University Coffee House, with discussion on the plays and their presentation as part of the program.

Community Theatre

Community theatre work is involved in the 50-year old *Carolina Playmakers of the University of North Carolina*. Founded in 1918-19, the organization serves as a laboratory theatre for the Department of Dramatic Art and in some respects as a community theatre. The organization is nationally known for student work in writing and staging new plays. More than 1,000 one-act and full-length plays have been presented during its history. In collaboration with the University Extension Division, the Playmakers group operates a Bureau of Community Drama which provides various services to some 300 drama groups throughout the state. For 47 years it has sponsored the *Carolina Dramatic Association* and its multiple programs which culminate in a State Drama Festival each year on the University's Chapel Hill campus. The Playmakers have taken 53 productions on the road to North Carolina towns and to other parts of the country.

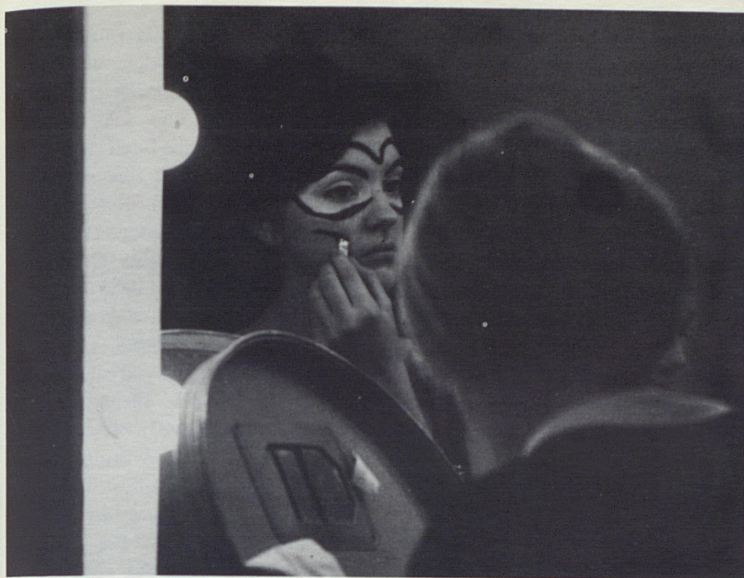
In 1958, the Extension Division of the *University of Iowa*, with the University's Department of Speech and Dramatic Arts, initiated a program to organize the dozen community theatres in the state and assist them in their development. The *Iowa Community Theater Association* was officially formed at that time; since then, through field

consultant services, workshops and conferences, the Extension Division has been engaged in community theatre development in the state. With a grant under Title I of the Higher Education Act it has sponsored a series of Regional Community Theatre Workshops and a state-wide community theatre touring company. In cooperation with the Community Theatre Association, the University supports a school for participants in community theatres to reach principles of directing, makeup, play selection and other theatrical skills. Largely as a result of the impetus given the community theatre movement by the University Extension Division, there are in Iowa today more than 44 community theatres.

University Theatre Programs

The *Iowa State University Theatre* began in 1914 and continues today to present dramatic programs for the campus and community. In May of each year the All University Festival attracts Iowans from miles around for three days of attractions. This year the student theater production was "My Fair Lady" and the ISU Players production was "Barefoot in the Park."

The *University of Tennessee* brings theatre to its state in 13 major productions each year featuring students, faculty members and people of the community. It also schedules three plays for children produced during the academic year. The Children's Theatre Program director goes to elementary schools of the community and high schools of the community to hold tryouts. Plays are acted by children for audiences composed of children. As a result of its efforts in drama, the University recently acquired a beautiful outdoor theatre in Gatlinburg, Tennessee, as a gift from a resident of the community.



The *University of Florida* theatre groups have given performances in Jacksonville with the Jacksonville Little Theatre and in other parts of the state. Other productions have included special performances for denominational retirement communities in Florida and for high school programs throughout the state.

The Constans Theatre, the only true theatre in the area, has a 460-seat capacity, and is a self-contained flexible plant capable of traditional, proscenium productions that can handle thrust, arena and three-quarter staging. Three major productions are held each quarter.

Summer sometimes makes it possible for universities to present additional or special performances for enthusiastic community audiences. In the Midwest, for example, the Majestic Showboat has become a password for summer drama along the Ohio River near *Indiana University*. Each summer University students present performances before enthusiastic audiences from neighboring communities. Some 150,000 persons have attended

Majestic performances in past years, and stayed loyal during the dark seasons when the old Majestic had worn out. Now the community is chipping in to provide a new showboat for student training and the pleasure of the audiences who are much in favor of the University's revival of a tradition in midwestern river history.

The Champlain Shakespeare Festival, underwritten by the *University of Vermont*, is an eleven-year-old award winning festival which gives young professional actors an opportunity to play the choice roles in Shakespeare, while providing excellent repertory theatre for large student and community audiences and a growing number of tourists. In connection with the Festival, the University sponsors the Summer Institute on Elizabethan Arts and Literature, a program of seminars and workshops for high school teachers.

At *Florida State University* premiere productions of original plays are presented with accomplished, professional actors in the leading roles and students in supporting

roles. All performances, which are presented under the auspices of the Eddie Dowling Foundation, are open to the community. The most recent opening featured Arthur Miller's adaptation of Ibsen's "Enemy of the People" and starred Broadway and television star Michael Ryan.

The *Ohio University* Theatre conducts a pre-professional actor training program which provides a core company for six winter productions. A student company in the summer, supplemented by actors from the community, make up the casts for four plays presented by the Ohio Valley Summer Theater in the summer season. The 1969 summer program of the Ohio Valley Summer Theater is "The Lion in Winter" by James Goldman; "The Boyfriend," book, music and lyrics by Sandy Wilson; "A Thousand Clowns" by Herb Gardner; and "Stop the World, I Want to Get Off," book, music and lyrics by Leslie Bricusse and Anthony Newley.

History Through Drama

The stages of state and land-grant universities have served to

keep history from all sections of the country alive and vibrant. The *University of North Carolina* is famous for the outdoor, historical dramas which have originated with its playwrights, most noticeably Kermit Hunter and Paul Green, who have written 36 such dramas between them. These include "Unto These Hills," "The Lost Colony" and "Horn in the West." The *Ohio University* Theatre produced the 19th century comedy "Fashion" in McConnellsville, Ohio, in a restored 130-year-old opera house.

Pullman's Summer Palace is a summer program of *Washington State University*, devoted to exclusive productions of 19th century plays which were popular in small-town America between roughly 1860-1880. The plays were written in a period before dramatists become self-conscious about message, eternal verities and literary quality. They are done straight and in an authentic 19th century staging which appeals to audiences of all cultural backgrounds—some who find them "campy" or of historical interest, and others who enjoy the good yarns, color and spectacle.

East-West Interchange

The National Players, one of the foremost theatrical groups in the country today, is among outstanding attractions brought to New York by the *State University College at Geneseo* for its annual Shakespeare Festival. The Players is the longest running national classical touring repertory company, which was founded with the idea of bringing theatre to people everywhere. Currently the group is presenting new productions of "Much Ado About Nothing" and "Lute Song" by Kao-Tong-Kia.

The latter, a rare offering on American programs, was written in

the latter part of the 14th century and adopted for presentation at the Imperial Court of Peking in 1404. Since that time it has enjoyed a continuous stage life in the Chinese theatre with a stature equal to that accorded "Hamlet" on our own stages.

Hawaii, one of the newest states, looks toward its state university for leadership in encouraging cultural development in the islands, and as a liaison for cultural understanding between Asia and America.

Hawaii is a true crossroads, a logical gathering place for people of varied cultures, which in turn brings international lecturers, musicians, scholars, philosophers to the *University of Hawaii* and the community.

The University's drama, dance and music departments are especially active. "The Festival of the Arts of This Century," an annual summer program, is typical of this intercultural presentation of musicians and composers. The activities of the University's East-West Center include programs of ethnic dances, drama and music of Asian and other Pacific lands.

The University also co-sponsors the Lyceum Series with the State Foundation on Culture and the Arts, with the basic purpose of taking cultural programs to the neighbor islands and rural areas of Oahu.

New and Experimental Theatre

The American Playwrights Theatre movement highlights a recent growth on college and university campuses of experimental theatre—the avant-garde creative work in drama which would not be expected to be commercially successful on Broadway. APT is a new production scheme sponsored by the American Educational Theatre Association, American National Theatre and Academy and the *Ohio*

State University. Its purpose is to bring distinguished new plays to the national audience instead of Broadway.

Four plays have been successfully presented through this nationwide plan: "The Days Between," by Robert Anderson, received over 300 American Playwrights Theatre performances in the 1965-66 season; "And People All Around," the dynamic civil rights drama by George Sklar, moved and excited APT audiences throughout the country in 1966-67; "Ivory Tower" by Pulitzer Prize winning Jerome Weidman and James Yaffe, was successfully premiered by APT producers during 1967-68; "Summertime," by 21-year-old Paul Cowen, winner of the Drama Desk-Vernon Rice Award, is exclusively available for APT productions until September 1969. It is being presented by 54 APT member theatres.

The University of Mississippi Experimental Theatre Series features new plays, new productions of provocative or controversial plays of the past and new scripts by University faculty and students in studio surroundings. Most of the plays are directed by theatre students and faculty. The University Children's Theatre presents a drama-dance workshop for children under sponsorship of the university. Based on the "pop-corn concept" ("Go ahead, Johnny, show how you would feel if you were a piece of pop-corn"), the workshop is designed to develop creative qualities present in all children.

The Experimental Theatre and Teen-Age Theatre Group of the *University of Missouri at Kansas City* have brought excitement to academic and performing drama in that area. Recently the Theatre mounted the American premiere of "Die Bernauerin" by Carl Orff, composer of the now famous choral drama "Carmina Burana." The Ex-

perimental Theatre allows talented students to work with new plays and new drama forms or to experiment with new techniques in presenting established dramatic literature. One of its most recent productions was a modern "Julius Caesar," with soldiers in battle dress of Viet Nam and Cuba. The Feast of the Lupercal becomes Mardi Gras and the Roman Forum is seen as it stands today, in ruins. In an editorial, the *Kansas City Star* called the 1967-68 Experimental Theatre season "a major community service."

At *Florida State University* premiere productions of original plays are produced with accomplished, professional actors in the leading roles and students in supporting roles. Originally conceived under auspices of the Eddie Dowling Foundation, all performances are open to the community. One of the first features was Lillian Hellman's "My Mother, My Father and Me."

Drama as Therapy

A final and somewhat unusual extension of the dramatic arts to the community involves mental health and the therapeutic value which drama can literally have. Recent research has shown that for people of 20th century civilization, the arts are necessary not only as media of entertainment, but as strong preventatives and helpful remedies in emotional stress.

The Drama Wing of the *University of Maryland* is a touring group of actors, who present one-act plays before any civic group in Maryland who are "interested in the behavior problems of children." Following each performance a Drama Wing member leads a discussion with the audience so that insights into individual family problems may be gained. Established by the Department of Speech and Dra-

matic Art to "fulfill the obligation of placing the intellectual resources of the University before the citizens of Maryland," the group has travelled more than 32,000 miles and performed before more than 53,000 persons in 610 performances.

The *Southern Illinois University* Theatre Department also presents a mental health play, without charge, for area organizations, performing in churches, schoolrooms, club rooms and homes. The department has also provided leadership in use of dramatics for training mentally retarded children at the Bowen Children's Home in Harrisburg.

DANCE

It may seem surprising that the same universities which annually graduate more than half of the nation's Ph.D.'s in agriculture, business and engineering are also making significant contributions to the field of dance. This fact, however, merely attests to the unique and diverse strengths of the nation's state and land-grant universities.

Prominent among institutions with active dance programs is the *University of Utah*, where additional examples of ubiquitous university arts programs are found that benefit the community. Utah, the first state university west of the Missouri River, has developed one of the country's outstanding student ballet companies and is the official training school for the Utah Civic Ballet. The University of Utah, with the ballet, presents three major programs during the school year. The modern dance department also schedules regular performances.

At Utah, the Rockefeller Foundation has been instrumental in supporting a new idea in dance: bringing leading choreographers to the campus to stage original works with university dancers that might otherwise never have been seen in the

West. With each new choreographer, the stature of the Utah dancers was raised; for the Utah company displayed vitality and freshness often found lacking among dancers of larger Metropolitan areas. Following an initial grant, a second Rockefeller grant was given to continue guest choreographers and to enable composers to do special works for the company. A grant this spring added \$270,000 to the 1966 gift of \$370,000, which established a performing company of young dancers whose sole purpose was to perform, choreograph and give master classes. The first of its kind, this group toured a large portion of Utah and Nevada, giving 40 performances to some 20,000 people.

The Dance Workshop of *Wayne State University* in Michigan presents community performances throughout the state. Recently it prepared three religious dances for performance at St. Paul's Episcopal Church in Muskegon for the town's centennial celebration. A commissioned dance for children by members of the workshop will be performed at the annual dance concert for young folk, sponsored by the Wayne State University Dance Alumni Association.

The *University of Alaska* has built dramatic dance around interpretations of ancient Alaskan Indian lore, using the measured, precise steps of a classical ballet—with music composed by a University of Alaska professor. The Dance program was performed in Southeast Alaska communities under sponsorship of the Alaska State Council of the Arts. Entitled, "The Raven," the ballet centers around ancient Tlinget Indian legends about the raven. Four "faces of the raven" are used as musical and ballet sequence. Interpretation of each of four faces include the raven as a leader, as a schemer and trickster,



as the spirit of cunning and as the great one-over all.

FESTIVALS

Music, drama, dance—they have been discussed separately, but they are, of course, related. The typical campus continuously supports activities in all three. Plays and concerts, workshops and tours are scheduled throughout the year, providing a rich fare for campus and community. At many campuses, the constantly high level of activity reaches a peak in a specially organized and often student-coordinated festival of the arts, when university life becomes dominated by a kaleidoscope of culture, and a brilliant array of artists are featured.

The distinguished Stratford National Theatre of Canada re-

turned to the *University of Michigan* at Ann Arbor for a second season this Spring. Two new productions were performed: Ben Jonson's "The Alchemist" and a new version of Shakespeare's "Hamlet." The Stratford ensemble has been hailed as "the finest in North America" by major critics:

"Hamlet" was presented in a style differing from that of the recent APA version, staged by Ellis Rabb, at Michigan. This afforded a unique opportunity for theatre-lovers to contrast the artistic approach to a great dramatic classic by two major directors in the contemporary theater.

Under the catchy title, (reminiscent of Flannery O'Connor) "Arrest/Converge 1967," the *University of Massachusetts* set a summer buffet of the arts for the people of its state during its Summer Arts

Program. Appearing during the three months, under auspices of the University, were choreographer Erick Hawkins and Company, with composer Lucia Dlugoszewski; violist and pianist Ernst and Lory Wallfisch; folksinger-guitarist Carolyn Hester; the Double Quintet—Fine Arts Woodwind Quintet and the Herb Pomeroy Jazz Quintet; the Beaux Arts String Quartet. Films, poets and lecturers rounded out the summer fare. The purpose of the festival was to bring to the University community a varied and balanced presentation of the arts.

Each spring the *University of North Dakota*, at Grand Forks, sets aside six weeks for a Fine Arts Festival concentrating on all of the performing arts. Events of the Festival are open to the public, from which have come funds for several music scholarships.

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The Chamber of Commerce of the town State College, Pennsylvania, is credited with the idea of the Central Pennsylvania Festival of the Arts which has become a highlight of the cultural year in Central Pennsylvania. Co-sponsors of the Festival are the College of Arts and Architecture at *Pennsylvania State University*; State College Area Chamber of Commerce and the Pennsylvania Council on the Arts.

Side-walk art shows, music from Bach to "rock," professional and amateur theatre, experimental films and a festival of television arts are included in Festival programs. The Festival is supported entirely by individual and group contributions, plus \$3,500 from the Pennsylvania Council on the Arts.

The Festival's success has been credited to "community loyalty, which is dedicated to cultural interest, and a desire to unite the artists of central Pennsylvania in a new venture of great potential to all."

At University Park, Pennsylvania State University is using the arts as one way of beating the frustrations of 5 o'clock traffic with the "5 o'clock Theatre." The Theatre offers the homeward bound businessman and woman a chance to wait out the rush-hour traffic while watching one-act plays, more than 200 of which have been student written and produced.

The first State Festival of the Arts in Wisconsin served as a showcase for performing talents of *University of Wisconsin* students, other citizens and visiting artists. One feature was the Vilas Music Festival, which is supported by a \$9,760 gift from the William F. Vilas Estate.

CONCLUSION: THE MUTUAL BENEFITS OF UNIVERSITY-COMMUNITY INTERACTION

Culture, Webster's Dictionary says, "is the state of being cultivated; esp. the enlightenment and excellence of taste acquired by intellectual and aesthetic training; the intellectual and artistic content of civilization; refinement in manners, taste, thought; acquaintance with and taste in fine arts, humanities and broad aspects of science as distinguished from vocational, technical or professional skill or knowledge."

Ideally, the American of the future will have both culture and vocation with technical or professional skill at his command. The universities of the nation, by building an atmosphere of cultural literacy and professional competence, help build a society in which man and his civilization can grow in quality and endurance. Mind-stretching will be a result of intellectual exposure and exercise rather than of a chemical formula swallowed on a sugar-lump.

Robert G. Miller, vice mayor of San Jose, California expressed the relationship between the university and the community this way in the *San Jose State Alumni Association Magazine*:

"A broad and comprehensive goal should be to integrate the campus both physically and socially with the surrounding area and the downtown, rather than to isolate itself from the city it serves. The campus should make efforts to relate itself to the large community in terms of the special skills available from the sub-community of the scholar. In the broadest sense, this means assisting the city in its search for a better and more meaningful life.

In return, the city can offer support to its college or university in a myriad of ways and a new spurt of growth is started as industry and capital, attracted to the university centers of the nation, locate and make available their resources for further support of the university."

This relationship between the university and the community is at the heart of public higher education today. In the arts as in other

fields, state and land-grant universities have devoted significant resources to enriching society, while society in turn has reciprocated to help further develop the university's resources.

The activities of the *University of California* are a good example of how both the universities and society have benefited from this kind of cooperation. From the University's many campuses, art and creativity have been funneled into the state through widely diversified channels to even more widely diversified audiences and communities. Since all of the campuses share, to some extent, the belief that a university is responsible for presenting the new and untried as well as the cultural staples, they have all been faced with the consideration of support for their activities.

In Los Angeles, the retreat from more popularized art forms has put an increasing economic strain on the University. To ease that strain, UCLA has been developing a community support group known as "The Friends of the Performing Arts at UCLA." The group, now consisting of a board of directors and 500 members, encourages greater personal interest in the campus program on the level of content and audience support via an umbrella organization that concerns itself with promotion and administration.

"Design for Sharing," a new plan administered by the Friends of the Performing Arts, will distribute free tickets to many deserving sectors of the community, including high potential minority students, the physically or psychologically handicapped and gifted students of the arts, for whom such a stimulating and broadening experience would be economically prohibitive.

At the University of California in Berkeley, the first multi-purpose

fund raising drive in the University's history is underway. The \$15 million to be raised by the Centennial Fund Drive will help finance buildings, scholarships, fellowships, experimental teaching programs and other educational improvements for which no state funds are available. A million dollar gift from The Zellerbach Family Fund of San Francisco has already been ear-marked for the new auditorium-theatre at the Berkeley campus.

A 2,660 seat theatre-auditorium built with private financing from alumni, faculty and business gifts has gone up at Ames, Iowa for *Iowa State University*. Private assistance has also been given to the University for scholarships, other facilities, performances and new programs in the arts.

The *Louisiana State University* Opera Workshop annually presents two major operas for the public, and stages opera-in-the-round each spring. Excerpts from grand opera are staged in addition to less frequently heard short contemporary operas. Community interest in opera, heightened over the years by these performances, led Baton Rouge citizens to launch a fund-raising drive to augment LSU Union resources in bringing the Metropolitan Opera National Company to Baton Rouge.

Financial support from varied sources throughout New Hampshire has enabled the *University of New Hampshire* campus—once a rather isolated cultural preserve—to broaden its cultural programming to provide greater service and enjoyment to the people of the entire state. Boundaries of the New England region are now the dimensions of the University's cultural arena. Gifts from the Spaulding-Potter Charitable Trust of New Hampshire and the Saul Sidore Foundation in Manchester, New Hampshire, have made possible such out-

standing cultural events as concerts by the Czech Philharmonic Orchestra; pianist Eugene Istomin and dancer Anna Sokolow. In coordination with the newly formed New Hampshire College and University Council, UNH is endeavoring to "share" its guest celebrities with smaller colleges in the state who could not, individually finance such undertakings. Community support and funds, donated by the University's alumni, help to bring talented student performers and performing groups before audiences throughout New England. The 115-member UNH Band visited more than 10 communities in four states on its annual Spring Tour in 1968.

The beginning of a new fine arts complex at *North Dakota State University* is the result of private, corporate and community gifts, all channeled toward one purpose. Askanase Hall, a new lecture-auditorium and Little Country Theatre replacement, was the first building of the complex dedicated. It is named in honor of Reuben Askanase, Houston, Texas businessman, who contributed nearly \$150,000 toward its construction. The state has contributed nearly \$65,000 for the complex and the community of Fargo has produced \$100,000 which Askanase has matched.

Community leadership and support aided *Oakland University*, affiliated with *Michigan State University*, in scheduling a summer artist series now numbering 32 concerts over an 8-week period. Total attendance has been between 100,000 and 150,000 per season. Held in the Howard C. Baldwin Memorial Pavilion which accommodates 2,200 persons in permanent seats, and up to 6,000 more on the grassy hillside, the series made possible the Meadow Brook School of Music, which attracts some 500 music students for summer study. A recent season of the Meadow Brook Music Festival featured three

world premiere performances of commissioned works, supported by the Rockefeller Foundation. The Festival and Theater have received contributions from 17 foundations, 85 industries, 121 individuals and a labor union. Committees have raised more than \$900,000 to build the Festival's physical facilities so that ticket prices can be kept at a minimum.

These are but a few of the many examples that could be presented to demonstrate community support for university arts programs. In all such cases, the community at large has benefited as much as if not more than the University to which its members have contributed. This is not surprising; for after all, the vitality of our society may ultimately be said to rest on the strength and vitality of its universities.

As we continue forward into this scientifically-oriented century, the arts will become increasingly important and necessary to preserve balance in our lives. State and land-grant universities have demonstrated their ability to help society advance in both the sciences and the arts. It rests upon us as a nation to be sure they retain the capacity to continue their efforts.

This special article about the performing arts at State and Land Grant Universities was a joint effort by the Office of Institutional Research of the National Association of State Universities and Land Grant Colleges and the University of Kentucky Alumni Association. Miss Katherine Skogstad of Atlanta, Georgia, and Miss Joyce Todd, editor of The Kentucky Alumnus, prepared the article on the basis of information collected by the OIR. Photographs that appear on the center spread, page 23 (actress at mirror) and page 26 were reprinted with permission of the Kentucky Arts Commission. The photographer was Shirley W. Schweet.

Thomas Merton

(Continued from page 12)

because smaller and more insignificant things begin to torture you, in proportion to your fear of being hurt. The one who does most to avoid suffering is, in the end, the one who suffers most: and his suffering comes to him from things so little and so trivial that one can say that it is no longer objective at all. It is his own existence, his own being, that is at once the subject and the source of his pain, and his very existence and consciousness is his greatest torture. This is another of the great perversions by which the devil uses our philosophies to turn our whole nature inside out, and eviserate all our capacities for good, turning them against ourselves.

"In our attempt to get everything out of life we are stamping out the last remains of spiritual vitality from our souls, and trying with all our might to crush and obliterate the image of the divine liberty that has been implanted in us by God. With every nerve and fiber of our being we are laboring to enslave ourselves in the bonds of our own intolerable disgust. There is nothing new or strange about the process.

But what people do not realize is that this is the crucifixion of Christ: in which He dies again and again in the individuals who were made to share the joy and the freedom of His grace, and who deny Him."

Almost simultaneous with his decision to go to Gethsemani came a second notice from his draft board. In the spring of 1941, the Medical Board, that examines young men whose number has come up for the army, had declared him physically unfit to serve. He had too few teeth he was told.

But previous to the medical examination, Merton had thought out his position with regard to the war.



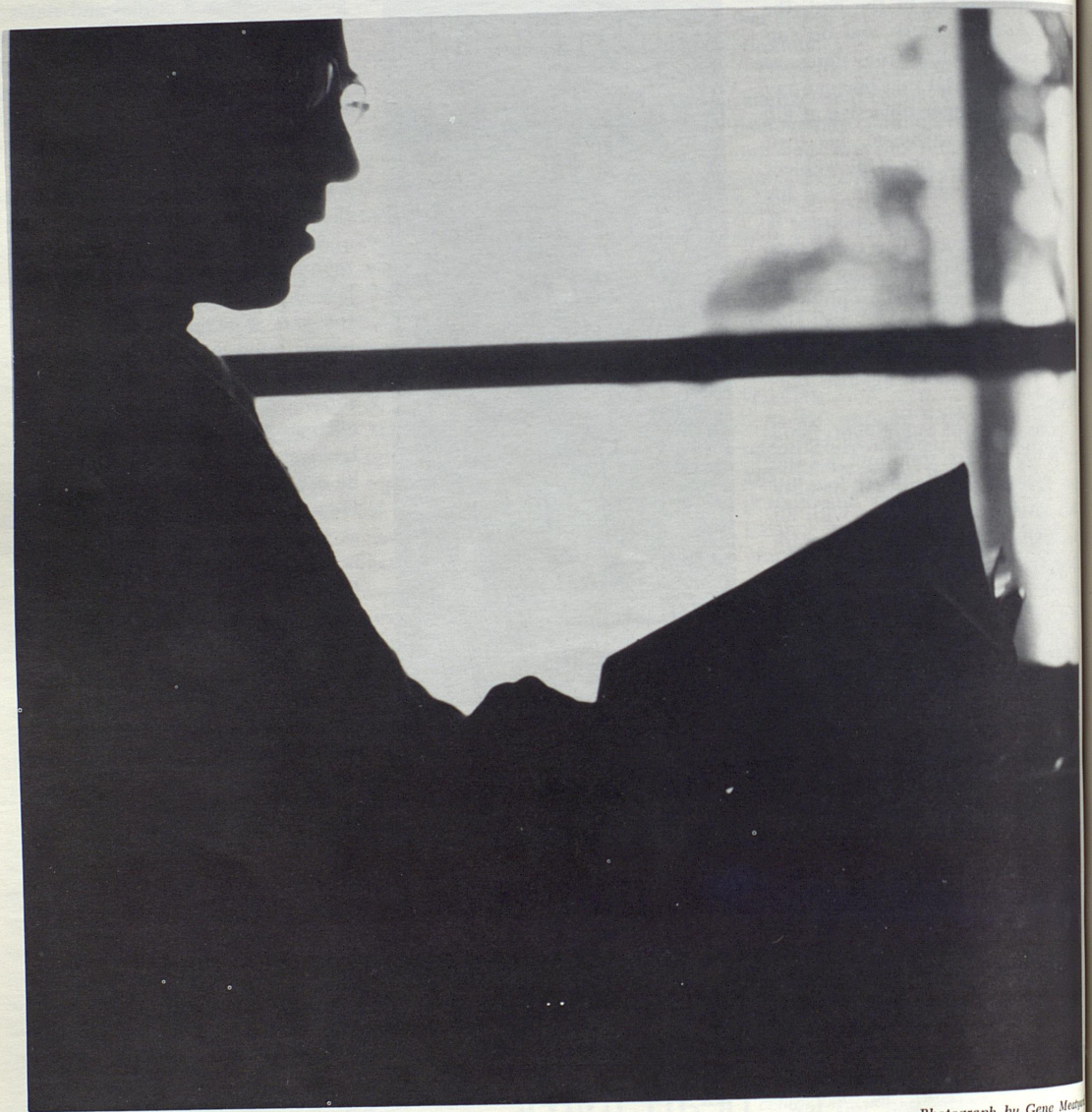
Photograph by Gene Meatyard

Thomas Merton had a first rate mind, an impish sense of humor, humility, and a communicative heart full of compassion and grace.

It was a decision in which God was asking him to signify where he stood in relation to the actions of governments and armies and states in this world that was overcome with the throes of its own blind wickedness. For a war to be just, it must be a war of defense, his conscience told him. If America entered the war now, would it be a war of aggression? He decided that the men in Washington knew more about what was going on better than he did; that he would go. His last and most crucial doubt about the war was the morality of the means used in the fighting: the bombing of open cities with the subsequent wholesale slaughter of citizens. But fortunately the draft law was framed in such a way that he did not have to make a decision. He requested that he be considered as a non-combatant objector: that is, one who would willingly enter the army, and serve in the medical corps, or as a stretcher bearer, or a hospital orderly or any other thing like that, so long as he did not have to drop bombs, or shoot at other men, for evil means made good ends impossible to attain he believed.

But on Sunday, December 7, 1941, the day of Pearl Harbor, he went to the Post Office after chapel and found a letter from the Draft Board, which said the medical examination would be put off for one month. He distributed his worldly goods among friends and the incinerator, except for a few possessions that fitted into one suitcase, for he still did not know if the monastery would accept him, and left that evening for Gethsemani. When he boarded the train in New York, headed toward Buffalo, his last tie with the world as a secular human being snapped and broke.

—jt



Photograph by Gene Meyer

I have always overshadowed Jonas with My mercy . . .
Have you had sight of me, Jonas My child? Mercy
within mercy within mercy.

The Sign of Jonas

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Fetterman Wins Pulitzer For GI Story

John Fetterman '50, a staff writer for *The Courier-Journal & Times Magazine*, won a 1969 Pulitzer Prize in the category of general local reporting.

The award was for a picture-essay, "Pfc. Gibson Comes Home," a report on the funeral of a Kentucky soldier killed in Vietnam. The article appeared in the July 28, 1968, issue of the magazine.

"A 19-year veteran of newspapering as a reporter and photographer, Fetterman is blessed with a wry, quick wit. But he also has sensitivity and understanding qualities that enable him to add depth and warmth to the human interest articles that have been his hallmark," stated a colleague in the *Courier-Journal* article, May 6, that announced his winning of the award.

The article continued: "His Pulitzer-prize effort showed this clearly. It dealt with the return to Knott County of the body of Pfc. James Thurman (Little Duck) Gibson, a casualty of the Vietnam war. His family agreed to let Fetterman be present when Gibson's body came home. The family hoped to show that behind each statistic of death there is deep personal grief and shock that affects an entire family and an entire neighborhood or community."

Here are a few excerpts from "Pfc. Gibson Comes Home:"

"It was late on a Wednesday night and most of the people were asleep in Hindman, the county seat of Knott County, when the body of Private First Class James Thurman (Little Duck) Gibson came home from Vietnam.



John Fetterman

"It was hot. But as the gray hearse arrived bearing the gray Army coffin a summer rain began to fall. The fat raindrops glistened on the polished hearse and steamed on the street. Hindman was dark and silent. In the distance down the town's main street the red sign on the Square Deal Motor Co. flashed on and off. . . .

"By Thursday morning there were few people who did not know that Little Duck was home—or almost home. . . .

"They stood over the glass-shielded body and let their tears fall upon the glass and people spoke softly in the filling station next door and on the street outside. . . .

"As the coffin was lifted upon the (Gibsons') front porch and through the door into the front living room, the silence was broken by cries of grief. The sounds of anguish

swelled and rolled along the hollow. Little Duck was home."

Fetterman, a native of Danville, has been with the Louisville newspapers for 12 years. He also is the author of a book *Stinking Creek*, a text and photographic study of an Appalachian community.

The trustees of Columbia University made the final choices for the prizes on recommendation of an advisory committee.

The prizes, each of which carries a cash award of \$1,000, have been awarded annually since 1917. They were established in the will of Joseph Pulitzer, founder of the *St. Louis Post-Dispatch* and publisher of the *New York World*, who died in 1911.

Fetterman also won a National Headliner Club Award for photojournalism—also for the "Pfc. Gibson" story.

From the "Ivory Tower" To the Typewriter



Elizabeth R. Moseley

By Beverly Fortune
Courier-Journal Staff Writer

Pursuing full-time teaching careers hasn't daunted the prolific writing of two Lexington women, who will tell you their books are just sandwiched in among other activities.*

Yet in the past five years, Katherine Wilkie, '24, and Elizabeth Moseley, '39, have in their spare time—and in addition to publishing books individually—collaborated on a Kentucky history, "Kentucky Heritage" published in 1966 and used in about 85 per cent of the eighth-grade history classes in the state.

The two women also collaborated on fictionalized biographies for junior high students of James Madison and Samuel Gridley Howe, a teacher of the blind.

* This article is reprinted from the April 27, 1969 issue of *The Courier-Journal & Times*.

Last week their latest book for junior and senior high pupils was released, the life of Mary Breckinridge, founder of the Frontier Nursing Service at Wendover in Leslie County. It is a lively account of a woman reared amid the gracious atmosphere of a Southern plantation and the cosmopolitan society of New York, Europe and Russia. (The book, entitled "Frontier Nurse: Mary Beckinridge" is published by Julian Messner, Inc. It has 192 pages and costs \$3.50.)

Following the death of her husband when she was 23, Mrs. Breckinridge launched her career in nursing and devoted the major part of her adult life fighting disease and tragic infant mortality that plagued the mountain people of Eastern Kentucky.

When the tireless woman died in 1965 at the age of 85, she had spent 40 years with the Frontier Nursing Service.

"She was so remarkable, we considered her a real 'must' to write about," Mrs. Wilkie said.

Mrs. Wilkie is widely known in the field of children's literature after 20 years of writing primarily fictionalized biographies for teenagers. Her pen has explored the lives of such individuals as Zachary Taylor, Henry Clay, Helen Keller, Charles Dickens and John Sevier, a total of 21 individuals altogether.

Complaining that history texts all too often make important figures sound colorless, Mrs. Wilkie explains, "We feel they are really flesh and blood characters and hope we can make them come very much alive."

Mrs. Moseley was initiated into the writing world with the biog-



Katherine E. Wilkie

raphy on James Madison, which she co-authored with Mrs. Wilkie. Later, branching out on her own, she wrote what has become a popular biography of Davey Crockett for children in the second through fourth grades. . .

"We try to make the books readable so they will help stimulate interest in reading and in history," Mrs. Moseley said.

Preparation for writing entails about six months of extensive research at the University of Kentucky and the Lexington public libraries, in addition to private collections. Next comes a complete chronological outline of the person's life and chapter outlines. The next six months are devoted to writing.

"People wonder how we can both write one book," Mrs. Moseley said, laughing. "But it's fairly easy. We talk a great deal about the character and slowly the image develops

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Mrs. Wilkie says more candidly, "We agree wholeheartedly on the big things, and argue violently over details. Through all this a book gets written."

Mrs. Moseley is a native of Henderson. She has five published books and is listed in *Who's Who of American Women* and *Who's Who in the South and Southwest*.

She is a member of Kappa Delta Pi, and the National League of American Pen Women.

Mrs. Wilkie, a native of Lexington has written 24 books. She is listed in *Who's Who of American Women* and is a member of Mortar Board, Chi Delta Phi, Theta Sigma Kappa Delta Pi and the National League of American Pen Women.

Royster Appointed Dean



Wimberly C. Royster

Dr. Wimberly C. Royster '48, was named dean of the College of Arts and Sciences by the Board of Trustees in May. He had been associate dean of the College of Arts and Sciences, director of the School of Mathematical Sciences and chairman of the Department of Mathematics. He replaces Dr. Paul C. Nagel, who resigned to return to full-time teaching and research.

Dr. Royster, a native of Robards, Henderson County, came to UK in 1956 from Auburn University, and in 1967 organized the School of Mathematical Sciences within the college. The school embraces mathematics, statistics and computer science.

Under Dr. Royster's direction, the Department of Mathematics received a grant of nearly \$1 million last year from the National Science Foundation for its academic program, which is believed to be the largest such grant ever made to the University for that purpose.

During 1962 and the summer of 1966, Dr. Royster was a member of the staff of the Institute for Advanced Study at Princeton, N.J., and from 1959 to 1962 was a member of the board of governors of the Mathematical Association of Ameri-

ca. He also served as president of the Kentucky section of the same association in 1963 and 1967. In addition, he has written extensively for American and foreign mathematical journals. As dean of the college, Dr. Royster will have a staff of more than 500 and an annual budget exceeding \$7.5 million. Enrollment in the college, largest on the UK campus, is 7,253.

Dr. Royster is married to the former Betty Barnett '49, of Somerset, and the couple has two sons, David and Paul.

In another action of the May meeting of the Board of Trustees, Dr. Charles E. Barnhart was appointed dean of the College of Agriculture and director of the Cooperative Extension Service. He also retained his post as director of the Agricultural Experiment Station.

Dr. Barnhart has direct charge of more than 2,275 employees and a total budget of \$11.5 million. The Agriculture College has approximately 500 undergraduates and 334 graduate students.

In addition UK operates more than 21,000 acres of land in the state, including the 15,000-acre Robinson Forest in Breathitt County.

Outstanding Young Man Honor Goes to Stewart

Major Ronald B. Stewart '57, Staff Judge Advocate and chief of legal operations at the Aberdeen Proving Ground in Maryland, has been named one of the "Outstanding Young Men of America" for 1969.

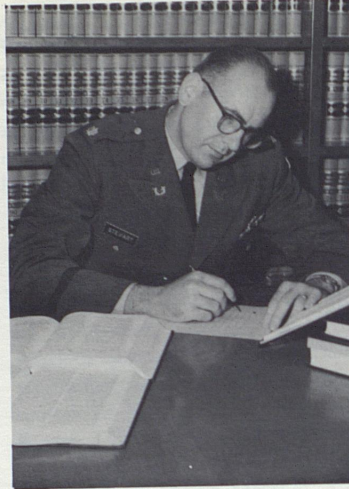
Cited for his outstanding professional and community service achievements, Major Stewart joins the select group of American men who have distinguished themselves in government, business, industry or the arts, and whose name will appear in the 1969 edition of "Outstanding Young Men of America," a publication similar to "Who's Who in America."

Nominated for the honor by Cumberland College, Williamsburg, Ky., where he studied two years as an undergraduate, Major Stewart was cited for his outstanding professional and community service achievements.

As Staff Judge Advocate, the major is responsible for the operation of all legal affairs on post. His legal domain includes military justice, military affairs, legal assistance for personnel, patents, claims, labor negotiations and immigration.

Major Stewart is licensed to practice his profession in the highest state court of Kentucky, the Court of Appeals, the U. S. Court of Military Appeals and the U. S. Supreme Court.

The Williamsburg, Ky., native served in Germany for two years as an enlisted man before leaving the service to complete his education at the University of Kentucky, where he received bachelor of science and law degrees.



Ronald B. Stewart

Little Is Deputy Chief of Staff

Brigadier General James W. Little '41, is presently Deputy Chief of Staff, for Materiel, Seventh Air Force, Tan Son Nhut Air Base, Republic of Vietnam. He is responsible for the overall supervision of maintenance engineering, transportation, supply and services, procurement and logistics plans programs for the command. The Seventh Air Force area of responsibility includes the Republic of Vietnam and North Vietnam. Seventh Air Force is also responsible for air defense activities in the Mainland Southeast Asia Air Defense Region.

During the five years preceding his present assignment, General Little filled positions as Commander, 3575th Pilot Training Wing at Vance Air Force Base, Oklahoma, and Deputy Chief of Staff, Materiel, Air Training Command, at Randolph Air Force Base in San Antonio, Texas.

His military decorations include the Silver Star, Legion of Merit with one Oak Leaf Cluster, Bronze Star Medal, Distinguished Flying Cross, Air Medal with five Oak Leaf Clusters and Air Force Commendation Medal with one Oak Leaf Cluster. He is a command pilot.

General Little, who is from Beattyville, Ky., is married to the former Jane Keith of Rock Springs, Wyo. They have four children, Richard, Neeley, and twin daughters Gay and Joy.



James W. Little

Class Notes

1920-1929

DR. H. F. BIRD '29, Decatur, Ill., is serving as president of the Illinois Association for Maternal and Child Health.

MISS CHLOE GIFFORD '23, Lexington, director of special activities at the University was named the winner of the Kentucky Federation of Women's Clubs' Status of Women Award at the federation's convention in Louisville this past May. Miss Gifford is a former president of the General Federation of Women's Clubs and served as chairman of former Kentucky Gov. Edward T. Breathitt's Governor's Commission on the Status of Women. In 1965 Mrs. Lyndon Johnson presented Miss Gifford with the American Heart Association's distinguished volunteer award. She has served on the national and state heart association's board of directors.

EUGENE B. MOORE '25, Dayton, O., has been named public relations director of the Miami Valley Water Quality committee. Mr. Moore retired last September as assistant managing editor of The Journal-Herald.

1930-1939

DR. WILLIAM SURVANT '31, Lexington, professor of agronomy at the University's College of Agriculture, has been named acting chairman of the Department of Forestry for a six-month period beginning May 1.

SHERMAN HINKEBEIN '38, president of Baynham Shoe Company in Evansville, Ind., is a member of the Women's Shoe Style



Paul Ross



Lester Reynolds



David Young



V. Spagnuolo

Committee which meets in New York semi-annually, to discuss, set and introduce shoe styling for coming seasons. Others on the committee of the top 33 show merchants and manufacturers are such famous personalities as Bert Mudick of Saks Fifth Avenue, New York; Albert Joseph, Joseph Salon Shoes, Chicago; and Albert Wachenheim, Jr., Imperial Shoe Stores, New Orleans.

DR. MERWIN E. POTTER '32, Columbus, Ohio, has been granted the title of assistant dean emeritus of the College of Administrative Science, Ohio State University. Dean Potter is a former head of the physical education department at UK.

DAVID W. YOUNG '31, Homewood, Illinois, who is senior research associate of the Atlantic Richfield Company, has been elected president-elect of the American Institute of Chemists, Inc. One of the leading research chemists and inventors in the petroleum industry, Mr. Young will automatically succeed to the presidency of the 12,000 member professional organization in 1970.

PAUL D. ROSS '37, Waynesboro, Va., has been elected regional vice president of the General Electric Company for its East Central Region, with headquarters in Cleveland.

LESTER REYNOLDS '39, Lexington, has been named executive director of the State Board of Registration for professional engineers and land surveyors. Mr. Reynolds served over 32 years in various federal Government positions prior to his retirement last spring.

1940-1949

BARBARA J. BACHMANN '47, New Haven, Conn., is a lecturer and research associate in the department of microbiology at Yale University School of Medicine.

DR. FLETCHER W. DONALDSON '48, Tullahoma, Tenn., has been appointed professor of computer sciences, University of Tennessee Space Institute. He formerly served as a consulting scientist for the Lockheed Missile and Space Co. in Sunnyvale, Calif. Dr. Donaldson has published numerous technical papers in the computer

sciences and applied mathematics fields.

MRS. NANCY MCKEE HULLETT '40, Louisville, is a Counselor in Rehabilitation for the State Department of Education.

DR. DORRIS J. HUTCHISON '43, Bronxville, New York, is Chief of the Division of Drug Resistance, Sloan-Kettering Institute for Cancer Research, Rye, New York. Dr. Hutchison holds membership in many medical and scientific societies.

W. R. SIMMONS '48, Corona Del Mar, Calif., has been promoted to West Coast District Manager in the petrochemical sales department of Signal Oil and Gas Company.

SAMUEL H. PERKINS '47, Lexington, has been named supervisor at the Lexington casualty and surety division of Aetna Life & Casualty. He has worked in Louisville since joining the company in 1947.

VINCE SPAGNUOLO '47, Lexington, general agent for Kentucky Family Security Insurance Co., has been honored recently as the firm's first \$10 million producer. He has been cited by a national insurance magazine for his outstanding work in the insurance field.

1950-1959

MAJ. THOMAS J. ADKINS, JR. '57, a native of Corbin, was awarded the Bronze Star Medal for outstanding meritorious service as a senior signal advisor in Vietnam.

EDWARD W. EVERSOLE '57, Ashland, has been named chief counsel of the Huntington District, U.S. Corps of Engineers.

DR. SIDNEY HALPEREN '52, Wilmington, Del., has joined the research staff of the Du Pont Company's Central Research Department at the Experimental Station. He formerly served as an assistant professor at Tulane University's School of Medicine.

A. GUY HISLE '59, Louisville, has been named directory compilation manager for South Central Bell Telephone Company's Louisville headquarters. A native of Mt. Sterling, he has served as group manager in Owensboro since January 1964.

ROBERT B. HORINE, JR. '56, became rector of St. Stephen Episcopal Church in Latonia May 11. He was chaplain of St. Augustine Episcopal Chapel at UK.

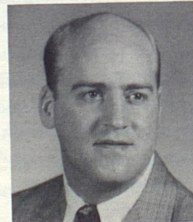
DR. JOHN KILLINGER '54, Nashville, Tenn., is the author of a new book, *The Centality of Preaching in the Total Task of the Ministry*. Dr. Killinger is associate professor at the Divinity School, Vanderbilt University. Considered one of the leading figures in the field of theology and literature in the country, Dr. Killinger also wrote *The Failure of Theology in Modern Literature* which is used as a textbook in many colleges and seminaries.

CAPTAIN CLENET R. ELLIS, JR. '54, Lexington, has received the Air Medal for air action in Southeast Asia.

1960-1969

PARKER WAYNE BOGLE '67, Merritt Island, Fla., is a flight systems engineer at the nation's Spaceport, Kennedy Space Center, Fla.

C. T. ROWE '65, Charleston, W. Va., is a registered representative with Wheat & Co., Inc., regional investment banking and brokerage firm.



C. T. Rowe

JIMMIE T. DAVIS '65, Flintville, Tenn., has been promoted to senior associate engineer at IBM's Federal Systems Division.

J. DAVID MILLER '67, Ft. Wright, has been selected as the National Goodwill Worker of 1968. A work evaluator at the Woodlawn plant of Goodwill Industries, Mr. Miller received the award at ceremonies in Washington, D. C. He was chosen over hundreds of contestants from all over the country.

WILLIAM B. MOORE '64, Lexington, has been appointed Deputy Personnel Commissioner for Kentucky. A native of Princeton, he has taken a leave of absence from General Telephone Company where he has been personnel manager the past two years.

JOHN B. WINN, JR. '60, a Lexington native, has been promoted to assistant secretary in the International Division of the Chemical Bank's London, England branch.

LT. FRANCIS M. VAN METTER '60, Lexington, has been assigned to a unit of the Air Force Systems Command, Edwards AFB, Calif.

LT. LONNIE R. WILLIAMS '62, London, was awarded U.S. Air Force silver pilot wings upon graduation with honors at Reese AFB, Texas. He has been assigned to Williams AFB, Arizona.

JAMES W. COLLIER '66, a native of Cynthiana, has been appointed administrative assistant in the Physical Plant Division at the University.

Deaths

HENRY T. BEWLAY '01, Akron, Ohio, in January. A retired vice president and director at Imperial Electric Company, Mr. Bewlay was widely known in the electrical industry. A Lexington native, he was at 18, the youngest engineering graduate in the history of the University. Survivors include his wife, Mrs. Victoria Thersing Bewlay.

son, John, Chicago; and a sister, Mrs. J. Douglas Geddes, Lexington.

CAPT. JOHN PHILLIP EMRATH '63, Lexington, on March 8, from wounds received while in combat in an aircraft landing zone. Captain Emrath had served in the Army since 1933. He is survived by his mother, Mrs. Phillip C. Emrath, Lexington; a sister, Jane F. Emrath, Santa Monica, Calif.; and a brother, Richard M. Emrath, U. S. Navy, San Diego.

B. W. FORTENBERY '29, Lexington, in March. Mr. Fortenbery was manager and secretary-treasurer of the Kentucky Seed Improvement Association from 1943 until 1968 when he retired. A member of the Alumni Century Club, he is survived by his wife, Mrs. Marie E. Fortenbery, Lexington; a son, James T. Fortenbery, St. Charles, Mo.; three sisters and two brothers.

HUGH A. MCNARY, JR., '28, Lexington, in April. A native of Greenville, Mr. McNary was district manager of the Social Security Administration in Lexington since 1966. Survivors include his wife, Mrs. Ellen C. McNary, Lexington, and a daughter, Mrs. Donald F. Coast, St. Louis, Mo.

RICHARD MONTJOY, JR. '29, Lexington, on April 9 as a result of an accident. He was Superintendent of Construction at Kentucky Utilities. A native of Montgomery County, Mr. Montjoy was past president of the Fayette Lions Club. Survivors include his wife, Mrs. Mae Jones Montjoy; a daughter, Mrs. Franklin Craig; a son, Richard Montjoy III; and four grandchildren, all of Lexington.

Mrs. E. Melvin Norsworthy (**PAULINE CREECH '31**) Lexington, in April, after a long illness.

A native of Middlesburg, she was a former teacher in the Casey and Harlan County schools. Besides her husband, survivors include two brothers, Dr. Glenwood L. Creech, Lexington, and R. Garland Creech, Springfield.

ELIJAH L. REES '07, Coral Gables, Fla., on March 20. A native of Mayslick, he was a professor of mathematics at the University prior to his retirement 30 years ago. Survivors include his wife, Mrs. Elizabeth King Rees, Coral Gables, and a nephew, W. Lloyd Mahan, Lexington.

WILLIAM N. SCHWAB '24, Glendale, Calif., in December. Mr. Schwab was with the Internal Revenue Service for 30 years. A past president of Delta Tau Delta alumni in Los Angeles, he is survived by his wife and a sister.



Deaths

MAY '01, Akron, retired vice president at Imperial. Mr. Bewlay was an electrical engineer. He was a member of the University of the South. Survivors include his wife and daughter, Mrs. Bewlay.

MAY VISITORS TO THE CAMPUS



Attending the University's Fellows dinner in May were Samuel M. Cassidy and Mrs. Cassidy, Pittsburgh, Pa.; Mrs. Lewis W. Cochran, Lexington; George W. Pirtle '24, Tyler, Tex.; and Mr. Cochran '39, director of research and graduate studies at UK. UK Fellows are a group of 70 major donors who have committed a combined total of more than \$3.5 million to the University.



Newly elected board members of the Alumni Association, who will serve for a 3-year term, from 1969 through 1972: (seated) Mrs. Robert Clark (Betty Carol Pace '52), Glasgow; Ted Bates '52, Lexington; (standing, left to right) Rodney Beck '50, Louisville; Gentry E. McCauley, Jr. '50, Versailles; and Edward L. Elder '47, Pikeville. Richard L. McConnell '48, Kingsport, Tenn., was not present.



Dr. Charles A. Walton, College of Pharmacy, receiving one of the six Great Teacher Awards, and a check for \$500, from Judge James A. Sutherland '40, Bloomfield, who presented the award on behalf of the Alumni Association at its annual banquet, May 10. Recipients, three teachers from the Lexington campus and three from community colleges, were chosen by an alumni committee from a list of nominees submitted by Omicron Delta Kappa and Mortar Board leadership honoraries at UK, and by the Student Councils at the community colleges.



Members of the 1914 class from the College of Engineering celebrating their 55th reunion: (left) H. Berkley Hedges, Jenkintown, Pa.; Roger T. Thornton, Clearwater, Fla.; Henry Glover Strong, Vero Beach, Fla.; and Cecil Harp, Lexington. There were 20 in their engineering class and 14 of them were known as the Faradays. They used to play and sing together.



Left to right, charter members of the Lexington circle Omicron Delta Kappa, who attended the group's annual meeting April 28 in the Helen G. King Alumni House: (seated) W. Emmet Milward '26, first president of the group; Dr. A. D. Kirwan '26 and R. Lymon Mays '25; (standing) George R. Kavanaugh '25, Jack W. Green '26, William Wayne Foust '25, Joe Walter '26 and Curtis M. Sanders '25. Omicron Delta Kappa and Mortar Board leadership honoraries at UK submit a list of nominees to an alumni committee each year for the Great Teacher Award.



Members of the Class of 1919 and guests at their annual reunion at Spindletop Hall: (left to right) S. Headley Shouse, Lexington; Mr. & Mrs. Cardwell Triplett, Springfield, Missouri; Mrs. A. D. Kirwan, Lexington; Mrs. Thomas R. Underwood (Eliza Piggott) Lexington; Mrs. Charles Planck, Fremont, California; Miss Margaret Tuttle, Lexington; Mrs. Edward Fisk (Lucy Young) Lexington; Mrs. Paul Edwards (Ada Hardesty) Ft. Thomas, Kentucky; Mrs. Allen Fullmer (Bobby Lair) and Mr. Fullmer, Ft. Thomas, Kentucky.



A kiss was the "little something extra" bestowed upon Miss Helen G. King '25, when she was presented with the Alumni Association's outstanding service award. She was honored for her 23 years of directing the organization's activities, "without whose encouragement and leadership the Association could not have realized its potential and be the strong, unifying force it is today," stated Samuel M. Cassidy '25, Pittsburgh, as he presented the award. Other recipients of the service awards were William M. Gant '47, Owensboro; Mrs. Frederick Silhanek '54, Short Hills, N. J.; Clay Maupin, Lexington; and Richard E. Cooper '38, Somerset.



Three Kentuckians received honorary doctor of law degrees at the University's 102nd annual commencement in May. They were (left) Whitney M. Young, Jr., executive director of the National Urban League; Dr. Thomas D. Clark, author and distinguished professor emeritus of history at UK; and Dr. Russell Ellsworth Teague, Kentucky commissioner of public health.

In an article "The Strange New World of Ralph Eugene Meatyard" (**Popular Photographer**, July 1969), Jim Baker Hall '57 says, "Being photographed by Meatyard is a telling experience. Having one's picture taken is an ordeal for most of us; we're plunged face-first into our vanities, awkwardnesses, presumptions. It takes a deep grace to be mindful of what's going on and not bug out. . . ."

"He's done some portraits (John Jacob Niles, Thomas Merton, Wendell Berry, Louis Zukofsky, Guy Davenport), but in most of his pictures he ignores individuality, even works to obscure it. Suddenly you're transformed, you're just any man passing through, and with that you come soaring up out of the crowded bargain basement of your personality like something just set miraculously free.

"The camera, we're often told, is tied to an objective, 'realistic' view of the world, to the surface look of things. Yet here is a photographer—no imitation painter or displaced poet—who is essentially subjective and 'expressionistic.' His pictures don't represent the world we see with our eyes—they **present** us with a new one, a collaboration between Gene Meatyard and camera. His images are the only way to say what they say."

His prints are in several museums, including The Metropolitan Museum of Art and the Museum of Modern Art in New York City, and various university collections. He is widely exhibited.



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"That is my kind of spirituality, to be out in the woods, under the trees . . ." Story on page 10. See inside backcover.

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