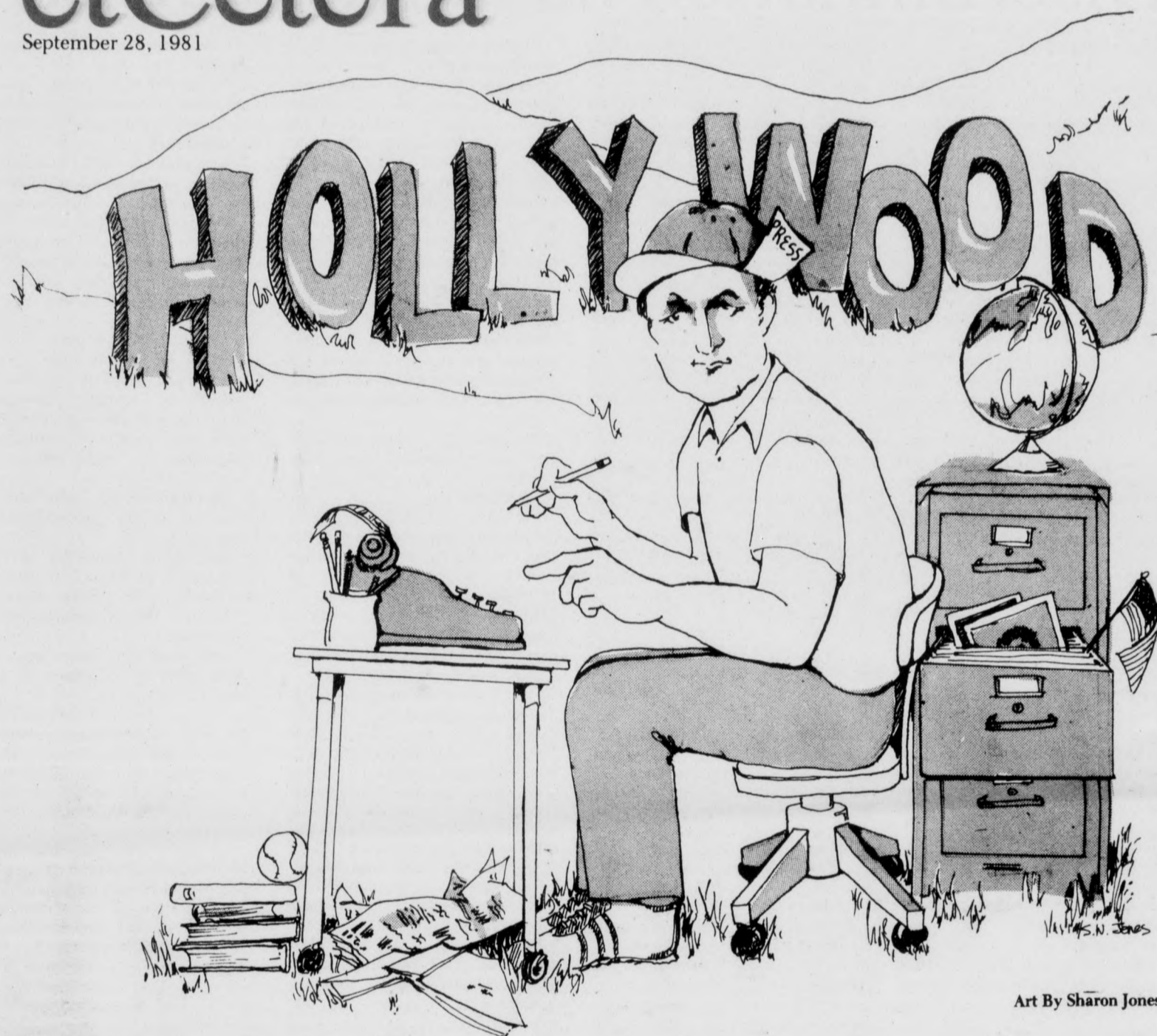


etCetera

September 28, 1981



Art By Sharon Jones

'Ordinary' career not so ordinary

By Anne Stabile

The house was dark except for the gold light in the top window.

An iron fence surrounded a Spanish courtyard. Crickets chirped.

The door bell rang.

Larry (his real name) Swindell answered the door in navy pants, a light blue shirt and bare feet. His friendly face stretched into a nervous smile, "It looks as though we've almost got the house to ourselves tonight," he said.

He introduced his youngest son Mark, seated in front of the television in the den, and we took a seat in the living room.

Swindell is the arts and entertainment editor and book editor of *The Fort Worth Star-Telegram*.

He teaches English part-time at TCU.

He is the author of four books on different movie stars (a fifth is being written), founder of the National Book Critics Circle, school chum of Carol Burnett, good friend of Joseph Heller (among others), father of five and husband to Ellie.

"It really is a very ordinary career, but when you put it in the form of a resume and only touch the high spots, it sounds great—even envious," Swindell said.

Swindell was born in Quanah, Texas, during the Great Depression. Twelve years later, when farming was no longer profitable, Swindell moved with his parents, sister Jean and brother Wayman to "the environs of the well-known film colony."

Better known as Hollywood.

Like many events in Swindell's life, the move to West Los Angeles was accidental. His father chose the spot only because he had friends there.

(See Swindell, page 3)

Discrimination no barrier for Bell

By Quantalane Henry

Wearing a two-piece denim suit and an off-white Peter Pan-collared blouse, Reva Bell projects a professional image typical of many TCU professors.

There is one major difference, however — she is black.

A graduate of Bishop College, Bell holds a master of education degree from TCU and a Ph.D. from Texas Woman's University.

She is a tenured assistant professor in the elementary education division of the School of Education.

"I received tenure from TCU in the spring semester of 1980," Bell said. "The American Association of University Professors set up the procedure of administering tenure to a particular faculty member, but each university also has its own guidelines."

"Contrary to what has been published and said in the past, I wasn't the first black faculty member to receive tenure here at TCU," Bell said. "Mrs. Allene Jones, who has been here for 13 years, was the first."

Jones, who received tenure in 1973, is an assistant professor in the Harris College of Nursing. She earned her diploma from the St. Joseph Hospital School of Nursing in 1959, a bachelor's degree in nursing from TCU in 1963 and a master of nursing degree from the University of California at Los Angeles in 1968.

Bell leafed through her daily time-scheduled calendar, which she said she religiously adheres to. She commented on her varied educational, social and racial experiences.

"Before I came to TCU in 1956, I was teaching in the public school

system," Bell said. "I wanted to get a master's degree in the education field, so I came to TCU because it was conveniently located, had an excellent academic reputation and was the only university offering advanced degrees in education in this area."

Racial discrimination and prejudice were not foreign factors at TCU in the '50s.

"Blacks were not allowed on campus at all," Bell said. "The professors would come out in the black neighborhoods and hold classes in black elementary schools."

"Dr. Sandy Wall was one of the instructors who would come out and do this," she said.

Juanita Cash, mother of basketball player James Cash, was another black pursuing a master's degree along with Bell during the late '50s.

Bell said that although blacks were not allowed to be seen visibly on TCU's campus, blacks had the same financial requirements as white students.

"Realistically, racial discrimination did exist, but my instructors were all supportive of me in my academic pursuit," Bell said. "This could have been because I was studying on the graduate level and not the undergraduate level."

Jones, also the first black to enroll in the undergraduate program of nursing at TCU, voiced the same sentiments.

"The racism was obvious, but my instructors were very supportive too," Jones said.

Bell said generally there are more faculty positions for blacks on the junior college level than at senior colleges.

"Junior college instructors make much more money than those in senior level institutions," Bell said. "More blacks are not in the college faculty profession because of the low salaries, which are rather small when compared to the many business-related fields that pay considerably more."

Bell expressed her thoughts about the TCU job market for blacks in the future.

"There are not enough black faculty members here at TCU, but that isn't all TCU's fault," Bell said. "The salary isn't competitive enough, and when a person has struggled to earn a Ph.D., he usually wants as much money as he can earn."

Reminiscing on her childhood, Bell said she knew that she would go to college because her parents wanted her to go.

"My father was a devout Baptist deacon and there wasn't any doubt that I would be attending Bishop College in my hometown of Marshall, Texas," Bell said. "I graduated from Bishop with a degree in natural science because I first wanted to be a doctor and later decided to become a nurse."

Prior to graduating from Bishop, Bell taught algebra courses at the college and upon graduation was offered a full-time position as a faculty member in 1947.

"I didn't take the offer mainly because I had lived in Marshall all of my life and wanted to move out and explore other territory," Bell said. "I went to work in Camp County, Texas, where I taught geometry and was the assistant to the local superintendent."

Bell later changed her educational goals toward teaching on the elementary level after she

decided to get married and start a family.

"I wanted to be able to teach on all levels — especially the foundation levels from first grade through third grades," Bell said.

Bell and her husband have five children and seven grandchildren.

"My husband, John Allen, is a very busy man," Bell said. "He is the debit manager for an insurance company and also manages an apartment complex and does bookkeeping and income tax services."

An involved woman in the educational field as well as in the community, Bell is actively involved in various professional organizations. These include local, state and national educational organizations and educational honor societies.

She also serves on the board of directors of the American Heart Association.

Bell, the recipient of a National Science Foundation Grant, was included in the 1980 edition of "Who's Who Among Black Americans."

Bell said she values her past experiences in the education field and at TCU.

"I feel that the relationship between the professors is excellent here because the professors are very supportive," Bell said. "They gave me release time to do my dissertation and they also taught some classes of mine for me."

"I feel that the relationship between blacks and whites on campus is progressing positively, from an observational standpoint," she said. "TCU has a closeness and openness which makes it pretty special."

etC.

'Endless Love' mostly 'Endless Sex'

By Eve Di Sciascio

Heads up, moviegoers!

TCU now has its own dauntless, dazzling, destructive, denouncing, double-talking movie critic. (At least, I hope so.)

As a movie critic, my job is to keep you informed of the content and value of the first-run movies in the area, classing them into one of my three major movie categories: "Don't-miss," "Try-to-miss" and "Be-glad-you-missed."

Criticizing movies calls for a deep understanding of the aesthetic, a practiced and practical skill in recognizing the forms and content of great art, an ability to make an intelligible unity of the workings of the elements of the film industry, assessing the effectiveness and so on.

Well, don't look at me. If you want Sean Mitchell or Diane Werts, I suggest you buy a local newspaper.

By now I am sure you are

wondering who this nut is and where she came from. To answer the first question, all you have to do is read the by-line. To answer the second question, I am a TCU nursing major.

It has occurred to me that a nursing major has qualifications to be a movie critic because movies now deal almost exclusively with anatomy and mental problems.

I also have some background in theater, and am pretty well able to tell good from bad and junk from jewels.

For example, take that gem of cinematic art "Endless Love."

"Endless Love" was more like endless confusion. In an attempt to be delicate, I would have to call it beautiful garbage: Brooke Shields is beautiful, the film is garbage.

Its aim, I guess, was to depict the difficulties surrounding young love with the usual dose of family in-

tervention, police intervention, psychiatrist intervention, etc. Yet, as the movie progressed, most of the difficulties surrounded the story line.

There wasn't one.

The film editors simply attached a bunch of loose episode clips together with a bedroom scene between each, with the good clips no doubt ending up on the cutting room floor.

The actors themselves were hard pressed to convey believability in their dialogue, which was choppy and full of loose ends.

The only obvious purpose of the acting and dialogue was to hurry the "story" along to get to another sex scene.

Naturally, one would think that if sex scenes were the movie's crowd attractant, they would be tastefully done, giving the audience something to hold on to.

Guess again. They were base and

animalistic, never once implying that the two kids were in love.

"Endless Love" became "Endless Sex," and I made endless trips to the popcorn counter to avoid endless assault on my eyeballs.

I think it appropriate that the Seventh Street Theater is now showing "Endless Love" along with a second feature: "American Gigolo."

As Red Skelton would have put it: "Was that in the script?"

So, as this mini-review implies, a movie critic can be an ego offense mechanism. But he or she can also be of great value to the conscientious moviegoer.

I hope to be a little of both. I hope to help you make the right decisions about the movies that you are considering seeing.

Remember, "Endless Love" is a definite "be-glad-you-missed."

etC.

Swindell

(Continued from page one)

In California Swindell attended University High School, a rival of Beverly Hills High. One of his good friends was a boy named James Dean.

Swindell said he and Dean went out to record stores and movies. Sometimes they double dated—Dean with Diane Hixon, Swindell with different people—always in Swindell's car because Dean didn't have one.

"None of us suspected him (Dean) of having any outstanding talent," Swindell said. "He was a klutz, but a likable klutz."

Also attending University High were Roddy McDowell, from of "How Green Was My Valley," and Elizabeth Taylor.

Once when they had car trouble Swindell and a friend hitched a ride to a football game with Shirley Temple.

"She smoked," Swindell recalled. "I was shocked."

After high school Swindell went to the University of California at Los Angeles where he became friends with Carol Burnett. He said they've been friends ever since.

Even now when Swindell sees Carol it's "just getting together with an old friend." Swindell insisted he's not awed by anyone though he added, "When I say I'm never awed by anybody, it doesn't mean that I'm not impressed by achievement."

At UCLA Swindell worked on the school paper. He asked for an assignment to review a play in which a good friend of his had the male lead.

It was there that he met Ellie Eby.

She is tall, with fluffy blonde hair and wild blue eyes. Her enthusiasm shows all over. Swindell may have known there could be no one else, but happiness had to wait until Uncle Sam had his turn.

Swindell was drafted into the army in the early 1950s, and was sent to Germany for over a year.

"It was still very much the cold war," he said. "I don't believe, really, that we were ever close to actual hostility with the Soviet Union, but some people thought we were."

When Swindell returned to the States, Ellie was working in "Wish You Were Here," a musical comedy on Broadway. The two were married a month later.

Swindell said he went to Germany "knowing if the relationship survived a year-and-a-half separation and she was still here waiting for me, that we would get married."

Swindell started his career in Westchester County, New York, in 1955. He was Broadway drama critic for a newspaper chain that included eight papers.

He said he loves newspaper work.

"I like the thought that every day is a self-contained adventure," he said. "It has a kind of rhythm."

Nevertheless, in the mid-'60s Swindell moved back to California to teach at the University of California at Irvine.

"I got out of the newspaper business because I couldn't afford to stay in it," Swindell explained. Newspapers didn't pay enough to support four children. At the time there was Julie, Todd, Susan and Wendy—actually Carol, for Burnett, but they call her Wendy.

Leaving journalism, as it turned out, was another accident that would move Swindell's life in directions he never dreamed of.

Swindell was asked to do a lecture series at UCI. One day, while he sat diligently accomplishing nothing, his daughter entered the room and told him Spencer Tracy died.

Swindell changed the lecture series to a film series and he wrote a short biography of Tracy for accompaniment.

The biography was to one day rocket him into the world of letters.

Swindell met Tracy twice, though he never had much luck in the meetings.

The first time, Swindell called the studio where Tracy was working and asked for an interview with Tracy for a paper he was working on.

The interview was difficult, Swindell recalled.

"He chewed me up and spit me out," he said with a pained expression. "He was so mean."

The funny thing was, Swindell said, Tracy told him to write his biography after he was dead—almost 20 years before Swindell had any idea of doing it.

The second time Swindell met Tracy was at a baseball game. At about the sixth inning, Tracy grabbed Swindell's arm and, using the Lord's name in vain, asked Swindell where he'd seen him before.

When Swindell explained, Tracy turned to Katharine Hepburn beside him and exclaimed, "Kate! Here's that wonderful boy I told you about!"

In 1967 Swindell moved to Bucks County, Pa., to return to his first real love—newspapers.

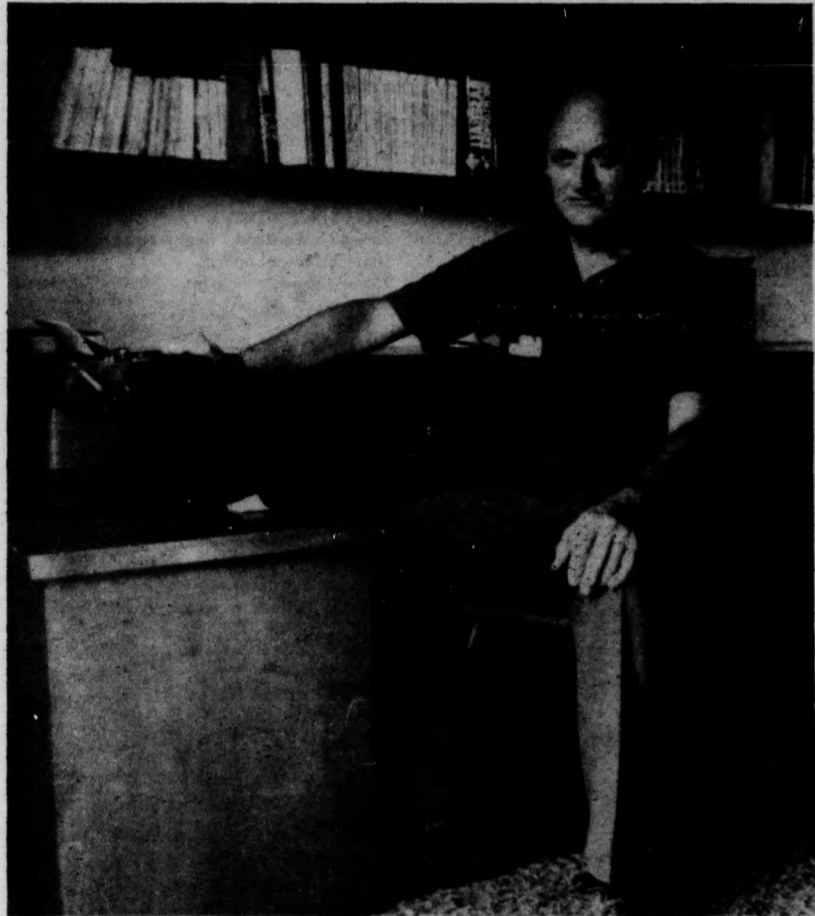
He was working for the *Philadelphia Inquirer* when he was asked to do a biography of Spencer Tracy. The agent had read Swindell's short biography from the UCI film series.

Swindell said his success in the field of film star biography is partly because—in more ways than one—he grew up with them.

"Most of the kids that I was growing up with had parents that were employed by the motion picture industry," he said. "I came of age in what very definitely was 'The Age of Movies.' It's a period I'm fascinated by."

Swindell has also written books on Carol Lombard, Gary Cooper and John Garfield. His latest book about Charles Boyer has been the most difficult because, he said, it's really a love story.

"I wouldn't say that it was easy for me to write ever, and I wouldn't say that it's duck soup for me now,



Larry Swindell

but it has gotten easier," Swindell said. "I think that, like so many other people, I tried to be a writer by overwriting and I'm still in the process of becoming a better writer than I have been by continuing to strip away the pretentiousness from what I've written."

In addition to writing books, Swindell said he loves baseball. Most of his freelance writing is about baseball.

On his shelves Swindell has "The Official Baseball Guide," from 1904 to present, a four-inch thick "Baseball Encyclopedia," "All Time Roster of Major League Baseball Clubs," "Who's Who in Baseball," "The Book of Baseball Records," "The Sports Encyclopedia of Baseball," and many others.

His reserve of baseball knowledge led David Boldt, editor of the *Philadelphia Inquirer's* Sunday magazine, *Today*, to call Swindell "the world's foremost authority" on the subject.

Ken Garland, disc jockey on WIP radio in Philadelphia, decided to make Swindell prove it.

He and eight other people challenged Swindell with questions, all of which he could answer. After a while Garland conceded—Swindell must be the world's foremost authority.

Swindell has another interest—presidents. He's seen, in person, every president that's been alive in his lifetime.

Franklin Delano Roosevelt passed through Quanaah on a train when Swindell was little. He interviewed Herbert Hoover, Richard Nixon and John F. Kennedy.

He shook hands with Harry Truman in White Plains, N.Y., saw Eisenhower pass by in a New York parade when Swindell was on his way to the theater, saw Lyndon B. Johnson on the Senate floor and had dinner with Gerald Ford in Los Angeles.

"It's kind of a spooky thing," Swindell remarked.

In 1974, when Swindell was working in Philadelphia, he founded the National Book Critics Circle. It was a bringing-together of all the book editors in the country, he said.

"In some ways I think it's having an effect of newspapers' book reviewing improving enormously," Swindell said.

The Circle made it possible for Swindell to meet and in some cases become friends with writers.

Among friends he met in the Circle are Joseph Stein ("Fiddler on the Roof"), Joseph Heller ("Catch-22"), E.L. Doctorow ("Ragtime") and Jerzi Kosinski ("The Painted Bird" and "Being There").

"I could name drop from now until November—that's the easiest thing to do," Swindell said. "A greater thrill that I have had has been in believing that I have either discovered or been in on the discovery of writers who still haven't become famous in any popular sense."

In the course of his life Swindell has had some interesting and, one might say, impressive experiences.

But he blatantly denies this.

"There's really nothing interesting about it; it just seems interesting. It has never impressed me."

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Monday 28

Brown Bag Series. Kimbell Museum Curator Edward Pillsbury discussing "Theory and Practice of Connoisseurship," noon, Gallery.
Panhellenic, 3 p.m., Student Center Room 218.
Interfraternity Council, 3 p.m., Student Center Room 222.
Faculty Chamber Music Society Concert, 8 p.m. Ed Landreth Auditorium.

Tuesday 29

Jeanene Johnson, soprano, graduate vocal recital, 3 p.m. Ed Landreth Auditorium.
BSU 6 p.m. Student Center Room 218.
Young Life, 6 p.m. Student Center Room 202.
TCU Spirit Wranglers, 6 p.m. Student Center Room 205.
Interracial Encounter Group Session, 4 p.m., Student Center Room 218.

Wednesday 30

University Chapel, noon, Robert Carr Chapel.
Deadline to return Who's Who applications.
Career Planning and Placement, resume writing seminar, 4 p.m., Student Center Room 218.
Student Foundation, 5:30 p.m. Student Center Room 222.
PRSA Seminar, 8:30 a.m. Student Center Rooms 207-209.

Thursday 1

Blood Drive, all day, Student Center Ballroom.
Writing Workshop, 8 a.m., Student Center Room 205-206.

Career Planning and Placement, writing seminar, 4 p.m., Student Center Room 218.

Time Trip With T/J, Elbert Glover on "Drugs in the 1960s" and Kathryn McDorman on "Music of the 1960s," 7:30 p.m., Jarvis lobby.

Friday 2

Staff meeting, 8:30 a.m., Student Center Room 214.
Parent's Weekend, Registration, 2 p.m., Student Center Lobby.
Talent Show, 7 p.m., Student Center Ballroom.

Saturday 3

Parents' Weekend, Registration, 9 a.m., Student Center Lobby; Chancellor-Faculty reception, 10 a.m., Reed-Sadler Mall; Alumni Reception, 11 a.m., Student Center Woodson Room; Dorm Open House, noon; Class of '83 reception, 3 p.m., Student Center Room 209; Barbeque at Frog Fountain, 5 p.m. (purchase tickets by Friday noon.); Pep Rally and Parade, 6:30 p.m.
Minority Parents' reception, 1 p.m., Student Center Ballroom.
Football, TCU vs. Arkansas, 7:30, Amon Carter Stadium.
Dental Admission Test.

Sunday 4

Parents' Weekend, International Breakfast, 10 a.m., Student Center Lounge.

Monday 5

Piano Recital, Donna Edwards, Faculty, 3 p.m. Ed Landreth Auditorium.
Brown Bag Series, Musicale, noon, Gallery.

Panhellenic, 3 p.m. Student Center Room 218.

Interfraternity Council, 3 p.m. Student Center Room 222.

Tuesday 6

Theatre Arts, Moliere's "Tartuffe," 8:15, Scott Theatre.
BSU, 6 p.m. Student Center Room 218.
Young Life, 6 p.m. Student Center Room 202.
TCU Spirit Wranglers, 6 p.m. Student Center Room 207.

Wednesday 7

Theatre Arts, "Tartuffe."
Career Planning and Placement, Interviewing Seminar, Student Center Room 218, 4 p.m.
Unity Chapel, 7 p.m. Robert Carr Chapel.
University Chapel, noon, Robert Carr Chapel.
Wednesday Night Bible Study, 8 p.m. Student Center Room 207.

Thursday 8

Theatre Arts, "Tartuffe."
Career Planning and Placement, Interviewing Seminar, 4 p.m. Student Center Room 218.

Friday 9

Theatre Arts, "Tartuffe."
All Night Movie Marathon, Starts at 5 p.m. Student Center Ballroom: "Caberet," "Duel," "The Goodbye Girl," "The African Queen," "The Fearless Vampire Killers."
Phi Upsilon Omicron, District Workshop, 6:30 p.m. Bass Livingroom.
Friday on Campus.
KD, Junior 500.

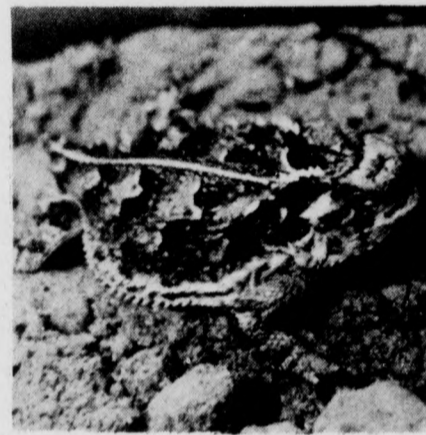
Violin Recital, Eric Halen, Faculty, 8 p.m. Ed Landreth Auditorium.

Saturday 10

Phi Upsilon Omicron, Continental Breakfast, 8:30 Bass Living room; Dr. Nell Robinson, Speaking on Public Relations, 9:30; Violet Luncheon, 12:15, Student Center Ballroom; Banquet at Alaman's, 5:30 p.m.
Alumni Reception, 11 a.m. Student Center Room 207.
Football: TCU vs. Rice there.
Theatre Arts, "Tartuffe."
ROTC, Canoe Trip Down Brazos.
Wednesday Night Bible Study, Fun Run and Music Night.

Sunday 11

Women in Media Management Conference, reception, 5:30 p.m., Fort Worth Hilton; dinner, 7 p.m., Fort Worth Hilton.
Theatre Arts, Moliere's "Tartuffe," Scott Theater, 12:15 p.m.



TCU musicians share work, play, friendships

By Anne Stabile

Karen Herman, Chris Chapin and David Dubiel have one thing in common: music.

Actually, they share all the problems and rewards of being musicians.

Each is trying to earn a degree in music performance—either undergraduate, as in Dubiel's case, or graduate, as in Herman's and Chapin's cases.

They also have another thing in common—they're all part of the Fort Worth Symphony Orchestra, the part-time performing group of the Texas Little Symphony.

The core orchestra, the TLS, is a full-time organization. There are 35 permanent members, and it tours 32 weeks a year to places that aren't ordinarily visited by groups performing classical and orchestral music.

The FWSO schedules fewer performances than the TSO.

The most difficult part about working in the orchestra for Herman, Chapin and Dubiel may have been the audition.

Audition—that dreaded word—is synonymous with wet palms, unknown and impersonal faces (those who've made it, watching to see if you've got what it takes) and who knows what conditions to perform under.

Judges for auditions include top players from the symphony, (for the

FWSO, members from TLS), the associate conductor and the conductor, John Giordano.

Each applicant is asked to play a prepared solo piece and an orchestral piece, and to sight-read (play) a piece they haven't seen before.

Applicants are judged on their technique, how well they play at the moment and how many different kinds of music they can play.

That's the real beginning of a musician's life.

And, as if searching for a job and auditioning aren't difficult enough, these musicians also must think about school and work and finding a place to practice the four or five hours a day required of a dedicated musician.

Despite their common qualities, Herman, Chapin and Dubiel each have their own story.

Herman got married in January 1979 and moved to Fort Worth with her husband, who played in the TLS. A graduate from the University of Illinois in Urbana, Herman had no plans to play for the symphony until she heard there was an opening.

Herman found out she got the job the day she auditioned. "There isn't that much to decide," she said. "Either you're good or you're not."

Herman, originally from Lincoln, Neb., started college in a special program at the University of Illinois when she was 16.

She's currently working on her master's in cello performance under Harriet Woldt at TCU.

Because FWSO is part time, she has time to work in the library for the orchestra. She's responsible for renting, buying and finding music for the orchestra.

"I push papers around," she said.

Chapin's story is a little different. He was hired because one of the other musicians in the symphony quit.

A Fort Worth native, he has other jobs too. He has been playing the violin 14 years, and studied at TCU under Sin Tung Chiu. He teaches at Tarrant County Junior College and also plays for the opera orchestra.

Dubiel, in his auditioning experience, had the roughest time of the three.

There were 12 applicants for two seats. He played the first round of auditions and got called back for finals with three other people.

"It's a little nerve-racking," he said about auditioning. "When you get to the finals, it's even more so. Sometimes pressure tends to make me play better than average, but it's a real chancey thing."

That time the pressure worked for him.

Dubiel, 20, is originally from Boston. At age 3 he began to play the piano. His mother realized his talent and arranged for lessons at the New England Conservatory of Music.

He's still working on his bachelor of music in violin and piano performance at TCU.

Dubiel is also a composer and has written a piece for his Boston instructor to perform on a European tour. He says it'll be two years before he finishes school because his schedule permits him to take classes only in the summer.

The musician's life is one in which most other human contact is made with other musicians.

"Most of my friends are in some way connected with music," Herman said. "People who aren't in music don't really understand the commitment."

"I think a lot of musicians are more private than other people in general," said Chapin, "because practicing takes so much time. You get used to just you and the instrument."

"We've gone into it to such a degree we can get pretty technical," Herman said.

Musicians, like other professionals, have dreams or goals they look toward. Chapin said he just wants a change from Fort Worth for a while.

Herman said she'd like to be in the cello section of an orchestra in New York or London.

But Dubiel wants a little more.

"I'd like to hear a concert performance by a renown orchestra of my own work, and sit in the audience and have everyone love it!"

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