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The colorful world
 of the stamp collector



Scholarly hobby or big business...

By Albert William Bork

Philately, or stamp collecting, has always been a hobby to its avid followers, but philately is much more than that. It is also a big business, an investment opportunity, a propaganda mechanism, a source of revenue, an educational tool and ultimately—a field for wide-ranging study and research.

In the United States today there are several thousand stamp dealers, ranging from the highly sophisticated auction firms dealing in rarities—classic 19th-century postage stamps and letters which passed through the mails in the early days of the world's modern postal systems—to the small-time or part-time vendors, catering chiefly to juvenile collectors.

Then there is the chain-store dealer such as Jacques Minkus, whose branches are established in such large department stores as Famous Barr in St. Louis, Woodward and Lothrop in Washington, D.C., and Gimbel's in New York.

Investment in stamps is still widely practiced, not so much for speculative purposes, but for the acquisition of rarities like the 19th-century classical postage stamp issues, which are like art works in their investment possibilities. Such stamps purchased chiefly by wealthy persons who put their money into philatelic materials as a hedge against inflation. Purchase of current issues for purely speculative reasons is a mistaken activity for all but the very expert with a first-hand knowledge of the market and the issuing countries.

Postage stamps are widely issued for propaganda purposes. The practice began about the time of the Chicago Columbian Exposition in 1892, when the United States issued a long series of stamps to commemorate the 400th anniversary of the discovery of America. Because of the popularity of U.S. postage stamps and the limited number of higher denominations printed, the Columbian issue is nowadays considered a gilt-edge investment. Meanwhile, issuing commemoratives has become so widespread as to be ridiculous if one is supposed to take them seriously. In the United States there is even a postage stamp for the 100th anniversary of the Brahma breed of poultry; while a president running for re-election abroad issued postage stamps to commemorate most of the bridges, highways and port facilities built during his four years.

In the United States stamps as propaganda have included a law and order stamp and issues promoting enlistment in the armed forces, Roosevelt's National Recovery Administration and the prevention of cancer and drug addiction. The U.S. Postal Service touted its own services by issuing a series of 17 designs showing various services performed. The Soviet Union and other Iron Curtain countries have, of course, been busy promoting movements and ideologies through their stamps.



Several stamp-issuing countries have long depended upon postal issues as a main source of revenue. Most famous is the principality of Liechtenstein, lying between Austria and Switzerland, here postal services are handled by the Swiss. Their stamps are always beautifully designed, available to all comers who wish to pay the price, and rather limited in their quantities. They also reflect the area's own history, art, literature, wildlife, or events in the lives of ruling princes—nothing not indigenous.

Other nations—Paraguay, Panama, some Arab states and newer African nations—have conceded issuing postage stamps to a purveyor of postal paper who prepares all kinds of fanciful designs. These designs include miniature art reproductions and special series marking such historic episodes as Kennedy's assassination, space explorations, the Olympiads, or other activities in which they have not had even the remotest participation or the slightest cultural connection. The purpose of such issues is to exploit the interest of youthful collectors in sports, all the stamps of the world honoring the dead President, and the wide circle of collectors, old or young, who go for collections composed of stamps reproducing masterpieces in world art, especially European.

Stamp collecting as philately, however, has, almost from the beginning, been an activity involving serious study. At first, with few issuing countries and relatively few different postage stamps, this study involved a basic knowledge of papers and paper making, and research on each of the printing processes used up to World War I. Also researched were the different gums used and methods of separating the stamps from one another.

Research in these fields became necessary to the collector because counterfeiters quickly became active in the "manufacture" of postage stamps. At first this was probably a way to cheat issuing governments, but as stamp issues became obsolete, a good many were rare enough to encourage

falsification to sell to collectors. As older and scarcer issues increased in value, and as stamp collecting and philatelic activity grew, there were greater rewards to successful counterfeiters. One such counterfeiter was the European Sperati, who was so expert that his fakes could not be told from the originals. Another was Jacques Thun, a Mexican operator of European origin who was finally put out of business because the American Philatelic Society bought him out, lock, stock, and barrel, and he signed a contract not to exercise his trade in the future.

Another kind of faker in the earlier days, and even during the chaotic period following World War II, was the individual who concocted postage stamps to sell to collectors, alleging them to be legitimate issues of distant or newly-established governments in places like Molucca or Tannou Touva (Outer Mongolia) or Croatia. These make an interesting study in themselves. An early day writer called them "album weeds."

By far the most fascinating scholarly studies, however, are in postal history. These involve not only the evolution of the postage stamp itself—beginning with Sir Rowland Hill's "one penny black" for Queen Victoria in 1840—but also the development of postal systems and means of transportation, distribution and delivery. There are now several Ph.D. theses in this area and many official or foundation-financed studies. Philatelic and historical association publications of high quality and original research are on the shelves of prestigious libraries.

By far the most popular development in stamp collecting itself is thematic or topical collections. Although the American Philatelic Association is the oldest and most prestigious collector organization, the American Topical Association has many thousands of members, and there are similar groups abroad. Topicalists collect everything relating to some theme of special interest to them. They seek out every postage stamp showing anything related to their field—railroading, animals, religions of the world, world art, nudes, architecture, seashells, or even stamps pictured on stamps.

One of the most widely publicized topical collections is that of the late Cardinal Spellman, which was left to the Smithsonian Institution. Topical collections in general are widely used as an educational device, since a great many stamps, or at least a representative collection, are feasible for purchase or exchange. Catalogs of many topical themes have been prepared in various languages, some of them in language combinations. Very few of the world's postal administrations have failed to take note of this collecting activity. In the United States several hundred new "topical" or "topically slanted" issues appear yearly.



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Kids or gaffers, they love their stamps

By Charles Eaker



Thomas A. Edison used to publish a kind of house organ which he sent to all the dealers and distributors for Edison Phonograph (perhaps his proudest invention, even more so than the electric light). Between paragraphs were short sentences or phrases, one of which was "The thing beyond the thing beyond."

Edison's genius as an inventor was due to a great extent to the one word which explains the idea wrapped up in the phrase, "The thing beyond the thing beyond." That word is perception, seeing through and beyond and capturing the meaning of what one sees and experiences.

As a child learns, he must experience over and over again a series of perceptions. One useful and often neglected source of perceptual experience is the postage stamp.

Postage stamps of every nation reflect the level of culture, the language, the society, the politics and the resources of that nation. In the beginning the young postage stamp collector is attracted by birds, animals, vehicles, ships, sports or merely by the strange names and languages. There is an avid desire to get more postage stamps — all different — from as many different countries as possible. If the youngster is encouraged by an older person — teacher, or friend — who has been a collector, he will be encouraged

to perceive what lies beyond first appearances.

The child's perceptions will be increased if he sees a postage stamp from Peru bearing a strange long-necked, graceful vicuna and is told of the struggle to prevent the animal's extinction; the country where it lives, and the fact that it is a relative of the camel. Perhaps the next stamp the young collector will seek will be one showing a camel from Mali or one of the other African desert areas, which will further widen the youngster's perception.

Most any postage stamp may prompt similar chains of inquiry so that the habit of intellectual curiosity is instilled early. Out of this can grow a more complicated and ultimately more essential perception of the cross currents, concepts and emotions which the postage stamp reflects nowadays.

Commencing with the few stamp-issuing entities of the 19th century, we end up today with some 135 independent countries, members of the United Nations. Originally the postage stamp was merely an official receipt for paying a fee for transmission and delivery or correspondence. Today it fills its original purpose and then some stamps have become a tool for education, propaganda and cultural diffusion, a proud means of demonstrating the independent existence of areas of the world long thought of by European nationalities as far-off sources of raw materials and trade, inhabited for the most part by pagans, the unenlightened, the primitive, and therefore "inferior" peoples.

Modern day postage stamps — rather than carry the portraits of reigning monarchs or the royal coats-of-arms — insistently assert the cultural phenomena of all nations. One who takes a second look can perceive long traditions of art, music, myth and legend, history and fiction, poetry and dance, and the natural wealth of birds, animals, insects, flowers, trees and fruits, along with the manifestations of technical progress and the latest in space exploration.

Almost every item demands that one remember Edison's "The thing beyond the thing beyond," and that in whatever one does, he stop long enough to achieve a perception of the ultimate result of any action.

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astounding indeed is the power of the little postage stamp! Be it ugly or beautiful, large or small, the viewer sees the importance of the message! Nor is the message confined to a single culture. The aborigines of New Guinea as well as the illiterate peasants of India all share the attraction of the little colored pieces of paper.

Adults in our own society frequently think that the attraction of stamps is something for "kids only." Yet governments all over the world accord stamps the same respect given their national currencies. Distinguished artists and designers lend their talents to a most difficult task — that of bringing attractiveness and a message into limited space. Numerals alone no longer satisfy the postal administrations: the miniatures must enhance our historical, political, artistic and cultural heritages. And, with over a hundred issuing authorities ranging from the South Pole to the North, the chosen themes are an endless parade of images, ready-to-absorb sights ideally limited to the range of perception we all have.

In miniatures, then, stamp artists display their talents as the subtle educational processes begin to take form. Comparisons and contrasts are shown in shades of colors, in multicolored displays, in variegated images of simplicity and complexity — and even in empty space. Why don't labels have the same attractiveness and lack of monotony? Even the commonest and crudest sheets of stamps have a special aura about them. We know we are dealing with items of value. Labels simply lack the consideration we grant to the smaller, more distinct payment receipts used on our letters.

Exposition as an educational technique is now a major new endeavor of our postal artists in almost every country concerned with its "image" abroad. Monkeys, elephants and other African wildlife appear in realistic displays carrying the inscription of Rurundi. Canada regales us with the full-color illustrations of its Indian heritage and handicrafts, while our own efforts attempt to show the depth of our cultural figures and their accomplishments. Each nation with unique flowers and geographic features expresses its pride in miniature by featuring illustrations of their phenomena.

Hunger, misery, floods and other

deprivations are not overlooked as educational tools, either. Compassion is a human quality which can be mobilized through the attraction of the supreme message-carrier on this spaceship of ours. And CARE has become an international symbol of our concern for others in widely-removed corners of despair. At least a score of countries have issued CARE stamps to remind us literally, of the "milk of human kindness" which has saved so many lives.

But the political aspects of our messages also have their places in the universality of the medium. Freedom and the threats against it seem to be the most universal themes, regardless of the political systems offering the messages. The swastika of recent infamy, the hammer-and-sickle of present-day goriness and the future symbols of man's inhumanity to man, will all exact their shares of "equal time" in the postal message centers of the world. Some sponsors will advertise how they repulsed threats in the past, while others point to their strength in weapons of destruction. Brutality, force and political hegemonies all demand attention in our world of miniatures.

But the means of getting the messages across follow a certain etiquette or "gentlemanliness," if you will, so that the delight of stamp viewers is not destroyed in a rash of negative reactions. Even the greatest and most biased propagandists do their utmost to spare the feelings of the viewers!

Curious, too, is that languages of all kinds are accepted without as much as a derogatory expletive. Polish stamps exude their charm to the Japanese, while Nippon's delightful multicolored toys need no explanations for the children of Southern Illinois. An unexplainable unity of feelings, of consciousness, of understanding cement Hungarians behind an Iron Curtain to Australians down under; the military to the peace-niks; the ignorant to the intelligent; the mono-cultural to the many-cultured.

Who knows what other mysterious powers will suddenly appear when men and women everywhere decide to harness the incredible forces already exerted by that lowly, insignificant piece of paper we know as the postage stamp!

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Defiance in Russia-- an author risks all

By Julie Titone
Staff Writer

Alexander Solzhenitsyn has now added more fuel to the literary fire he keeps burning in the Soviet Union, and try as it might, the Soviet government cannot douse the flames.

Just published is *The Gulag Archipelago, 1918-1956*, Solzhenitsyn's expose of the Soviet prison system from Lenin to Khrushchev. It was published, of course, in the West, since no Russian publisher would dare handle material by this outspoken critic of the Communist regime.

Solzhenitsyn, fearing for the safety of some of those involved with the book, had been reluctant to publish his new work, a documentary pulled together from the recollections of over 200 inmates. But when *The Gulag Archipelago* was seized in manuscript form by the Russian secret police, he proceeded with plans to smuggle the book into Western Europe for publication.

In late December portions of the book were published for the first time in America in the *New York Times*. Soon afterward Tass, the official Soviet press agency, issued a statement condemning the book as a "blanket slander of the Soviet people." Tass called the work a "novel," possibly in an attempt to discredit the documentary as pure fiction. Solzhenitsyn was referred to as "Gospodin" or "Mister," salutations usually reserved for foreigners, rather than as "comrade" or "citizen."

Tass heaped criticism on the publishers who handled *The Gulag Archipelago*, accusing them of "whipping up anti-Soviet hysteria. The book, it was said, was being used 'to poison the atmosphere of detente, to sow mistrust in relations between peoples, to blacken the Soviet Union, its peoples, its policies.'"

How does a man who incurs the wrath of such a strong dictatorial government survive? And anyway, who is he?

Solzhenitsyn is one of a small group of Soviets who has seen unknown critics "crushed in great numbers in silence," and who has no intention of going the same way. He is in a peculiar situation in which he cannot afford to speak softly because he has no big stick to carry. Solzhenitsyn's only hope of survival, as long as he feels he must criticize the Soviet government, is to speak loudly enough for his voice to be heard on the other side of the Iron Curtain.

Solzhenitsyn is playing a most dangerous game. The Soviet Union does not exist in a vacuum. It is keenly aware of any criticism leveled at it for suppressing Solzhenitsyn. But the writer is the one backed up to the cliff's edge; he doesn't know at what point his criticism will cause the government to disregard what the rest of the world thinks, and get rid of this great thorn in its side.

While Solzhenitsyn's bravado as a writer has endangered him, his career in mathematics has saved his life at least twice, since mathematics are a valuable commodity in Russia.

Solzhenitsyn, now 53, had always wanted to write, but was forced to study math. He was brought up by his mother in the town of Rostov-on-Don. His father had died in World War I, six months before he was born. He studied mathematics there because of the high cost of going to Moscow. He finally received his first literary education in Moscow at the Institute of History, Philosophy and Literature from 1939 to 1941.

Solzhenitsyn commanded an artillery position for three years on the front line during World War II. In February, 1945, he felt the first sting of censorship. He was arrested for remarks disrespectful of Stalin which he made in personal letters. He was sentenced to eight years in detention camp, a mild sentence at that time.

Because of his mathematical ability, he spent much of his sentence in "special prisons" intended only for political prisoners, including a group of scientific research institutes of the MVD-MGB (Ministry of Internal Affairs, Ministry of State Security). When the eight years were over he was exiled to southern Kazakhstan for three years, where he taught mathematics and physics in primary school. He also began to write prose in secret, for in camp he had only been allowed to write poetry from memory.

Solzhenitsyn eventually moved to the European sector of Russia, where he continued to write secretly and to teach. He emerged as a writer during the brief "thaw" of Soviet policies in the early '60s. His first novel, *One Day in the Life of Ivan Denisovich*, was published in Russia. Simultaneously, the upcoming publication of two other novels, *The First Circle* and *Cancer Ward*, was announced, and a Solzhenitsyn play was rehearsed at one of Russia's finest theatres.

But the tides of fortune turned quickly. Solzhenitsyn's honesty about his country's past was too much for party officials to tolerate. *One Day*, a novel written from Solzhenitsyn's prison camp experiences during the Stalinist era, was soon removed from libraries. After only one public dress rehearsal, Solzhenitsyn's play was abandoned, and *The First Circle* and *Cancer Ward* were printed outside the Communist realm. Solzhenitsyn answered this flood of censorship with a courageous letter to the Fourth Congress of Soviet Writers in May, 1967. He asked the Writers' Union to protect him from persecution. He pointed out that censorship was illegal under the Constitution of the U.S.S.R., and denounced the suppression of the country's most brilliant writers.

That letter sealed Solzhenitsyn's fate in his homeland.

Until 1967, his writings had been fictionalized accounts of his personal experiences in a slave-labor camp, in a special prison for scientists and mathematicians, and in a cancer ward of a Tashkent hospital where he was treated in 1954. In 1972, August, 1914 was published in Western countries, marking a departure from the writer's other works.

August, 1914 dealt in a fictional manner with the very real defeat of the Russian army by the Germans at the Battle of Tannenberg. For his portrayal of this instance of massive Russian bungling, the Soviets condemned Solzhenitsyn as a "renegade and spiritual alien." The book cemented the Western favor felt toward the author — he had already received the 1970 Nobel Prize for Literature — and established an unfavorable feeling toward a country which would not allow publication of such a heralded writer's works.

The Gulag Archipelago has added to the furor.

What about the personal Solzhenitsyn? He is reportedly a personable



Alexander Solzhenitsyn

man, but one who will not smile for cameras because the image of a writer should be, he says, a serious one. He is a man, who had his children baptized even as he openly condemned the Russian Orthodox Church because it submitted to the government.

It is hard to separate the personal Solzhenitsyn from the writer — indeed, the Soviet government refuses to do so. Every aspect of his personal life is open for party interference, from his friends, jobs, to his marital status. In a highly unusual move, the government balked at granting Solzhenitsyn a divorce several years ago. The woman he wished to marry, it seemed, lived in Moscow. Under Soviet law, Solzhenitsyn would be able to move into Moscow if he married her — and the Party preferred to keep the author away from foreign journalists in the big city.

Solzhenitsyn has since been granted his divorce, and now lives with his second wife, Natalya Svetlova, and their two children. His family is a special source of concern, an Achilles heel in his strength, and he knows the government could easily attack.

Of course, the Soviet government would like to see Solzhenitsyn leave the country, but he refuses. His decision to stay, to weather the storm, has greatly enhanced his position with his countrymen. The government may denounce him, but he will give them no reason to believe that he is anything but a loyal Russian.

Solzhenitsyn's relationship to his fellow countrymen is extremely important. In a land that has no heritage of freedom, he is crusading for freedom for freedom's sake. He has said that a great writer is a second government; he is trying to provide the leadership that the first government, the political one, has chosen to ignore.

Just as Solzhenitsyn works to keep alive Russian hopes of freedom, so the Western world must work to keep Solzhenitsyn alive. So far, the "Free World" has succeeded. But exactly why?

It seems that Alexander Solzhenitsyn has become a cause celebre in many circles, literary and otherwise. He has become a symbol of persecution, a

living martyr of the Communist oppressors.

Emile Capouya has suggested that the Russian "has provided us with an occasion for damning the Soviet State, to the great relief of our injured feelings." The comment almost could have been written by Tass, yet there must be something to it. Detente is a fairly recent phenomenon, and overtones of the Red Scare are still lurking in America.

Capouya also suggests, perhaps more importantly, that Westerners are certain to root for an exemplary man like Solzhenitsyn while he is at a distance — but we don't want one like him in our own land. Capouya refers to "Solzhenitsyn's single-handed struggle to arouse him countrymen to a true sense of themselves." It is well that Westerners rally to the cause of the writer's freedom, but in doing so they should not forget the universal nature of his messages.

Although thousands of dollars in royalties await Solzhenitsyn in a Swiss bank, he remains a poorly paid schoolteacher in his homeland. He has seen none of his works published openly in the Soviet Union since 1966. He receives letters threatening to make short work of him and his family.

He describes the certainty of the government threat:

"For a long time I have not suffered from serious disease, and since I don't drive a car and since, because of my convictions, under no circumstances of life will I commit suicide, then if I am declared killed or suddenly mysteriously dead, you can infallibly conclude with 100 per cent certainty that I have been killed with the approval of the KGB or by it."

As one writer put it, Solzhenitsyn is writing under circumstances that would drive most of us to madness or suicide. Hopefully his persecution will not be in vain, and the day may come when a large number of people are freer because of him.

Until then, the rest of the world must remember that Russia has no monopoly on persecuting people for telling it like it is.

Felix triumphs--an art reborn

By Diane Mizialko
Staff Writer

Recent knowledgeable buzzing in cinema's inner circles heralds the long-awaited "maturation" of the art of film animation. This month, up at New York University, critics ruminated over the impressions left by the four-day "Second International Animation Film Festival" and eventually declared that a new international art form had arrived.

However, a survey of 80 years of film animation reveals that it makes more sense to talk about regression rather than maturation — regression to the days of Betty Boop and Felix the Cat, when the genre was still true to itself. Those were the days — from the late 1800's to the early 1930's — before the sweet sameness of the Disney style poured like syrup all over American celluloid.

Originating in diverse, far-flung nations, the animated films shown at NYU flaunted a kaleidoscope of individual artistic styles and imaginative flights unlike anything Snow White ever knew. But, looking back to Felix, Betty, the Katzenjammer Kids, Mutt and Jeff and a host of other black-and-white, line drawn, much-loved cartoon characters, it is apparent that rugged individualism in animation is not "new," even to the Disney-dominated American scene.

It was 1832 when a Belgian professor by the name of Plateau invented the phenakistoscope ("deceit-look"), which was simply a revolving, slitted disk painted with figures. When the disk began to whirl, the viewer peeped through the slits, saw the figures reflected in a mirror and — voila! — they danced, leapt, somersaulted!

By 1892, Emile Reynaud was painting figures in sequential poses on celluloid strips and showing them, accompanied by special sound effects, on a screen in his Theatre Optique in Paris. Reynaud with his 15 minute love stories and comedies, usually is credited with originating the animated film genre.

At the turn of the century, photography came along and from then, all hand-drawn characters landed on film by passing first through the eye of the camera. Not only was animation mechanically harnessed, but its style fell under the influence of live-action photography. Animation, firmly wedded to primitive moving-picture film, also lost its color and its voice, not to find them again until the movie industry developed the requisite technology.

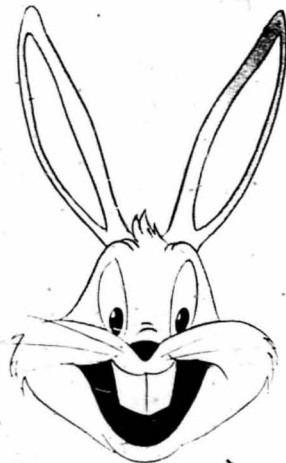
Despite their shared destinies, it is a mistake to confuse moving-picture live action with animated action. An animated film, of course, is painstakingly created frame-by-frame and shot through a special animation camera. More significantly, animation is free to float where live-action film can't follow. Reality places no fetters on the imagination of the animation artist — he is limited only by his medium — ink, charcoal, paint, collage and what have you.

The range and power of the artist tends to render camera techniques feeble — and although slavishly copied by animators for some 40 years — unnecessary. That is why a devotee of animation might consider Disney's multi-plane camera, first utilized in filming *Snow White* (1934-37), to be no more than a corrupt gimmick. With the multi-plane, Disney Productions introduced the illusion of triple dimensionality to what is — unless perverted — a two dimensional medium.

Before the Disney steamroller flattened American film animation by the paradoxical act of plumping it up (remember those cute little fannies on the *Fantasia* cupids?) a surge of creativity — supported by the irreverent newspaper comic-strip tradition — electrified American film animation. Between 1909 and 1920, studio production units devoted to film animation sprung up on the West Coast. The production units were devised with typical American managerial efficiency to bring the monumental task of creating animated films under control. (Imagine one artist attempting a 10-minute animated film — at the stan-

dard rate of 24 separate drawings per second, the task would require a mind-boggling total of 14,440 different drawings!)

In 1909, George McManus, a comic strip cartoonist, took to film with his *Maggie and Jiggs*, bickering their way through "Bringing up Father." From 1912 to 1914, McManus also collaborated with French animator Emile Cohl to create the "Baby Snookums" series. Mutt and Jeff, animated by Bud Fischer, first appeared on film in 1916. That same year, Walter Lantz introduced his *Katzenjammer Kids* to



film audiences across the country.

In the early 1920's, the great Max Fleischer made his film animation debut with the irrepressible *Koko the Clown*. (Get back in your ink bottle, Koko!) Later, Fleischer invented *Betty Boop*, the dimpled vamp who — unbelievable as it seems — ran into trouble with the Hollywood censors. Betty was a daring, heartless, and much too sexy coquette.

Felix the Cat, by Australian Pat Sullivan, and the possibly derivative *Krazy Kat* (created by the three-man team of Leon Herriam, Frank Moser and Leon Searly) began running amok across miles of celluloid at about the same time as adorable Betty.

Felix is still the symbol of irreverent wit and Yankee ingenuity. He was always pulling off the most impossible stunts with the greatest and smuggest of ease. There was the time Felix was stranded on this huge frozen lake... he was so perplexed two question marks appeared above his head. Being Felix, he was able to reach up and grab those question marks, tie them to his feet (sorry — paws) and skate off with a self-satisfied smirk.

In 1923, an artistic and commercial failure, *Alice and the Three Bears*, gave Walt Disney his first public exposure as an animator. Despite this setback, Disney kept trying. In 1927 he hit pay dirt — with the help of a mouse.

Within a few years, Mickey was joined by Minnie, Pluto and (won't he ever shut up?) Donald Duck. From then on it was really no contest.

Although Max Fleischer and his brother, David, opened a Florida studio with 400 employees and created *Popeye the Sailor* for distribution by Paramount, no one could keep up with the Disney machine.

Soon even Disney's competitors were copying the Disney style and really remarkable artistic developments in animation simply dried up. Oh yes, *Bugs Bunny*, *Daffy Duck*, *Oswald the Rabbit* and *Porky Pig* came along, but in their hearts the competition knew the field belonged to the mouse.

Disney must be credited with invariably being the first to apply each new technical development to animation. The first sound cartoon — the *Skeleton Dance* — was Disney's, sound and movement synchronization. But Disney's biggest sin against the art of film animation was the way he neutralized the medium by strictly imitating reality. Tempted, perhaps, by the supreme technical compe-

tence at his disposal, Disney allowed his cartoon imitation of life to reach the point where creativity was simply choked off. The Disney style became no more than an insipid cliché.

In 1941, Disney — perhaps making his one bid for status as a "serious" artist — released the feature-length, *Fantasia*. The film is a rich jumble but is marred by some flop episodes. It taught Disney a lesson about "art" too, for *Fantasia*'s first release was a commercial failure.

Still, it was an inspired act to use Mickey as *Fantasia*'s Sorcerer's Apprentice, and some of the "Nutcracker Suite" animations probably mark the peak of Disney's creative success. Even Stravinsky liked the ferocious dinosaur battle set to his "Rites of Spring." Whatever else it may be, *Fantasia* was, and is, something to see.

And so it went until after World War II. After the war, although Disney style still dominated American animation, the Europeans slowly began to get into the act again. Ironically, the European influence has probably been the greatest single factor in re-introducing the unstructured possibilities of animation to the United States.

Another factor came in after the war — television. It is fair to say that the children's cartoons (which literally take over TV programming on Saturday mornings) have pumped new life into American cartooning. That is not to say TV cartoons are wildly experimental or even "good for" the kids, but they do represent a well-financed outlet which, at this stage, movie theaters no longer provide.

And violence crept into cartoons after the war. Oh, not into Disney, of course (although the witch in *Snow White* has probably terrified more children than any dentist), but movie house cartoons too often were (and are) no more than strings of pointless, violent gags. Boff! Ouch! Smash! Ow! (How many rabbits and tiny birds have you seen sink into the ground under the weight of a falling boulder?)

So European animators worked quietly while Americans took their doses of cartoon violence and parked their kids before the TV. Cartoon imports trickled across the Atlantic and by the early '60's became the darlings of arty "cinemas" in the larger cities.

Finally, however, American animation might be getting on the track again. They said so at NYU. Maybe the revitalization owes something to the shock of *Fritz the Cat* and *Heavy Traffic* (X-rated side roads on the way, hopefully, to something better), but it looks like film animation is getting back to basics.



BETTY BOOP,
the cartoon vamp

Singh surveys the Roycean world

By John Howie

The Self and the World in the Philosophy of Josiah Royce by Bhagwan B. Singh

Charles C. Thomas, 188 pp.

Singh examines Royce's view of the world, the Absolute, and the self against the context of Royce's life and times. His major purpose is not expository but critical. The author attempts to demonstrate that because of hidden presuppositions and religious motivations, Royce never really reflectively probes the pivotal issue in his religious philosophy.

It is contended that a personal God or the Absolute is unnecessary to understand either the self or the world. Royce's religious motives and idealistic presuppositions are rejected as untenable in our scientific age. Royce, the author repeatedly insists, "was rather looking for some kind of confirmation and philosophical grounds of what he already believed, that is, the God of Protestantism and American Puritanism." For this reason, the author suggests, Royce cannot be "excused from the charge of either being an escapist or of a failure to understand the implications of the imported (i.e., European) views." "In the final analysis, all religious attempts to find solace in God, and the philosophy of the Absolute in which all problems are resolved by taking a plunge into the transcendental, can be said to be an escape from the world and its problems rather than a resolution of those problems."

An interesting aspect of the book is the sketch of Royce's philosophy in relation to the perspectives of Samkhya-Yoga, early Buddhism, and Vedanta. Although it is acknowledged that Royce had studied these philosophies, it is suggested that his own philosophy had some of the same flaws he finds in them. This portion of the book is Singh's distinctive contribution to Roycean scholarship. It is a source of regret that the arguments and evidence presented in these pages are not more fully developed and documented.

The heart of the volume is a detailed consideration of the "stages of Royce's philosophy: world, Absolute and self." The author does an admirable job of explaining the logical steps in Royce's argument for the Absolute, and in Royce's presentation. The same essential steps were followed by W. E. Hocking in presenting his own idealistic perspective. Unfortunately, however, there is too little documentation to support his claim that "it is doubtful if Royce would be able to show that there is any Absolute without mistaking the absolute experience for absolute experience."

The volume is not without other shortcomings. Singh occasionally indulges in special pleading. "The idealistic thinkers of India," he comments, "are rather amazed and unhappy to see their sacred creed dying." At times the author lumps all idealisms under a stricture that, properly conceived, applies only to a few of them. At other times he appears to suppose that all idealism, whether ancient or contemporary, is subtly guided by religious "motives" of some sort.

It has been customary to refer to the

sort of reasoning Singh sometimes employs as the *ad hominem* fallacy. The fallacy, of course, takes many forms but its essence seems to be criticism of a person's belief by attacking his motives for holding that belief. "Divine interference in creation is unnecessary, and still it is advocated by the idealists in one form or another simply because they believe in it and want to defend it anyhow." Now the fallacy is to be found in the second half of this statement. It seems unfair and perhaps even irrelevant to claim that what these idealists want governs what they assert philosophically.

It would be more appropriate if Singh would consider critically idealistic accounts of creation and demonstrate (if he can) that naturalistic or materialistic accounts provide a more adequate explanation. It is not my claim that this cannot be done. Rather, I note that nowhere in this volume is there explicit reference to the idealistic accounts and the arguments marshalled to support them. Nor, is there any rationale or argumentation provided that would support the alternative naturalistic or materialistic account.

It may indeed be that Royce offers little by way of explanation of his view of creation, and, if so, he may be criticized for that omission. Singh, however, has no warrant for claiming that idealists desire a certain view to be true and that their desire for its truth

becomes a substitute for rational justification of their belief. Certainly the philosophical perspectives of Brand Blanshard and Peter Bertocci, two contemporary idealists, belie this glib sort of characterization. The viewpoint of Blanshard is as tightly reasoned and closely argued as any that may be found on the contemporary scene.

Nor is all idealism a "subjectivism" as the author assumes. The philosophies of W. E. Hocking and Edgar S. Brightman, two 20th century idealists, are surely not instances of "subjectivism." It appears that in this regard Singh has simply adopted the error of his teacher, Marvin Farber. It is quite possible that the label "subjectivism" applies to Royce and to Berkeley but not to other idealists.

Singh's entire approach appears to be based on the assumption that there is no essential difference between a scientific perspective and a metaphysical materialism. It is by no means obvious, and some thinkers would insist that it is questionable whether science, especially natural science, establishes any philosophical position whatsoever. The assumption that science does establish materialism or at least offers positive support for materialism seems unwarranted. And it is this assumption that often provides the main support for Singh's objections to idealism.

John Howie is an associate professor of philosophy.

'Beaverbrook': superb historical biography

By Steve Crabtree

Beaverbrook by A. J. P. Taylor

Simon & Schuster, 671 pp., \$8.95

This is certainly the best book in print on one of the lesser-known but important historical figures of the 20th century. Max Aitken, Lord Beaverbrook, Beaverbrook was a great accumulator of records, and the author, English historian A. J. P. Taylor, had direct access to his personal papers and library. Taylor's regard for Beaverbrook at once becomes obvious, though he is nonetheless critical at times. As he states in his introduction: "My task, as I saw it, was to write an apology in the true sense of compiling an accurate story, not of excusing or justifying Beaverbrook, and it is his doing, not mine, that he has come out much better than I expected."

Taylor's writing style is somewhat

exasperating despite his splendid command of historical facts. He traces in a very detailed manner Lord Beaverbrook's long and diverse career, from his Canadian boyhood to his various roles as financier, politician, newspaper magnate, statesman and historian. Of special interest and importance is his account of Beaverbrook's major effort to organize British defense production and aid Russia during World War II. Although the author feels the book to be longer and more detailed than Beaverbrook himself would have approved, it does stand out as an excellent historical biography.

Steve Crabtree is an SIU alumnus.

Best-sellers

(Compiled by Publishers Weekly)

FICTION

1. *Burr*. Gore Vidal.
2. *The Honorary Consul*. Graham Greene.
3. *The Hollow Hills*. Mary Stewart.
4. *Come Nineveh, Come Tyre*. Allen Drury.
5. *The First Deadly Sin*. Lawrence Sanders.
6. *Theophilus North*. Thornton Wilder.
7. *Postern of Fate*. Agatha Christie.
8. *The Salamander*. Morris West.
9. *World Without End, Amen*. Jimmy Breslin.
10. *The Loo Sanction*. Trevanian.

NONFICTION

1. *Alistair Cooke's America*. Alistair Cooke.
2. *The Joy of Sex*. Alex Comfort.
3. *How to Be Your Own Best Friend*. Mildred Newman.
4. *The Best of Life*. Edited by David E. Scherman.
5. *Portrait of a Marriage*. Nigel Nicolson.
6. *Cosell*. Howard Cosell.
7. *Upstairs at the White House*. J. B. West with Mary Lynn Kotz.
8. *Penitence*. Lillian Hellman.
9. *The Onion Field*. Joseph Wambaugh.
10. *In One Era and Out the Other*. Sam Levenson.

Americans in Europe: a rogue's gallery of liars

By John Hiland, Student Writer

Escape from God's Country by Tom Crichton

Chronicle Books, 191 pp., \$6.95

Here is a book about losers and misfits written by a loser and misfit himself. Those who love tales of strange escapades and colorful characters will find a real treasure here. The author, like his characters, is too hilariously entertaining to be taken seriously. This is why the steady drip of anti-American propaganda does not detract from the book.

Crichton's rogue's gallery includes drunks, smugglers, John Birchers,

gigolos, con men and other colorful rascals. One improbable pair, Shorty and Stinky, are the funniest cheats since the king and the duke traveled with Huckleberry Finn.

"There's something about cheating, lying and misrepresentation that's as American as apple pie," remarks one bitter character who vows never to return to America. Along with many of the others in the book, he had helped with Bernie Cornfeld's schemes which gyped a good part of Europe.

Besides being enjoyable reading, this book may help explain why Americans are not popular overseas. It should also cause those who have considered leaving the country for good to ask themselves, "Do I really want to join a mob like that?"

Fresh focus on photos

By Elliott Mendelson

A Century of Cameras by Eaton S. Lothrop Jr.

Morgan & Morgan, 150 pp., \$12

From the Daguerrotype to ultra miniaturization in modern film technology, Eaton S. Lothrop provides a concise chronology of the camera's development. Lothrop selected representative models in each stage of the camera's transformation, so readers can readily trace refinements which too often are taken for granted by amateur and professional alike.

However, some shortcomings should be mentioned. It is difficult to discern the book's audience. In many cases the information is too technical for the nov-

ice but not detailed enough for the more advanced student. For example, the author should explain the differences and mechanical aspects of each type of shutter and lens. A glossary of terms, operating diagrams and illustrations might have solved this problem.

The author also omitted any reference to types of cameras used in making color pictures. This is an unjustified omission, since the title of the book misleads the reader.

The quality of illustrations also leaves something to be desired because valuable detail is lost in the darker areas of the pictures.

But even with these drawbacks the book is worth buying for reference. However, camera buffs can hope that Lothrop continues his research and produces a supplemental volume to correct the deficiencies in this book.

Photoanalysis by Dr. Robert U. Akeret

Peter H. Wyden, Inc., 248 pp., \$9.95

Photoanalysis is not a new approach to psychoanalysis, but this is the first book on the subject to be published for public consumption. Dr. Robert Akeret presents his theory as a game, a way to interpret the true meaning of smiles, groupings, poses, distances between people, even why your little brother never looked at the camera.

But his approach is more scientific than you may presume. He illustrates case studies with well-annotated photographs, and includes a special section on — believe it or not — the interpretation of Salvador Dali's cane. His analysis of President Nixon's two faces, as well as those of many other notables, is well worth reading.

Elliott Mendelson is a staff photographer of the Daily Egyptian.

Late recordings enhance Rachmaninoff stature

By Dave Stearns
Staff Writer

Rachmaninoff: Preludes From Op. 23 and Op. 32
by Sviatoslav Richter

Angel Records, 1973

Rachmaninoff: Symphony No. 2
by Andre Previn, conducting the
London Symphony Orchestra.

Angel Records, 1973

"For years, the very name 'Rachmaninoff' had always conjured up for

me the melodramatic image of a sinister-looking, long-haired figure in a flowing cape, with burning, hollow-socket eyes — a sort of 'Phantom of the Opera' — attacking the piano demonically," wrote actor-author Adolph Green.

No wonder. Sergei Rachmaninoff's dark, troubled music bore such titles as "Isle of the Dead" and was known to utilize Edgar Allan Poe's poetry for musical settings.

Although the public generally adored Rachmaninoff's music; many critics branded him a conservative. For at a time when Stravinsky and Schoenberg were blowing the cobwebs out of tonal music with pieces like "Le Sacre du

Printemps" and "Pierrot Lunaire," Rachmaninoff was following in the hopelessly romantic footsteps of Tchaikovsky. He epitomized romantic music, complete with a psychoanalytic guiding his creative life.

And whether Rachmaninoff's medium was choral, symphonic or, most admirably, piano, he exploited it to its fullest sumptuous and lyrical capacity.

The composer's bravura talent at the piano is indeed reflected in his Op. 23 and 32 piano preludes, short compact pieces, each an individual polished entity. Often incorporated in the preludes are characteristic Rachmaninoff devices — melodies slowly unfolding over a turbulent ostinato, gradually expanding, contrasting and leaving few areas of the particular key untouched. There are also slight tempo changes, gently defying the expected conclusion of the phrases.

Some say it's flashy. Well, perhaps it is. But SIU piano teacher Warren Kent Werner, who rarely overlooks Rachmaninoff in programming a recital, says that the somber Slav is here to stay. "His works have stubbornly resisted the attacks of critics, composers and performers. Today, they are more firmly than ever established in the repertory," he said.

Werner's comment is supported by the Schwann Record Catalogue, which reveals that nearly everything Rachmaninoff ever wrote was re-recorded last year for the composer's centennial.

One late entry to this Rachmaninoff collection is Sviatoslav Richter's stunning performance of the Op. 23 and 32 preludes. Richter's stunning performance of the Op. 23 and 32 preludes. Richter's fiery Slavic style is tailor-made for Rachmaninoff's music, for Richter is an artist who has so surpassed technical limitations that he has almost pure freedom to make the piano say what he wishes. In the possession of a less tasteful pianist, this could easily caricature the preludes' expressive possibilities — make the climaxes bluster and the tender passages whimper.

The former pitfall is a tendency of Alexis Weissenberg's interpretations of the preludes on RCA records. But Richter avoids both of these pitfalls with impeccable taste and transforms those long scale runs into spontaneous-sounding showers of notes — and he does so without obscuring them.

Gary Graffman's interpretations of the preludes on Columbia are also top notch. But Graffman only approaches the spontaneity that Richter exemplifies. In short, this recording is definitive Rachmaninoff, aside from, perhaps, the versions recorded by the composer himself, which RCA recently re-issued.

Among Rachmaninoff's more popular orchestral works is the Symphony No. 2, a massive and sensuous work scored for a large orchestra. SIU Symphony director James Stroud, who conducted the Second Symphony last winter, said, "Although it is not venturesome harmonically, it has bold, irregular and uneven metric structure. These frequent meter changes serve a clear purpose — to notate irregular phrase lengths that Rachmaninoff liked to deal in.

"He wrote the symphony in the midst of a depression brought on by the conservative label that he had been given, which had fallen into academic disfavor."

From this depression resulted a symphony orchestrally similar to Mahler's throbbing monumental style. But one must differentiate their approaches to these massive orchestral resources: Mahler seemed continually to reach outside himself — to the cosmos, to the gods. Rachmaninoff was usually looking inward, speaking his heart in a personal way, like talking to one's brother by candlelight.

But both Mahler and Rachmaninoff felt misunderstood. Consequently, they occasionally trimmed their scores. Such was the fate of the Second Symphony. "It takes a clever conductor to keep that symphony operating," Stroud said. "And if there are passages that aren't well understood by the conductor, the composer might as well cut them."

Andre Previn and the London Symphony Orchestra recently recorded the Second Symphony, with around 12 minutes worth of cuts restored. Often these reinstated deletions, such as in the fourth movement, provide an adagio-like breathing space between the stormy fronts of music.

Previn's new performance is a considerable improvement over his previous recording of the cut version, in which he tended to neglect the expressive possibilities that lay buried in the thick score. But this new version has astonishing dynamic contrasts and wrenching emotion. However, Previn's phrasing does not quite have the depth, subtlety and instinctive understanding found in Eugene Ormandy's version, which was recorded in the early 1960s on Columbia.

But the engineering of Ormandy's version is primitive when compared to Previn's, which has the profusion of notes more audible than ever before. The symphony's lush sonorities in all of their inexhaustible sensuousness is indeed a perfect showcase for the London Symphony Orchestra's magnificent tonal quality. It's an experience well worth the price of the album. Moreover, Previn's feelings toward the symphony, reflected in the performance, are as affectionate as they are ambitious.

According to his linear notes, "One of the most unforgettable events of my musical life was seeing members of the Moscow audience openly and unabashedly weeping during the performance (of the Second Symphony)."

"After the concert had ended," Previn said, "the orchestra and I came out of the stage door into the icy street where people were still waiting for us. A young woman came forward and in a mixture of broken English and French, thanked us for Rachmaninoff. Then she gave me a gift, a token of her gratitude: one orange, for which she had, without a doubt, queued quite a time that afternoon."

(Editor's note: This article is the first in a two-part centennial series on Sergei Rachmaninoff. Part two will be an essay by Tim Ransom on "The Bells.")



Bars 36 through 39 of Rachmaninoff's
Prelude No. 4, Op. 23.



Feeling Oriented Nation

By Saburo Harada

When Japanese society or culture is debated, what makes people irritated is that "What is typical of Japan" rejects logic. If the Japanese society is comprehended with a certain paradigm or theoretical framework, as was done by Ruth Benedict, an American cultural anthropologist, there always remains a residual which can not be satisfactorily grasped. Chie Nakane, a contemporary social anthropologist of Japan, has contrived a unique theoretical formula to explain the Japanese society. Her theory, which has excellently elucidated the Japanese society, applies only to adroitly separated phenomena. Then a queer view becomes popular that the characteristics of the Japanese culture consists justly in rejecting logic. According to this formula, miscellaneous phenomena regarded as typical of Japan are examined, and the resultant impressions are enumerated. Based on this formula, however, it might be difficult for foreigners, whose cultural backgrounds differ from the Japanese, to understand the Japanese culture.

Among phenomena which have been mentioned as typical of Japan, many have also been observed in other people. As for the sense of wabi and sabi (taste for the simple and quiet) these things are also observed elsewhere. Family-orientated inclinations, collectivism, authoritarianism, and unity with nature were also observed in Western Europe to a certain extent. Nevertheless the characteristics of Japanese society or culture can be said to be the symbiosis of apparently contradicting characters such as cruelty and gentleness, taste for the simple and quiet and aggressiveness. One sees various characteristics which contradict each other coinciding at the same time, what is peculiar to Japanese culture and is not observed in other cultures. It is these characteristics that confuse analysts of Japanese culture and reject any theoretical framework.

This fact is causing foreigners, West European people in particular, to regret that they can hardly understand the contemporary behavior of Japanese.

The irresolution shown by the Japanese government authorities on the occasion of settling international currency problems and the elaborate marketing strategy of Japanese automobile salesmen differ diametrically so that it is difficult to imagine both the former and the latter are behavior of Japanese. The same Japanese enterprises that manoeuvre adroitly to export goods are at a loss as to what to do when they encounter partner countries that move to restrict imports or boycott Japanese products. Japanese have specific behavior patterns that differ from the rationalism of West Europe.

Such a co-existence of contradictions is not confined to the behavior of the government or private enterprises. In science methodology, artistic expression, and organizational human relations the same holds also true. In a word, these things are characterized as imitation culture. The reinforcement of military power or economic expansion are charged with much concentrated energy, so far as they are imitation. In Japan imitation is not something contemptible, but viewed as valuable behavior. On the contrary, the cold shoulder has been turned to originality.

There are "mimic shows" on TV and they pass for art. To be resemblant is goodness and imitation is a praiseworthy talent. The intrinsic value of imitated objects is rather indifferent, and it is the imitation itself that has been accepted. Since the quality or the relations of objects are not questioned, no doubt is thrown on the fact that contradicting things coincide. If we dare to analyse the contradictory coincidence, we might safely say that it is only significant as a sensuous entity. It is of no use to attack this imitation as evil. The people of each country have their own value-orientation. It is unnecessary to criticize the value-orientations of people unless they form obstacles to interrelations between nations or groups. The value-orientation for imitation that the Japanese have is just one example of these equivalent orientations.

Transformation of the Japanese Culture

A notable feature of Japanese society is that imitation is a virtue and originality is despicable. Only after success has been established is originality properly appraised. Therefore, for the Japanese it is extremely difficult to convert from the obeying the status quo. However, if the situation changes and a new target of activity is created, the Japanese people can become quite energetic in pursuing that goal. Their Attitude towards pollution is a good example.

A common sense that pollution is to be accused appeared in 1970 and has been established at present. However, a code of conduct to replace the ethos of pursuit of wealth is not given. Managers and employees suffer from the contradiction of the evilness of pollution and the motivation as pursuit of wealth. If something capable of replacing the pursuit of wealth was presented, the pollution problem could be dissolved more easily. It is quite improbable that a devotion to the state, as in prewar days (although this worship was of a deceptive nature), revives as a predominant motive. It is improbable that concern for the community becomes a motive of business behaviors. In a highly class conscious society this type of transverse connection would be one of the last things to expect.

On the other hand, the anomalous behavior of the younger generation has been spreading, as can be seen by the actions of the student Unified Red Army in 1972. One of the sociologists explains the insane phenomena in the Japanese society by the "structural anomaly" concept. Another psychopathologist attributes this phenomena of the younger generation to the loss of confrontation between father and son that existed in prewar family life.

Meanwhile, in contrast to a weakening integration within the framework of the state, the authoritarian atmosphere inside private enterprises and public institutions increases. Primarily, Japanese society had been characterized by 'circular continuity', through the family, group and state. In the same Asia there are nations such as China and India in which a huge gap is seen between the family and local groups, and the state. At the present time, this specific continuity of Japanese society seems to have weakened. But the feature of the vertical society remains unchanged that hierarchical groups exist in layers, each having an authoritarian tendency.

Moreover, the traditional mentality of following a given status quo remains unchanged. For instance, the courts of justice in Japan overemphasize the "discovery of substantial facts" at the expense of due process, though the "respect of procedure", a cornerstone of the democratic framework was introduced after the war. According to this spirit, in order to find the facts, it is accepted to ignore a certain degree of "excesses" of criminal investigation. Here, the European democratic spirit which tries to deal with the distrust existing between human beings by laying down a general rule is lacking and consequently torture is still found at Japanese criminal proceedings. The idea of respect for human rights is still weak in Japan.

On the surface, however, the acceptance of Western music, pictures, architecture and even literature is widespread. As the modern mass society advances, the Americanization of the younger generation has penetrated deeper. The remaining mentality of submitting to a given set of circumstances, has the danger of possibly bringing about the revival of the former Japanese militarism which originated from just such a mentality and was firmly established through the unconscious device of ever-expanding war. But now Japan is orientated towards modelling herself after Western culture and, in particular American culture. The Japanese people traditionally have such tendencies as easy acceptance of a given status quo, and pursuing the advantages of remaining in the second position, avoiding the risks and responsibilities of first. This characteristic may provoke uneasy feelings about the Japanese among foreigners. Unless the situation worsens, Japanese culture may be dyed with other colors. Then, Japan and Japanese culture may give a somewhat different impression to foreigners.

A former graduate student in Journalism at Southern Illinois University, Mr. Harada, on his return to the staff of Mainichi Shimbun in Tokyo, was assigned to a team of investigative reporters whose work has resulted in the publication of several books as well as exposure of an international ring engaged in currency smuggling. The above article is excerpted from the March, 1973 issue of Technocrat: Monthly Survey of Japanese Technology.



No Mask

U. Orchestra will present classical works program

By Dave Stearns
Daily Egyptian Staff Writer

Not only will the University Orchestra be heard at 8 p.m. Wednesday in Shryock Auditorium, but their program of Bloch, Wagner and Tchaikovsky will be carried over WSIU's FM radio waves at a later date.

The performance will begin with Richard Wagner's Prelude to "Die Meistersinger," a piece which conductor James Stroud describes as a good opening to the "forceful and opulent mood of the program."

Pianist Marjorie Frazee Oldfield will be the featured pianist in Bloch's Concerto Grosso No. 1 in A minor for strings and piano obbligato. "Bloch is a 20th century Swiss composer, who was heavily Jewish oriented and part of the 'Hassidic' movement of music," Stroud said. "This concerto grosso is a rather early piece and is conser-

vative — partially in the impressionist tradition.

"The piano is treated as an integral part of the orchestra, which means that there is not so much solo playing as most concertos," he said.

Occupying the second half of the program is Tchaikovsky's Symphony No. 6 ("Pathétique") which Stroud says is one of the composer's most personal works.

"And in some ways, it is also his gentlest piece in spite of some violent outbursts here and there," he said.

"Tchaikovsky planned to call it a program symphony, with the program non-explicit — enigma. "But Tchaikovsky was crazy — out of his mind. One of his delusions was that he thought if he conducted an orchestra with his left hand, his head would fall off. He must have viewed his life as a pathetic failure," Stroud said.

Tchaikovsky died nine days after the first performance of his Sixth Symphony, and Stroud believes the

composition is very autobiographical, like Rachmaninoff's "Symphonic Dances."

"The first theme in the initial movement is mysterious premonition music, written for the dark somber voices of the strings. Then comes an ecstatic love theme. After that, everything gets panicky and frightened, ideas start buzzing around in an uncontrolled way, and then everything recapitulates into the dark somber sound," Stroud speculated.

"The next movement is a gallant waltz in 5/4 time, which is unusual for a waltz," he continued. "The scherzo is strong, virile and forceful — full of fanfares, which is 'fame and fortune' music."

"And the last movement, that's the pathetic part. That's dying music," he concluded.

Wednesday's performance is free of charge and open to the public. The WSIU-FM air-time will be announced at a later date.



Marjorie Frazee Oldfield and James Stroud

Children to pack Shryock

Singers will stage show

Children from the Carbondale area will pack Shryock Auditorium at 1:30 p.m. Thursday for a concert by the University Male Glee Club and the Southern Singers.

They'll come from Murphysboro, Anna, Jonesboro, Marion, Herrin — as they do each quarter. Co-sponsored by the Morning Etude Club and the School of Music, different ensembles take turns performing for the children each quarter. Fall quarter the Collegium Musicum sang a program of madrigals, and next quarter the Jazz band will jam to an audience consisting exclusively of children and parents.

And this Thursday, Robert W. Kingsbury will direct the Glee Club in "Back to Donnegal," and "A Prayer for Our Country" — both traditional songs arranged by John Halloran; "Old Ark's A Moverin'" and "Mame."

The Southern Singers, a mixed chorus that combines popular tunes with choreography, will give a program consisting of "The Trolley Song," "Proud Mary," "Up with People," "Bach Prelude No. 9," "Country Style," and "Never My Love."

Also, there will be a special performance by dancers Toni Intravaia and Lori Crocker of "The Song of

Galilee," accompanied by flute, oboe, tamborine and drum.

"It's a movement story about the sharing and love between any two

people existing today, much the same as the "Song of Galilee" during the time of Christ," Ms. Intravaia said.

Televised film to seek mysterious Indian tribe

"The Tribe That Hides from Man," a prize-winning documentary about the search for a mysterious, warlike tribe of Indians in Brazil's Amazon jungles, will be presented as the PBS Special of the Week, 7 p.m. Monday on Channel 8.

The hour-long film, which took two years to make, was produced and directed by Adrian Cowell for release by the Independent Television Corporation. It records, in vivid detail, an expedition by Brazilian explorers Orlando and Claudio Villas Boas deep into the unknown Cachimbo forests in search of the elusive Kreen-Akrorre tribe, who hide from all men and kill on sight.

The two already-legendary Villas Boas brothers have been exploring the Amazon for more than 25 years. Although they have opened up vast

tracts of the Amazon, they personally lament the onslaught of "civilization" which has resulted in the extermination of whole tribes and the destruction of Indian culture. They are responsible for setting up a huge reserve in Upper Xingu, where 15 Indian tribes live; entrance is forbidden to outsiders and native culture and economy are the basis of life. The film came about as a result of a request by the Brazilian government to the Villas Boas brothers to explore the last remaining jungles of the Amazon. To do so, they must first make peace with the Kreen-Akrorre who inhabit the area. At the outset of their search, the Kreen-Akrorre have killed an English explorer, and the brothers pursue the fierce but timid natives deeper and deeper into the Cachimbo wilds, not to impose retribution but to win their confidence and friendship.

Paine repeats as advisor to cinema panel

Frank R. Paine, director of film production at SIU, had been appointed to another one-year term as an advisor on the Cinema Advisory Panel (CAP) of the Illinois Arts Council. He has served on the panel since 1968.

Paine said the key word in his job is "advisory." The CAP, which is comprised of film makers, distributors, and educators, reviews requests by Illinois film makers for funding by the art council. The CAP then advises the council as to which projects it should fund. The art council was established by the General Assembly in 1965 to promote and encourage interest in the arts in Illinois.

Among the projects that the CAP has aided in funding is the use of mobile projecting units to show free movies in the streets of Chicago's depressed areas. This program is modeled after one in New York which has gained wide popularity. Paine feels that such efforts build an appreciation of the cinematic arts. "Those of us on the panel feel there is a real vitality in film," said Paine, "and it needs all the help we can give."



Grease-ers

These slick gents will ooze onto the Shryock Auditorium stage in the Celebrity Series presentation of "Grease" at 8 p.m. on Feb. 6. The show is a lampoon of the 1950's bee-bopping era.

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Black actress to show class distinction in lead

By Charlotte Jones
Daily Egyptian Staff Writer

Geneva McCammon, a 26-year-old, tall, trim, vivacious wife and mother, will play the lead role of Helena in the Southern Players production of "All's Well That Ends Well."

The comedy by William Shakespeare is scheduled for Feb. 1 through 3 in the Communications Main Stage Theater.

Ms. McCammon said that being the only black in an all-white cast isn't uncomfortable. "It might be if I didn't know the rest of the cast so well," the attractive actress said.

Ms. McCammon said she thought the play's director Ms. Eelin Stewart-Harrison, associate professor of theater, cast a black girl for the lead role to show a class system distinction.

Ms. McCammon said the black-white color contrast in the cast is the director's way of portraying the typical Shakespearean plot — the commoner opposite characters of higher birth.

In contrast to Shakespeare's time, social status isn't a big thing anymore, she said. At one point in the play the King of France says, "Nobility isn't something of birth but of deed." And I think that's the way our society is today," Ms. McCammon said. "People don't care who you are but rather what you do."

The comedy's plot centers around Helena, the poor daughter of a deceased physician, who schemes to win the love of her mistress' son, Count Bertram.

After Helena cures the king's ills with a prescription inherited from her father, he grants her wish to marry Bertram.

Bertram, unhappy about his forced marriage to a lowly physician's daughter, flees the country, vowing not to consummate the marriage.

But Helena follows Bertram and using clever tactics, tricks him into

taking her to bed. She becomes pregnant. And all is well when the play ends with Bertram's promise to love Helena "ever, ever, ever dearly."

John Webb will play the role of Bertram. Nancy Callahan has the part of the countess, Helena's mistress, and Tom Doman is the king.

In other Southern Players productions, Ms. McCammon co-starred with her husband, Patrick, in "Furie Victorious." She played the part of Lutielle.

Ms. McCammon said she is doing her graduate thesis on the character of Lutielle.

She and her husband, a graduate student in directing, also played together in "White Tribes — Black Africa," a Calipre Stage production.

Last winter Ms. McCammon had a supporting role in "Topography of the Nude."

commitment to my family and they will come first," she said. The McCammons have a 3 year-old daughter, Shawn, and are expecting a baby in September. Tickets, on sale now, are \$1.75 for students and \$2.25 for non-students, and may be purchased at the University Theater box office or the Central Ticket Office in the Student Center.



All's well that ...

John Webb, as Bertram, is embraced by Geneva McCammon who plays Helena in the Southern Players production of "All's Well That Ends Well." The show will be presented Feb. 1 through 3.

Indiana gallery accepting entries for March show

Details concerning the 30th Annual Wabash Valley Exhibition have been announced by the Sheldon Swope Gallery of Terre Haute, Ind.

Any artist, professional or non-professional, working in any medium and residing within a radius of 160 miles of Terre Haute is eligible to enter. Entries will be accepted through Feb. 15 and 16, and the show will open on March 3.

More than \$2,600 in gallery acquisition awards will be granted. In addition, eight special purchase prizes, totaling \$1,200, will be sponsored by educational and business groups. Merit awards totaling \$225 will also be given.

The following are entrance specifications: Work must be entirely original; each entry must be the work of the person in whose name it is submitted; work must have been completed within the last three years and not previously shown in any Wabash Valley Exhibition sponsored by the Swope Art Gallery; up to three works may be entered by any one person; all paintings must be framed; all

prints and drawings must either be framed, or matted and covered with glass or acetate; the size limit on any entry is 96 inches in any direction; all work selected for showing will remain on display throughout the duration of the exhibition.

Entry forms may be obtained by visiting, phoning or writing the Sheldon Swope Art Gallery, 25 S. 7th S., Terre Haute, Ind., 47807, phone 232-2180.

Brian O'Doherty, director of the Visual Arts programs of the National Endowment for the Arts and art and architecture critic for the NBC Today Show, will serve as juror.

Underground museum

TORONTO (AP)—Metro's subway station at Avenue Road and Bloor Street may soon serve as an extension of the nearby Royal Ontario Museum.

Officials at the museum have been conferring with subway commissioners about the possibilities of displaying museum articles in the subway. It is hoped the station can be transformed into something similar to the Louvre station on the Paris subway.

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Old beer dug up

CHESTER, England (AP)—A brewer's kiln which produced beer more than 300 years ago has been uncovered by archaeologists in this historic city. Tim Strickland, field officer for the excavation, said the kiln dates from the 17th century.

The Cook Strikes Again
(paid for by Phi Sigma Kappa)



Butterfly's entrance

Scene from the first act of "Madame Butterfly," one of the operas which will be broadcast this spring by WSIU-FM. The opera will be performed by the Texaco-Metropolitan Opera of New York.

WSIU-FM to air Saturday opera done by Texaco-Met

By Linda Lipman
Daily Egyptian Staff Writer

"Les Contes d'Hoffman," Offenbach's last major work and his only serious opera, will be broadcast at 1 p.m. Saturday on WSIU-FM radio.

The opera is one of five new productions to be presented by Texaco-Metropolitan Opera of New York this season. "Les Contes," translated: the tales, had its world premiere at the Paris Opera Comique on Feb. 10, 1881 and the following year was given in America by Maurice Grau's French Opera Co. in New York City. During its first year, the opera was performed more than 100 times in this country and abroad.

The Texaco-Metropolitan Opera Radio Broadcasts have become the longest (34 years) continuous spon-

sorship of the same program by the same corporate sponsor over a nationwide radio network. Opera buffs can enjoy the "live" opera performances of Met in Southern Illinois, where they otherwise would be unavailable.

During the traditional intermission periods between acts, listeners will hear the long-time favorites, "Opera News on the Air," "Texaco's Opera Quiz," "The Roving Reporter" and other features.

"The audience seems to enjoy these intermission talks as much as the programs," said Larry Richardson, music supervisor of the WSIU broadcasting service.

The intermissions are designed to interest the musically uninitiated as well as the informed opera buff, by bringing in operatic information

usually not available in print.

The features are produced by Geraldine Souvaine who has been associated with the Met broadcasts for 33 years. Ms. Souvaine has prepared and guided more than 1,200 of these between-the-acts programs over the air. Along with the traditional ones, new features will be broadcast this season.

WSIU broadcasts the opera at 1 p.m. every Saturday throughout the season, ending in April. The complete Met opera schedule follows:

Feb. 9, Verdi: "Otello"
Feb. 16, Puccini: "La Boheme"
Feb. 23, Strauss: "Der Rosenkavalier"
March 2, Rossini: "Barbieri Di Siviglia"
March 9, Verdi: "I Vespri Siciliani"
March 16, Berlioz: "Les Troyens"
March 23, Wagner: "Götterdämmerung"
March 30, Puccini: "Madama Butterfly"
April 6, Donizetti: "L'Elisir D'Amore"
April 13, Mozart: "Don Giovanni"
April 20, Wagner: "Parsifal"
April 27, Puccini: "Turandot"
"I Vespri Siciliana," Verdi's 18th opera, had its world premiere at the Paris Opera on June 13, 1855. The broadcast of this work will mark the first time the Met has presented it over the air.

"Les Troyens" has never been produced by Met. It was first given as one opera in five acts in Germany in 1890 and it is in this form that it will be broadcast for by Met. "Die Gotterdammerung" (Twilight of the Gods) completes the Met's newly produced operas for this season. Wagner spent 28 years writing the texts and music. It was first performed in Germany in 1876.

National Ballet to give special children's show

Two Special Children's Performances of the magical story of "Coppelia" will be presented by the National Ballet when the company comes to SIU for a half week's residency next month, as part of the University's Celebrity Series.

These special children's performances — about an hour and ten minutes in length — have been scheduled for 1 p.m. on Feb. 21, and 10 a.m. on Feb. 22, in Shryock Auditorium. During a brief intermission, the orchestra members will put on a demonstration for the children.

Orders for tickets, specially priced for these children's performances at \$1.50, are now being received at SIU's office of Special Meetings and Speakers. For every 20 children attending, one adult sponsor or chaperone is admitted free of charge.

"Coppelia" is a light-hearted story of magic formulas and mistaken identity that takes place in and out of the workshop of toymaker Dr. Coppelius. The devotion of Franz, a young man of the town, to the beautiful doll Coppelia brings jealousy to the heart of his fiancée

Swanilda. After some delightful scuffling that includes the dancing of the wind-up dolls and Dr. Coppelius' incantations, Swanilda finally outwits Dr. Coppelius in his plot to bring Coppelia to life. Whereupon she and Franz decide to marry at once to collect a dowry offered to all who marry that day.

"Coppelia," as a ballet, has enchanted children and grown-ups alike for over a hundred years since it was first performed in Paris in 1870. Its swirling activity, brilliant lighting effects, colorful costumes and scenery, and marvelous music — are loved by all. The National Ballet "has what is probably the most authentic version of 'Coppelia' in the country," according to critic Clive Barnes of the New York Times.

The National Ballet, founded in 1962, has become one of the outstanding performing groups in the United States. Its forthcoming appearance at Shryock Auditorium, which also includes evening performances of "Coppelia" and "The Sleeping Beauty" and a master class, is its fourth at SIU.

Daily Activities

29 Tuesday

Blood Drive, 12 noon - 5 p.m., Student Center, Ballroom D
Campus Crusade for Christ, 7-10 p.m., Student Center, Kaskaskia & Missouri Rooms

30 Wednesday

Blood Drive, 10 a.m. - 3 p.m., Student Center, Ballroom D
Campus Crusade for Christ, 12 noon, Student Center, Corinth Room
Film: "Life Boat," 7 & 9 p.m., Student Center Auditorium
Orchestra Concert, 8 p.m., Shryock

31 Thursday

Campus Crusade for Christ, 7 a.m., Student Center, Corinth Room
Careers for Women, 12 noon - 2 p.m., Student Center, Missouri Room
Children's Concert, 1:30 p.m., Shryock
An Evening with Women's Gymnastics, 8 p.m., Shryock
Dance Reception: An Evening with Women's Gymnastics, 9 - 11:30 p.m., Student Center, Ballrooms A,B,C

1 Friday

Black History Week, 7 p.m., Student Center Auditorium
Women's Gymnastics: SIU vs. Grand View, 7:30 p.m., Arena
SGAC Film: W. C. Fields Festival, 8 p.m., Student Center, Ballroom D

Film: "Juliet of the Spirits" time to be announced, Student Center, Ballrooms A,B,C

2 Saturday

Black History Week, 1:30 - 3:30 p.m., Student Center, Kaskaskia & Missouri Rooms
Children's Film: "Kidnapped," Student Center, Ballroom D
Black History Week, time to be announced, Black Fire Dancers & Guest Speakers, Student Center, Ballrooms C,D
Basketball: SIU vs. Illinois State
Film: "Making It," Student Center Auditorium

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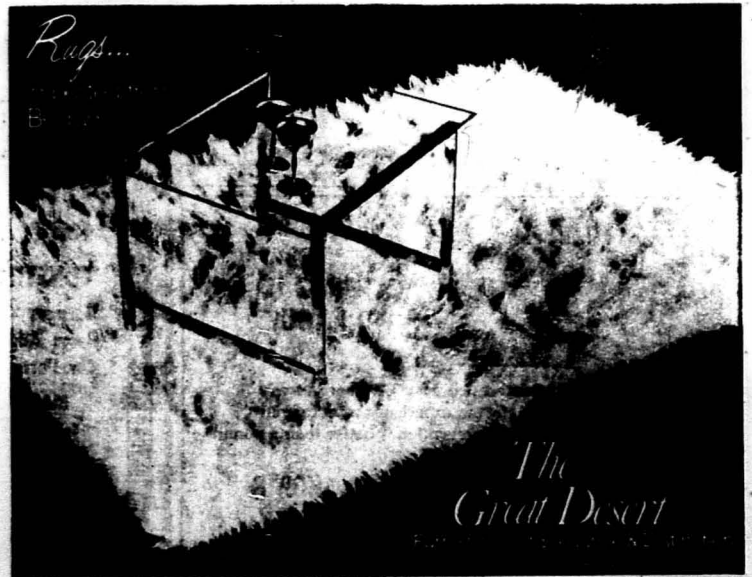


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