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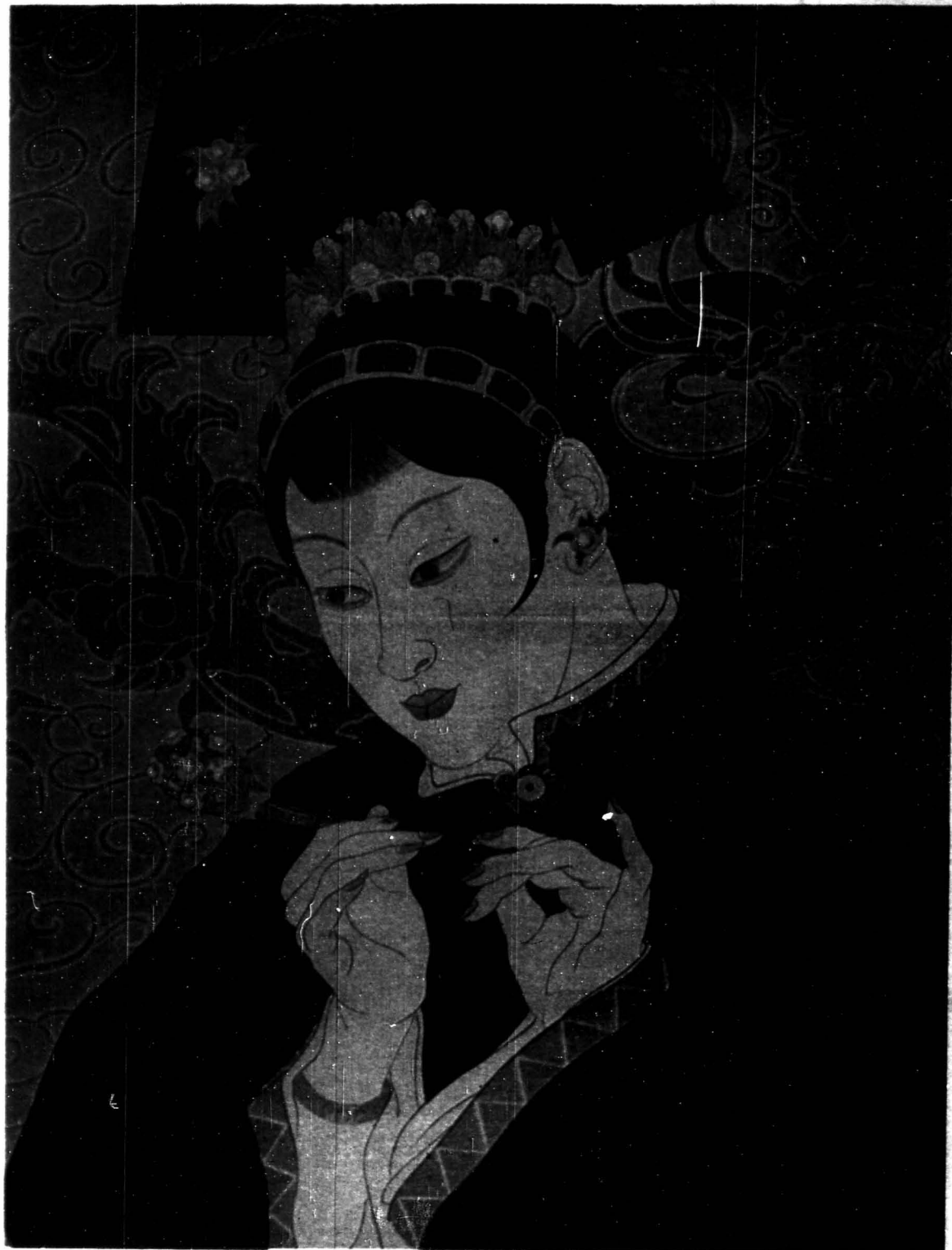
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Jade Lady, By Paul Jacoulet

Other Japanese Wood Block Prints in Color, Pages 8,9

Japanese prints colorful art of the people

By Glenn Amato
Staff Writer

Japanese woodcuts have long been celebrated in Europe, and their colorful beauty is only one source of this sustained interest—one, unfortunately, that has ebbed in recent years.

Woodcuts are entities unto themselves. They convey an exciting and illuminating history of their own development. Present in almost every woodcut is a record of the birth of and struggle for artistic expression.

Improvements in the technique of artistic reproduction, the history of certain towns and the history of all Japan bear themselves out when one gains a basic knowledge of how, for long periods of time, they flourished in the artistic mainstream.

The first collector of Japanese woodcuts was Isaac Titsingh, an employee of the Dutch East India Company in Japan during the eighteenth century. His legacy included several colored prints.

Titsingh wasn't the only member of the Dutch East India Company with an appreciative attitude toward this art and toward the cultural life of the young bourgeois of Edo (today's Tokyo). The representatives of this company are reported to have been in contact with a number of other artists. In 1762, for example, Hirada Gennai sent to a Dutch friend in Nagasaki a book of his poems, "Umi no Sachi," illustrated with colored prints.

European interest in Japanese woodcuts heightened during the second half of the nineteenth century, when the first examples appeared at exhibitions. Around the turn of the century, a large number of private and public collections grew up in both Europe and America.

The artistic quality of the Japanese woodcuts stimulated some Western painters into admiration and imitation. The main Prague, Czechoslovakia, collection was started by Jow Hloucha in 1901.

Woodcuts gained in precision when the Japanese themselves turned to this subject, setting up exhibitions and initiating the comparative study of preserved reproductions with records of various aspects of their political and cultural history. The results of their studies made—and continue to make—the story of Japanese prints more interesting.

It would be useless to deny that the interest of Western artists in Japanese prints is at the vanishing point. The Impressionists borrowed a great deal there are some who say that such later Ukiyoe artists as Hiroshige and Utamaro were influenced by their European contemporaries.

The Japanese influence was at two levels. "Japanaiseries" are described as the superficial use of Japanese artifacts to embellish a composition or the outright copying of Japanese works. On the other hand some of the greatest European painters of the late nineteenth century enriched their creative efforts by observing the composition and the colors of the Hapanese masters.

After Japan opened its doors to the Western world, the wave of Europeanization seems to have driven the art of the wood block print into quick decline from which it never really recovered except in the prints of Paul Jacoulet the contemporary French man who spent most of his life in Japan. Contemporary Japanese print makers have, for the most part abandoned the traditions of the Edo school. Their works, while quite interesting, have more in common with contemporary art in Europe and America.

Still, the culminating work of the Japanese masters in woodcutting and the entire Japanese art of the woodcut as a phenomenon in itself are acknowledged facts in world history of art. The woodcut will survive all abatements in popularity. Its story will be related and explained time and again in ways varying according to the era and place, much in the manner of age-old Japanese romances.

Renewed interest will assist one in gaining a new understanding of the interrelations between the political and economic history of Japan and the woodcut. One will re-evaluate varying styles and painter will, indeed, re-examine individual sheets.

In defining the periods of Japanese woodcuts, most art experts agree on a division according to the technical methods of printing. The year 1765 is taken as a dividing mark because at this time sheets with more than five colors began to make their appearance. The period prior to that date is usually referred to as the period of the "primitives."

Attempts have been made to define periods in Japanese woodcutting according to developments in style, although it is uncertain whether any time-classification can truthfully depict the main stimulants and trends that led to its development. Divisions between pre-classical, classical and post-classical eras, for example, lead to the wrong evaluation of individual painters.

The term woodcut involves the technique of artistic reproduction, style, theme and content, for each of these has specific features in the



Kaigetsudo Anchi C. 1715

Japanese woodcuts. All four rank equally in importance, even if at different times one of them stood at the fore of the whole development.

The specific features of technique are easily formulated, since the task is to reproduce a picture (painted by brush on thin paper) by means of a wooden block. The print is either monochrome (sometimes hand-colored) or polychrome. Additional blocks print the colored areas or ornaments within the outlines printed black by the key block.

Precision in application is absolutely necessary, and guidemarks (called "kento") are used in the way it is done in modern industrial reproduction. These guidemarks are placed in the corners of each block so that the colors register in the correct position.

The specific features of style are more difficult to indicate. The development of the woodcuts moved within the limitations of the tradition that one calls "yamato-e," the national style of Japanese printing.

Sometimes the designers of woodcuts are called "ukiyo-e" painters, though it is not correct to use this work in connection with any specific school or style. According to recent research this expression did not appear until 1682, and even later on it was used only by the public, not by the designers themselves.

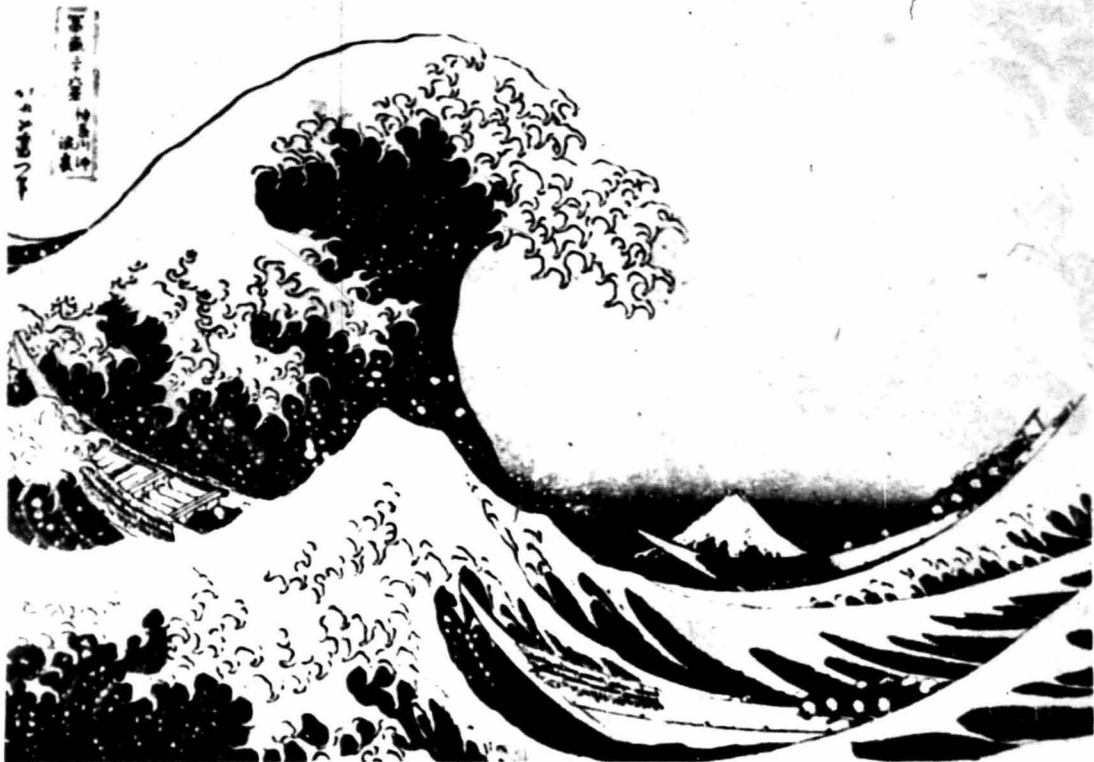
The woodcut designers made use of some of the principles employed by the classical schools of painting. There were still other trends and circumstances that helped to form the specific style of the woodcuts and that did not appear in any other school of painting. The technical scope, the size (a book page or a loose sheet of prescribed dimensions), the connection with textile designs, with the theater and perhaps even the influence of folk and European painting were some of the influences on Japanese woodcuts.

As far as the themes particular to woodcuts are concerned, most frequently one meets with genre pictures of women and actors. In this respect it is perhaps correct to use the expression "ukiyo-e." This term was taken over from Chinese Buddhist terminology, and in classical literature it conveys the pessimism and vanity of life. Later the term was used in the sense of daily or modern life.

It should not be forgotten that not only the designers of prints, but also many painters of the classical school selected "ukiyo-e" themes. On the other hand, genre pictures were the only themes of woodcuts, for valuable pictures of animals, birds, landscapes, legendary and historical scenes, scenes from novels and portraits exist in large numbers. Strictly speaking, then, it is not correct to identify the term "ukiyo-e" with woodcuts.



Hiroshige in his earliest period specialized in pictures of birds and flowers as shown by this example from a private collection.



Hokusai worked in the early nineteenth century and his prints are said to fall between two opposing styles, that of the ancient Japanese and that of Western landscapists. His "Thirty-six Views of Fuji" represent an attempt to meet the insistent demand of merchants and artisans, the *heimen*, or common

folk, a people who enjoyed travel and collected prints of the places they had visited in the manner of Americans recording their wanderings with picture postcards. To Westerners, however, "Then Hollow of the Deep-Sea Wave," shown here in black and white, epitomizes the work of the Edo print makers, and sustains the popularity of Hokusai in our times.

Any investigation into the origins of Japanese woodcuts must take into account the four elements of a specific technique, a specific style, specific themes and specific content. None of them, however, can be ascribed the merit of bringing about the phenomenon of the Japanese woodcut of the Edo period, powerful police state created in 1615. Every aspect of political and social life was carefully supervised by the government.

The new political and cultural center of the country was Edo, whose population increased steadily and soon outnumbered that of Kyoto and Osaka. The growth of Edo contributed to the rise of a wealthy merchant class that succeeded in gaining financial control over much of the economic life of the country. They were also important socially and culturally.

The Edo culture began in the seventeenth century as a school of painting, but later it became a school largely devoted to the use of the woodcut. This development was socially condoned, for being an art of the people, the more modest the price was, the more widely the works could be distributed.

Woodcuts were the product of four different persons: the painter who designed the print, making a drawing and roughly indicating the colors, often only by inscription; the woodcutter who did the actual engraving; the printer, who, especially in regard to color, had a good deal of influence; and the publisher who planned and financed the woodcuts.

It has often been said that woodcuts of the Edo period are not the individual creations of the artists whose signatures appear on the print, but works produced by craftsmen working in close collaboration. Conservative Japanese art criticism has tended to look down upon them as mere craftsmen.

The specific content of woodcuts—that is, the specific purpose of the designers of woodcuts—was determined by the customers for whom they were intended. The broad strata of Japanese bourgeois society constituted the majority of woodcut customers.

The aim of the woodcuts differed basically from that of the paintings that were meant for the court and the nobility. They differed from that of the Buddhist pictures as well as from folk art designed for the rural inhabitants.

The engraver did not express all the interests of his clients; he ignored their economic problems just as he did not include intimate emotional affairs or any aspect of private life. It can be said that the great majority of woodcuts were aimed at satisfying the public interest in various forms of entertainment.

The earliest woodcuts of the Edo period were made in black and white, but color was soon added, first by hand and later by using additional blocks that added red and green. The first fully-developed color print, called "nishiki-e," or brocade picture, was the creation of the eighteenth-century artist Suzuki Harunobu (1725-1770). By using many blocks he was able to print in more than ten colors, including half-tones that could not have been produced before.

The finest examples of the Edo block prints were bought up by museums and private collectors seventy or eighty years ago. Between 1930 and 1960 few new collectors joined the ranks of those interested in this art form. For instance, in 1957 a Jacoulet print could be bought in a Tokyo shop for as little as \$5 and prints made a hundred years earlier by some of the lesser artists for as little as \$3. Such prints are very hard to find today, and when one approaches one of the few American dealers he finds original nineteenth century prints priced in three or more figures.



Courtesan writing first love letter for the New Year. From the series "Eight Scenes of Brothels," by Utagawa Sadakage.



"Wisdom," from a series by Toyokuni I, C. 1794

For the people who purchased them, Japanese prints served as a form of Journalism, much in the manner of the Eighteenth Century Broadside Ballad in England, the Corrido of Mexico, or even the "Mosquito Press" of later generations in the Orient. Anything of popular interest was an appropriate subject for a people with a rich culture and a low level of literacy. Some of the most admired examples were produced originally as advertisements for tea houses, theatres, actors, or popular ladies of the evening.

From prints still in existence one can examine contemporary news events as seen through the eyes of the artist. Folk tales, myths, rumors, in fact just about any aspect of the popular culture were included in the subject matter.



Ohisa of the Takashima-ya By Utamaro Kitagawa



Jade Lady

Paul Jacoulet, of France, made his first woodblock in 1936 and has come to be recognized as the Twentieth Century heir of the Ukiyo-e artists. "Jade Lady" is from one of his most treasured series, treating with Chinese personalities. Most of Jacoulet's work was done either in Korea or in his workshop in a grove at Karuizawa, near Tokyo.

Oriental art, which influences nearly half the world's population, is a kind of generalized philosophical statement, said Margaret Ming-Fai Yu instructor of "Oriental Art Appreciation" class.

What is the difference between modern art and Oriental art? Ms. Yu said Oriental art is something to be enjoyed at leisure with thought and open heart. It revels satisfaction and spiritual feeling and is closely related with literature and calligraphy.

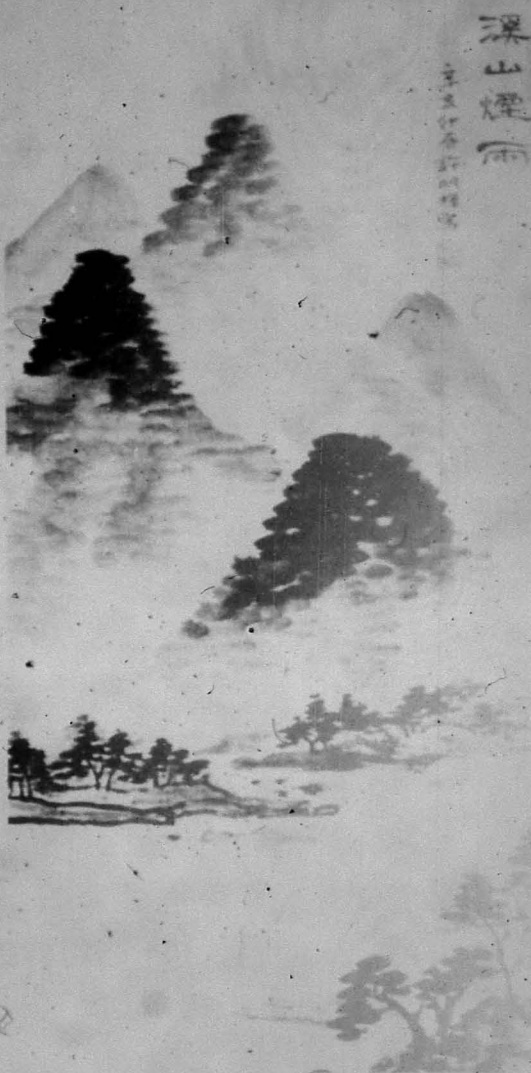
Most of the people taking this course

are art majors. Several students are majoring in Asian Studies. "My husband and I plan to go to China," said Margherita Bernardi-Boyle. She said she would like to do research in Chinese studies and hopes this class will help her understand Chinese art.

The use of art in China has changed in the past 20 years, said Ms. Yu. She will talk about trends and developments of art in Hong Kong, Taiwan and how art has changed from a personal form of expression to a "Socialistic" form of expression in Mainland China. Ms. Yu's class also includes Japanese and Indian art.

"A fairly sufficient collection of books, magazines and up-to-date journals on Oriental art is available in the humanities section of Morris Library," Ms. Yu said. "This will enable students who are interested in this field to carry on their independent studies."

The Asian Art Society at Washington University in St. Louis, offers art lectures, exhibitions and symposiums. For information on membership contact Ms. Yu through the Division of Continuing Education.



This is not to say that the above painting executed in the modern technique in translation has any strokes or wrinkle. This particular painting, although truly contemporary, reflects the teaching influence of the classical art. In her teaching, M. V. attempts to be in rapport with the students by the procedure of dashing of a painting in two or three minutes, trying their comments as the work. Let us see the classroom exercises done in the "Spring" technique.



Daily Egyptian

Report of the Board of Directors for the year ending 1950. The Board of Directors for the year ending 1950 has the honor to submit to the stockholders the following report:

President of the Club, together with the other members of the Club, have been informed that the Club is not a charitable organization and is not exempt from the payment of taxes.

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'Applause' is for Bacall

By Glenn Amato
Staff Writer

How often do you get to see a Broadway musical on television, especially one that was selling out in New York only two years ago?

Tuning in "Applause" (8 p.m. Thursday, March 15, CBS) is worth the effort. Rather, she is: Lauren Bacall. Without Ms. Bacall, "Applause" would just be a nice try at turning Joseph L. Mankiewicz's film "All About Eve" into a musical. With her—well, even with Ms. Bacall you sometimes get the impression the show never succeeded in ironing out its rough spots.

In general, however, Ms. Bacall wears "Applause" as confidently as she wears her sleek white lounging pajamas by Ray Aghayan. You're not inclined to argue about such accessories as book, music and lyrics, because she appears comfortable in them.

Betty Comden and Adolph Green's book still involves Margo Channing (Ms. Bacall), the middle-aged Queen of Broadway who befriends and is betrayed by a seemingly innocent but vicious young aspiring actress.

Somewhere in the era of Belasco and Ziegfeld the stage diva might have been the unchallenged figure of glamour, and all this theatrical infighting might have been worth worrying over. Now that the theater—or, perhaps more accurately, the concept of stardom—is in

eclipse, both the fascination and heart-break of show business have become lackluster.

Ms. Bacall restores some of the glitter. She may not be much of a singer, but when Charles Strouse's tunes are bouncy, as in a playful tribute to the hubba-hubba era called "Who's That Girl?", she smacks them as crisply as a pro. Her dancing is lithe and gracefully decorated by her geisha hands, and while her Margo is devastating—"Eve" She's such a treasure. I'm thinking of burying her"—she is also vulnerable.

Ms. Bacall is less interested in proving how well Margo can take care of herself—we can see that—than in showing how much she needs some fellow to come in and help. It is at once a terrific performance, in the musical comedy sense, and a surprisingly tender characterization.

"Applause" boasts a few other fringe benefits. Ron Field's direction and choreography are eye-filling and fun. The music is as slight as it is constant, but the title number and "But Alive" have momentary impact. The small-screen adaptation itself is excellent, showing Robert Randolph's sets to their best advantage.

What bothers me about "Applause" is its inability to work out its best ideas as fully as they deserve, and its tendency to fall back, with relief, on its second-best ones. "Applause" is points apart from its star, but in the end it's the star you applaud.



Lauren Bacall takes a musical trip in "Applause"—one that allows her to sing right songs, dance nonstop through an entire scene, change 14 costumes and pluck a bass fiddle.

Poetry winner 'depressed but elated'

By Glenn Amato
Staff Writer

The Bollingen Prize in Poetry, one of the most prestigious literary awards in the nation and sometimes a controversial one, has been awarded to James Merrill, a poet with a considerable reputation among readers of poetry but not well known otherwise. The Bollingen Prize carries a cash stipend of \$5,000.

The announcement was made in New Haven, Conn., by the Yale University Library, which administers the prize. Given every two years, the award was established in 1948 by Paul Mellon through the Bollingen Foundation, named after the Swiss home of psychoanalyst Carl Jung.

The Bollingen Prize was originally administered by the Fellows in American Letters of the Library of Congress, but after the controversy stirred by the awarding of the prize in 1949 to Ezra Pound, its handling was given to the Yale library.

The prize was given to the 46-year-old Merrill by a committee consisting of the poets May Swenson and Anthony Hecht, and Louis L. Martz, Sterling professor of English at Yale. They cited the poet for his "wit and delight in language, his exceptional craft, his ability to enter into personalities other than his own, and his sustained vitality shown in five volumes over the past half-dozen years, including 'Braving the Elements' (1972)."

Interviewed at his home in Athens, Greece, Merrill described his reaction as one of "depressed elation."

"It is always a great pleasure and a great honor to be recognized," he explained, "but then there is the other

feeling: that whenever you are recognized, you are being kicked upstairs."

Relaxing in the upper-floor sitting room of a two-story house, Merrill said that he had not yet thought of what he would do with the money. "In a sense," he added, "all this is beside the point."

What one wants in life is in a completely different sphere. It is something that does not have any connection really with the public world. It is something that one arrives at through one's public life—such as the pursuit of happiness.

Of his poetry, Merrill said, "What I think I try to do for the world is to be fresh and true towards my language and in my responses."

"To try to match the intensity of experience that life has given me with an intensity and complexity of language is my chief goal," he added.

Merrill was born in New York City, attended the Lawrenceville School, Amherst and was a private in the infantry in 1944-45.

His talents were recognized while he was still an undergraduate at Amherst, from which he graduated in 1947 summa cum laude and a member of Phi Beta Kappa. He had already been published in Poetry, a Chicago magazine, and in Kenyon Review.

His first book, characteristically titled "First Poems," was issued in 1961 and was praised for its formal finish, the use of traditional elements and for the world of elegance it reflected.

A hiatus of eight years intervened between that volume and his next book,

"The Country of a Thousand Years of Peace," but Merrill has written steadily and productively since that date. One of his books of verse, "Nights and Days," won a National Book Award in 1967.

He has also written two novels, "Seraglio" and "The (Diblos) Notebook," an avant-garde novel that intrigued critics, although they conceded the total effect was rather blurred.

Merrill is said to be at work on another experimental novel. He also wrote two plays, a one-act, "The Birthday," and the full-length "The Immortal Husband," produced in 1965 by the Theater de Lys in New York City.

Merrill has always had admirers among those who value technical finish and precision over loose rhetorical utterance.

Mona Van Duyn, who shared the Bollingen Prize with Richard Wilbur in 1971, writing about "The Country of a Thousand Years of Peace," said, "Each of his poems is a genuinely individual experience of form, sound, movement, tone and metaphorical statement."

Daniel Hoffman, in another context, echoed that idea. "The baggage this poet takes on his world tour includes a steamer trunk full of poetic devices."

John Kennedy called Merrill's early poems "faultless." To balance this emphasis on the technical side of his work, Marjorie Boroff, writing in The Yale Review, said that in spite of their density the poems "have become less opaque, more accessible."

The following poems have been taken from James Merrill's most recent book, "Braving the Elements," published last year by Atheneum.

In Nine Sleep Valley

Master of the ruined watercolor,
Citizen of no less of the botched
country
Where shots attain the eagle,
and the grizzly
Dies for pressing people to his
heart,
Truster, like me, of who
invoked by neither
Hovered near the final evening's
taper,
Held his breath to read his
flickering nature
By our light, then left us in the
dark,
Take these verses, call them
today's flower.
Cluster a rained-in pupil, might-
have scissored.
They too have suffered in the
realm of hazard.
Sorry things all Accepting
them's the art

Log

Then when the flame forked like
a sudden path
I gasped and stumbled, and was
less.
Density pulsing upward, gauze
of ash,
Dear light along the way to
nothingness,
What could be made of you but
Light, and this?

The men who made policy for America in Southeast Asia

THE BEST AND THE BRIGHTEST by David Halberstam. Random House. 1972. 688 pp. \$10.

"The Best and the Brightest" is Pulitzer Prize-winning journalist David Halberstam's account of the men behind United States Vietnam policy from the time of Harry S. Truman through the administration of Lyndon B. Johnson.

It is a detailed story of confident men misled by ambition, vanity and moral and political blindness into what one observer likened to a Greek tragedy. These men were our best and brightest hope for peace in Southeast Asia, but they confused toughness with wisdom and militarism with manhood.

There was Dean Rusk, the poor Southern boy who won a Rhodes scholarship and went straight to the top. He was a hard-working bureaucrat who never got any respect—a dedicated public servant who tried to hold everything together for Johnson.

Then there was McGeorge Bundy, who seemed to have everything going for him. He worked impossible hours and was, it seemed, smarter than anyone else. Bundy enjoyed lashing out at his critics and then watching them burn. John F. Kennedy was level-headed enough not to let Bundy get too close. Johnson wasn't and so, in the end, he was badly burned.

Robert S. McNamara was a controlled but driven man. Johnson once remarked that he seemed to have Stacomb in his hair. At early meetings on Vietnam, McNamara was a stubborn figure. If anyone expressed doubts about the direction of United States policy, they had to be prepared to face McNamara.

Walt Roston, a former Kennedy and Johnson aide and now a professor of history at the University of Texas, was essentially a conformist—a surface liberal and free-thinker who readily adapted to group majority decisions.

Chester Bowles, who probably seemed out-of-touch to these four men, was one of the first to admit worry—at least to himself. "The question which concerns me most about this new Administration," he wrote in his diary, "is whether it lacks a genuine sense of conviction about what is right and what is wrong." Halberstam characterizes Bowles as "the wrong man at the wrong place with the wrong idea."

The early part of "The Best and the Brightest" is concerned with the special elite Kennedy brought to Washington, "a certain breed of men whose continuity is among themselves." They were, above all else, rational; and Halberstam calls them "a new breed of thinker-doers" who felt that they could handle the world in addition to what Johnson referred to as "a raggedy-ass little fourth-rate country."

Halberstam takes a satirist's glee in knocking down Kennedy's "Camelot," a state of mind wherein "lean, swift young men...thought quite acceptable to have idealistic thoughts and dreams, just so long as you never admitted them." They were less liberal than they thought or looked, and they were taken by "the belief that sheer intelligence and rationality could answer and solve anything."

There were indications of the forthcoming Vietnam disaster, chief of

which was a report prepared in 1964 by General Matthew Ridgeway. It stated that if the United States wanted to follow France into Indochina, the effort would require between 500,000 and one million men engaged in prolonged guerilla warfare.

Kennedy and his Cabinet ignored warnings like this and stepped into what Halberstam calls "a war which no one wanted, but which the rhetoric seemed to necessitate."

As the country moves into the war, Halberstam examines the factors that contributed to the failure of Kennedy's and Johnson's administrations. He shows us how power was used and misused, how decisions were made and how the military took over the planning of policy. In short, then, "The Best and the Brightest" differentiates between real power and that which was only illusion.

Always there is Halberstam's subtle sense of good men going bad, of well-intentioned policies going crazy, of computerized plans going haywire. Rusk, Bundy, McNamara, Roston, Bowles and the others came to believe their own lies, and our lasting impression of these pragmatists—the best the country could produce—was that they were mediocre.

It is important to remember that Halberstam was not always a dove. For years he was an Asian adventurer just like many of the people he writes about in "The Best and the Brightest." When he was a Vietnam correspondent for The New York Times in the early 1960's, he, like everyone else, believed that the problem was Diem. He reported how corrupt a person was the President of South Vietnam, the Kennedy administration was forced to dump Diem, and the war went on.

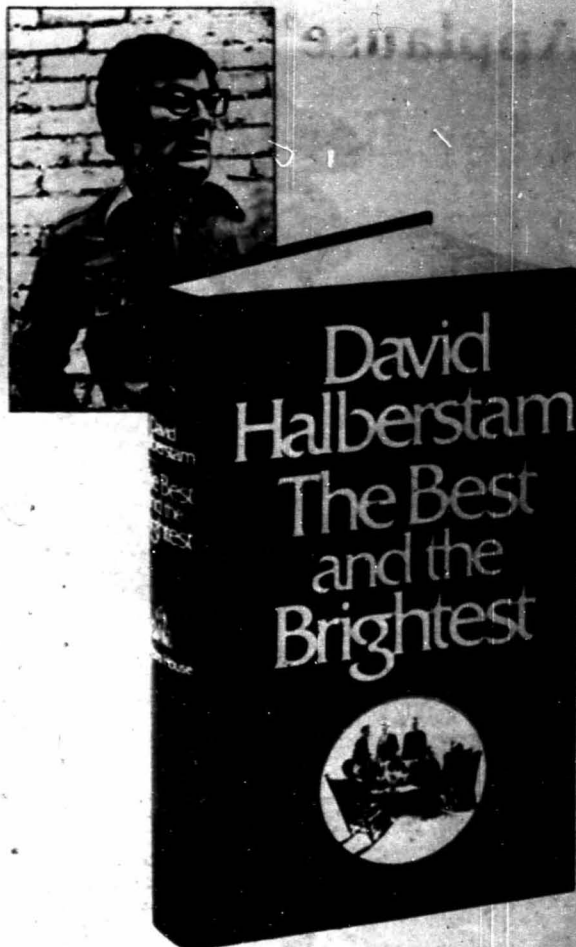
By the time the truth dawned on Halberstam and other peace converts, the game was very far gone. Johnson was in up to his earlobes. Halberstam admits to profound regrets.

"Like almost everyone else I know who has been involved in Vietnam," he writes, "I have been haunted by it, by the fact that somehow I was not better, that somehow it was all able to happen."

It is important to keep Halberstam's admission in mind as we read his powerful history. We must remember that, at least during the 1961-65 period emphasized in this study, the Dean Rusk and Robert McNamara's were no better and no worse than the rest of us. They were, in fact, representative (if not actually elected). Halberstam doesn't make a great deal of the high moral line implicit in his study, but the judgment is there.

Still, Halberstam makes clear that there was neither enough wisdom nor courage at the top, among the best and the brightest, to turn the United States' Vietnam venture around before that nightmare was allowed to run its course. The book is an outstanding achievement by a top-notch journalist who never fears the crunch of his convictions.

Reviewed by Glenn Amato
Staff Writer



We go out and do foolish things

SUNDAY DRIVER by Brock Yates, Farrar Straus and Giroux, 1972, 258 pp. \$6.95

Mario Andretti, a hero's hero in racing circles laid it down for all time: "Before the race, we all talk good sense. Then we go out and do foolish things," he said.

Brock Yates, author of "Sunday Driver" and senior editor of Car and Driver magazine peels off the fireproof underwear and lets the sweaty truth shine through about the American racing scene.

Yates isn't out to get anybody. Many of the top names he writes about are personal friends of his. He simply bridges at the public relations job that has been done on racers as red, white and blue shatterproof plastic All-American boys.

In the Hemmingway-Mailer tradition approaches his book from a participant's view. After training at a California racing school, he spent a season racing on the Trans-Am circuit.

As the reader follows Yates progress as a novice driver he learns that race drivers do have egos and that all the late show mystique about winning not being everything somehow gets crushed in the scramble once the green flag drops.

"A man can spend a lifetime taking corners a fifth of a second slower than he is capable of. By doing this he can develop something of a reputation, make a living even win a few races. But he'll never be race driver," Stirling Moss once said.

Ironically, Yates points out that a skid on a corner while attempting to pick up time finished Moss as a competitive racer.

Yates does not perpetrate the myth of race drivers being safer than the housewife in her station wagon. His

pages are marked with the tombstones of personal friends. But a sense of humor touched with humility reminiscent of George Plimpton is also present. We find Yates in sympathy with the racers even as they drive Cadillacs into motel swimming pools or scavenge parts from Hertz "rent-a-racers."

The reader also sympathizes with Yates as, knee-deep in mud, he watches a frog hop out of the \$5,000 engine of a car he has just driven into a drainage ditch.

The hierarchy of the racing world is discussed in such detail as the difference it makes whether you stay in the Holiday Inn across from the track or outside of town. (THE FURTHER ONE IS PREFERRED BECAUSE IT IS NEWER) Yates explains that such status is important because of the money factor and the ever-present need to get a "ride" with a sponsor.

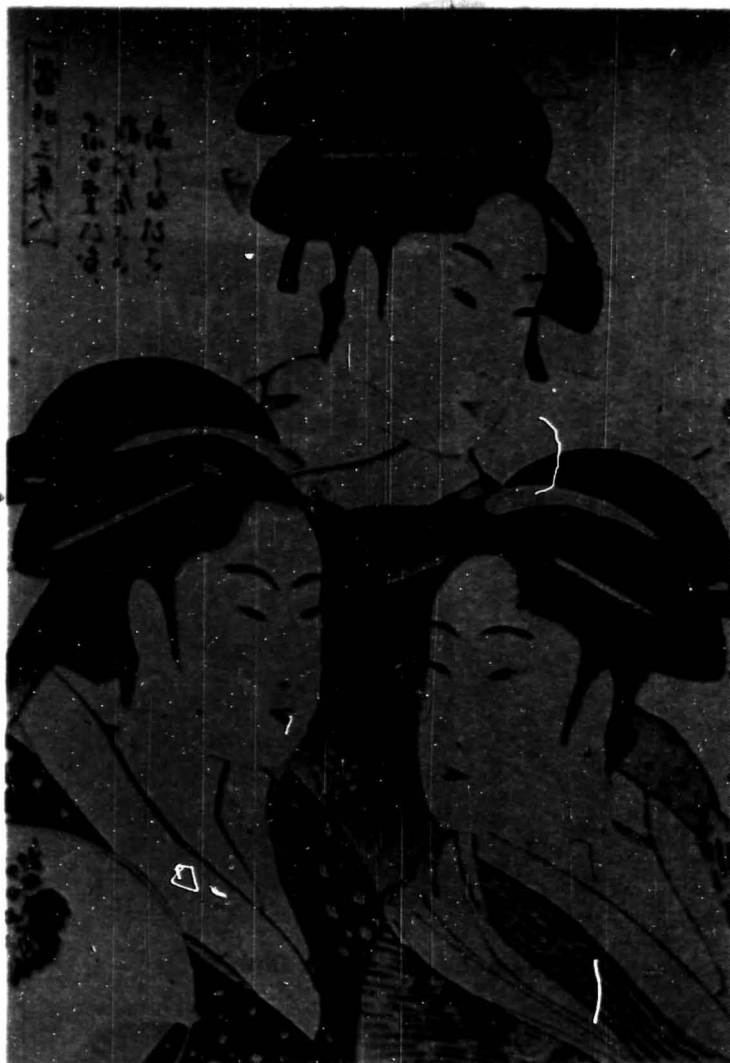
Yates paints a picture of the supposedly riding high Mark Donohue, with an injured back, driving his second race in two days with no prospect of letup in sight. But Donohue drives on, Yates points out, because the prospect of yet another "ride" is close at hand.

The book finishes in a mad melee as Yates and Dan Gurney whip across the country in 36 hrs. in the "Cannonball Baker Sea-to-Shining-Sea Memorial Trophy Dash."

The race serves as a protest for the pair against American authoritarian society in general and they both chuckle inwardly as Gurney says truthfully of their Ferrari-powered trip, "We never exceeded 175 mph."

That challenge in the face of all that is oppressive in America, Yates seems to feel, is what makes people like master mechanic Jim Ruggles say after a loss "That, sport fans, is racing. Ain't it a bitch?"

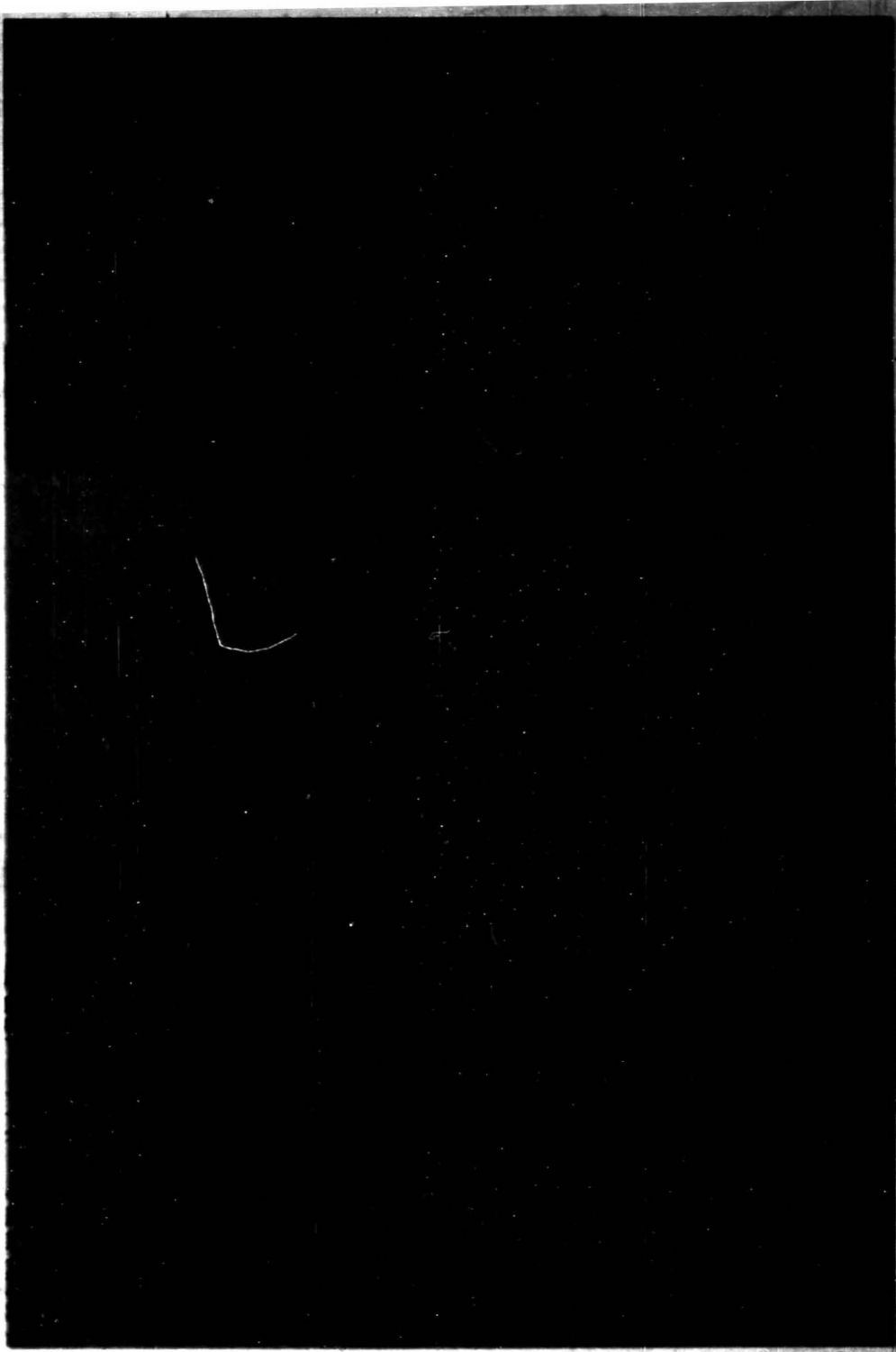
Reviewed by Tom Finnan
Staff Writer



Utamaro Kōtōgawa looked down on the other Ukiyo artists as petty painters. In fact he was the lion of his generation, a period extending from the late eighteenth century into the early 1800's. Known among his contemporaries for his inventiveness, he is admired today for his pictorial representation of the notorious women of his times, courtesans and the young women employed to beguile frequenters of the tea houses. Three of Utamaro's "ladies" appear in a print entitled, "Three Beauties of the Kansei Era."

Heroism in all its aspects was strong in the mythology of the man on the street who was influenced by Shintoism with emphasis upon patriotism with devotion to an emperor of divine origin, and Buddhism which encouraged the Japanese code of chivalry known as Bushido. In this dynamic print by Kunisada a monstrous spectral cat haunts a young man.





"Heavy Shower at the Ohashi" is considered the best of the series of prints by Hiroshige Utagawa published under the title of "Hundred Views of Noted Places in Edo." The most popular of Hiroshige's works, this, and the others in the series, ran through many editions. Since no two sets of blocks are alike, if they all exist, it would be possible to find many versions of this particular print.

Mass production therefore reduced the artistic merit of some of the works of the man hailed in his own time as the most popular of the print makers and still respected for his great landscapes.

Today Hiroshige is better known for his series entitled "Gyosho Tokaido" or "Fifty-three Stages on the Eastern Coastal Road." Sketches for this series were made on a journey from Tokyo to Kyoto when Hiroshige, as a minor official was in a party that delivered a fine horse, gift of the Shogun to the Emperor. Some of the 53 inns visited by Hiroshige are

still said to exist. Oliver Statler, after making the same journey as something of a pilgrimage wrote a beautiful book about the 53 inns in which he attempted to reconstruct the life and times of the artist.

Along with his contemporaries Hiroshige also was a serious painter, but his great popularity resulted from his ability to capture the interest of the man on the street when he had a few coppers to spend for a print.

As purveyors to popular tastes it is not surprising to find drawings by Hiroshige and the other masters of the wood block print in the collections of highly imaginative erotica apparently designed to whet the jaded appetites of those who enjoyed the sensual life to excess. Nor is it surprising that Hiroshige was at hand to record the event when Commodore Perry and his black ships put in their appearance at Yokahama.

Show's theme is harmony

Host tries getting it together

By Bryce C. Rucker
Student Writer

Randall Jones spent 13 months in Vietnam with the Marines. From his experience, he has become "down on violence" and fighting. Now with a radio show on WSIU-FM, he can show how to bring a shrinking world together.

"We are living in a shrinking world. In order to prevent it from shrinking, we are going to have to be more open to experience and knowledge and live in harmony and love our brothers and sisters," Jones said, referring to his philosophy of "This Shrinking World," a show he hosts on WSIU-FM Tuesday at 7 p.m.

The fifteen minute show is a "comprehensive focus on areas of interest in this ever shrinking world of ours." The fifteen minutes are not enough to cover the subjects and problems presented, Jones said. Most shows need at least 30 minutes to do the job and "This Shrinking World" is no exception, according to Jones.

"I've gained almost unmeasurably because there's so much to gain" from the show, Jones said referring to his experiences

talking to guests about themselves, their ideas and their programs like the Women's Center, the Newman Center and the Carbondale Free Clinic.

"Opportunities to meet visiting dignitaries and getting to know more people in this area with special interests" appeals to Jones as much as the help he receives from the show in improving his communication skills.

One difficult problem Jones had to overcome early was his use of "ahs" and "I sees" when talking with people. Another problem is time—some important people do not have enough time to do the show. Some guests seem uncomfortable with the microphone, Jones said, but as the show goes on they usually begin to feel more comfortable.

Referring to use of the microphone, Jones said, "I find if we can keep it on a very casual basis, the show is much more conversational and much more pleasing to everyone" especially the audience, the most important factor, Jones said.

Jones began doing the show full time this quarter after Doug Rodgers, the former host, graduated. "I helped him on about two shows the first quarter," Jones

said though he could not recall what the shows were about.

The show is also an opportunity to discuss and learn about various topics and events of the general college community and the surrounding area, Jones said.

He called "This Shrinking World" an outlet to discovery of agencies and services provided in this area. He said he feels fortunate people learn about agencies and services from his show.

So far convocation speaker Richard Clark has been Jones's most interesting guest, he said.

In the future, Jones wants to do shows on the legal services, drugs, the occult, abortion or birth control, and "any other thing that happens to come in mind."

The show has been challenging and very worthwhile for Jones, though he wants to have a television program next year for students on cultural types of ideas like music and dance.

"I wish I could have more freedom with the show—but the show isn't of a political nature so I have to stay away from anything that is too political," Jones said.

Next week, "This Shrinking World" will feature Gus Bode. "I'm curious if Gus Bode is really a male chauvinist pig," Jones laughed.

One show on gay liberation was also interesting to Jones. "It was a kind of a fun show to do," though he found it "difficult not to be offensive." Some of the guests were open, he said. Jones didn't elaborate.

Jones cited "thinking on your feet" as one of his biggest problems. The interviews are spontaneous and he must always be able to follow up questions, while keeping the interview going, Jones said.

Jones, a junior in Radio-TV, would like to do a show on a narcotics undercover agent, and interview a prisoner of war. He said anyone with ideas or suggestions for the show can contact him at the radio-TV department.

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Telethon to show on Cable Vision

An Easter Seal Cable Telethon is scheduled for April 14 on channel 7.

The show will help provide funds for the Easter Seal Society, Mary Rimerman, Carbondale Cable Vision director said.

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Pat Becker in WSIU's master control room

Pat Becker: 'competent as anybody' at WSIU

By Ray Nickamp
Student Writer

A new face watches the bank of monitors in WSIU-TV's master control. Her feminine features become tense as she orders a videotape to roll.

Wait a minute—her feminine features?

That's right. Even though women may be rarities in the technical end of broadcasting, Pat Becker is doing her best to break some new ground. The senior radio-TV major from Northbrook recently started working in master control, and is thrilled to be there.

How did she become associated with the button-pushing side of television?

"It happened the first time I ever saw a 5 p.m. newscast from WSIU-TV's control room. I knew right away that I wanted to direct someday," she says.

So I took directing class last summer. In the fall I directed an 8:30 newscast, and this quarter, I have the 5 o'clock.

Pat's eyes sparkled as she talked about her directing job. She fell into it in a roundabout way, she explained.

"I decided to major in journalism when I first came to SIU," she admitted. "But I went to work at WIDB in the fall of '71, and from then on, I was hooked on broadcasting."

Pat built up a local following at WIDB, running the 1 to 4 a.m. "Pillowtalk" show on Saturday mornings. Why did she get out of the talent field?

"TV is more exciting than radio." Her voice picks up speed as she talks about her job. "In TV, you have to handle two things, the picture and sound. Your mind has to work a lot faster."

When questioned about the problems of working professionally in a male-dominated field, the somewhat effervescent girl became serious.

"I would like to be a TV director when I graduate, but it'll be hard to land a job," she said soberly.

"There is no sex discrimination in the SIU Broadcasting Service that I've run into, but I seriously doubt it'll be like that when I leave here."

She's confident of her abilities. "I am as competent at running the equipment as anybody else," she stated boldly. "Another girl and I got A's out of directing class when we took it. We were better than most of the boys."

She warded off the obvious question with a wave of her hand.

"I don't want to sound like a women's libber—I'm not," she asserted.

"I saw a newscast from St. Louis that was directed by a woman, and it did my soul good. I'd like to do that someday."

Student composition planned

Steve Peterson
Student Writer

Bob Chamberlain, graduate student in music, has written the first student composition that will be performed by the SIU Orchestra on April 16 in Shryock Auditorium.

An interesting fact about this composition is how he thought of the idea. Chamberlain was reading the book "Meaning of Happiness" by Alan Watts when he found an interesting passage. Paraphrasing this passage, Chamberlain said, "To get the full meaning of life like the wind that blows past you, life must blow past you. You cannot feel life unless it is moving."

With this philosophical thought in mind, Chamberlain came across a chart in the same book called "Indivision," the word he used for the title of his composition.

Chamberlain describes his work as an orchestral piece augmented with piano and organ. His composition is divided into three parts.

Chamberlain described the first part as "chance techniques." In this part each performer will have a different score and he will interpret what is written. This is a unique technique because the performer

can make choices in the order he wants to play the notes.

Chamberlain said that "chance techniques" vary with the composer. He added that in his piece he drew circles with certain notes placed inside the circle. Within the circle, the performer plays the notes in any order he chooses.

In the second part of the composition, the chance element has been eliminated. The concentration in this part is with the string and brass sections. The composer described this section as intense.

The third part is described by Chamberlain as the climax of the piece. It starts with the string section playing the highest note of their instrument while the bass string section plays the lowest note possible.

Then the bassons and clarinets enter with a four part round of "Row, Row, Row your Boat." While this is going on two pianos start improvising on an established chord progression written in the score. In addition, the Concert Master, the first chair violinist also improvises, playing a country and western style fiddle. Written notes are not given to this violinist. Then the entire string section improvises in a pizzicato

manner while the flutes and piccolo are playing "bird calls."

Chamberlain pointed out that with all these different parts happening at one time, the listener will be able to distinguish each element because all instruments will play at a low tone.

As these elements start to build, the entire brass section and the pipe organ in Shryock play "Oh God Our Help in Ages Past," a standard chorale.

After the chorale fades out, the string players hold a different note assigned to them until only one player is playing a note. The composition ends.

Monster book sells

NEW YORK (AP)—It won't be named on the 1972 Best Seller List, but a volume designed to "help children learn what a book is" has just completed its first year of publication with more than two million copies sold, quite possibly an all-time one-year sales record.

The book is "The Monster at the End of This Book" featuring Sesame Street's famous Grover

Baroque concert slated

The Collegium Musicum Chamber Concert, utilizing 12 musicians from the SIU faculty, will perform a predominantly Baroque music program at 8 p.m. Tuesday at the Old Baptist Foundation Chapel.

One half of the program will be taken up by Bach Cantata No. 55, which is about God's forgiveness and man's sinfulness. Burt Kageff, assistant professor, will sing the tenor solo which consists of two arias and two recitatives.

Kageff and the instrumental ensemble will be joined in the Choral by the Collegium Vocal Ensemble.

Charles Ario, playing various sized recorders, will be featured soloist in the other half of the concert.

Among the pieces to be presented are four Medieval dances: John Cooper's "Suite: Fantasia, Alman, Ayre," G.P. Telemann's "Paritta No. 5 in E Minor," Francois Couperin's "The Nightingale in Love," Jan Van Eyck's variations for recorder solo on John Dowland's "Flow My Tears," and G.F. Handel's "Susanna No. 4 in F" for recorder and continuo.

Wind Ensemble to perform

The Wind Ensemble conducted by Melvin Sener, will play modern 20th century music at 8 p.m. Monday in Shryock Auditorium.

Guest conductor Phil Eigenmann will conduct Giovanni's "Jubilance Overture." Sener said that Eigenmann is an alumnus of SIU and supervisor of music in the Marion school system. "It is an alerting

learning experience to work under a different conductor," Sener said.

"Most of the ensemble is made up of music majors and we want to expose them to the latest and most modern compositions. This gives them an overview on the music being written today, and keeps them abreast of the times."

"Music for Prague 1968" by Husa, is among the pieces on the program. This composition, according to its composer, is partly based on a 15th century Czech war song.

Also to be presented is Whinn's "Stonehenge Symphony," which contains the three movements, "Solstice," "Evocation" and "Sacrifice." Completing the program is Creston's "Prelude and Dance," and Griffes' "Poem."

\$1 billion estimated

NEW YORK (AP)—American industry will spend \$1 billion on pollution abatement in 1973, according to estimates of the research and management consulting firm of Arthur D. Little, Inc. Total expenditures for capital goods by U.S. business should total \$16 billion during the coming year, the firm said.

Duro and Streen came for music

By Jan Tranchita
Daily Egyptian Staff Writer

Vess Duro and Kip Streen rolled into Carbondale early in January with some furniture, some guitars, Kip's wife, Lynn and baby Sean.

And they came to play music. They brought with them a mixture of old and new ideas and an enthusiasm for playing music as much as possible and getting better at it.

Duro and Streen are old hands at playing music together. They have been singing and playing since 1966 and spent the past five years in coffee houses and folk clubs in Chicago. But getting steady work in the big city for a lesser known group isn't easy. Which brings them to Carbondale, circa, 1973.

"We want to involve ourselves down here in everything we can musically," Streen explained. And Duro echoes his sentiments.

"If we can get experience anywhere, we'll do it," he added.

With a lot of original material—Vess does almost all the writing—Duro and Streen play what they call "acoustic electrical music." Kip on an electric guitar and Vess with the acoustic one. They amp the acoustic guitar to "put a bottom" to their electric guitar.

"We'd like to get a full band together, someday, but you have to find the right people," Kip said. In the market for a bass player right now. Vess and Kip plan to listen to a guy who wants to try out.

Kip's piano-playing mother introduced him to the night-music-life of Chicago's Rush Street at an early age. Vess hails from Elgin, west of Chicago, so they know the people, music and life styles that play the big city.

But hear them talk for awhile and there's a hint of "Carbondale home sweet home" in their voices.

"We expect to be here at least two or three years," and plans are indefinite after that, they said.

After a one-year stint, when Kip tried the sales trip to make some money, and said all he thought about was getting back to music, he and Vess decided on the duet route. They had worked together before.

"It's almost impossible to break in at Chicago unless you have a lot of money or a lot of friends in the business," Vess explained. So they made the move to Carbondale—700 W. College, exactly—with hopes of breaking into music in a bigger and better way than struggling up north.

And they've had more work in the Carbondale area than they thought could happen.

"It's a lot more fulfilling. Like the difference between hell and heaven," Kip said.

"We moved to Carbondale to grow a little musically. We want to work," Vess said.

Duro and Streen have played in the Student Center Big Muddy Room, Merlins, Leo's and other bars in the area. They have jazzed with Jon Taylor—student body president—and his flute—what they call a different experience from their regular playing.

But each experience is something new to both of them.

"Every gig you learn something," Vess said.

"You just get more and more into the music. You learn more, you go higher into it. It gets better the further you go," Kip said.

"I want to try and reach out as far as I can," Kip philosophized.

It all gets down to what you want to do, he continued. Writers, musicians, painters—they're all privileged people. Streen added. While other people work all day and do the things they love in their spare time—a musician, a writer, an artist has his love for his work.

Later, Kip said Vess accused him of getting into a "third consciousness" rap about music. But they continue to learn and

handle different situations—like a girl pulling at Kip's guitar one night in Merlins. It was a hassle that makes Vess laugh but has Kip restating the "you just keep on learning" how to handle things line.

"Our music has a country flavor in it," Vess said about their sound.

"We've sung together so long our voices blend real well."

"When you play with a person long enough, you can even make the same mistakes on stages," Kip said, laughing.

Their enthusiasm is evident. Vess does almost all the writing for the duo so they play a lot of original material. They talk about doing some more recording.

ADVANCE REGISTRATION FOR SPRING

ENDS MARCH 9

Continuing students who do not advance register must wait until Thursday, March 29, to register

Contralto will give vocal recital Friday

By Bill O'Brien
Daily Egyptian Staff Writer

Miss Catherine Wanaski says she couldn't squeeze Latin into her vocal recital program. But the contralto will sing everything else—French, German, Italian, English and even Russian.

Miss Wanaski, a senior, will perform 14 songs at 8:30 p.m. Friday March 9 in Davis Auditorium. The versatile singer does not have as much difficulty with the more conventional French.

"I come from Russian ancestry and was raised in the Russian Orthodox faith," Miss Wanaski said.

"I have been trained in the glottal language, so the roughest thing for me is the nasal pronunciation of French."

Miss Wanaski will sing in French a song by Saint-Saëns and Bizet's "Habanera" from the opera "Carmen." Getting her over the rough pronunciation has been vocal teacher Margorie Lawrence who once sang at L'Opéra de Nationale in Paris.

The Russian numbers, written by Serge Rachmaninoff, include "The Harvest of Sorrow," "The Lilacs," "In the Silent Night," and "Spring Water."

"The singer must visualize a

song," Miss Wanaski said, "in order to communicate a song in a foreign language. Take, for example, *The Lilacs*. The singing and accompaniment must be flowing so the audience can see and hear something beautiful and sweet. It isn't a matter of them seeing a lilac."

"This is opposed to the last Russian number, 'Spring Waters,' which must be big and rocky and exclaiming 'Spring is here!'"

Miss Wanaski will be accompanied by pianist Kathy Tate.

Johannes Brahms and Beethoven have supplied the German songs for Miss Wanaski.

"Zigeunerlieder" by Brahms is a series of eight gypsy songs which tax the vocal range and expressive talents of a singer.

"They are about everything from love to drinking to describing scenery," Miss Wanaski said. "The range extends from a low F to a high A."

"The only really light number in the whole program is Purcell's 'Man Is For The Woman Made' in English," Miss Wanaski said. "The Beethoven selection 'Die Ehre Gottes aus der Natur' is simply a praise of God, an easy idea for her to communicate."

"I think of love and God and hopefully the stars from my face will get the idea across," Miss Wanaski explained. "The only way to sell any song is to see exactly what I'm singing and, if need be, research the topic for a proper understanding."

Songs in English include Samuel Barber's "Monks And Rainbows," "See Wreck" by Harry and "Easter Carol" by Martin Shaw. Handel's "Ombra Mai Fu" is the lone Italian number.

The recital is free and open to the public.

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'Orpheus' set for showing

French director Jean Cocteau's film "Orpheus" is scheduled for 10 p.m. Monday on WSU-TV, Channel 8.

The movie is based on the Greek legend of the poet Orpheus whose wife Eurydice was kidnapped by Death and taken to the Underworld. Orpheus attempts to rescue her by beguiling her guardians with his songs.

Cocteau's version re-sets the legend in modern Paris with Orpheus as poet in a Left Bank cafe. Death's messengers are black leather motorcycle thugs, and Death herself is a rich patroness who travels in a chauffeured Rolls Royce. Orpheus' muse is represented by a car radio.

The film exemplifies Cocteau's preoccupation with death and mirrors the value of the artist.

The movie was made in 1949 and is presented Monday as part of the Film Odyssey series.



Film Odyssey

Written by Pete Seeger

Folk music boom topic of new book

By Mary Campbell
AP Newsfeatures Writer

NEW YORK (AP)—Pete Seeger, folksinger of the hootenanny and of the Weavers, the first folk group really to become popular, did a lot to set the stage for America's big folk music boom of the 1960's.

Now there's a book about it—the stage setting and the stage—called "The Incomplete Folksinger." Seeger calls it "a big bramble patch you have to wade through in hope of picking a few sweet berries."

He says, "It's a collection of little articles I've written over about 20 years for a microscopic folk magazine called Sing Out and a couple of magazines like it and letters I wrote back home from trips around the world. Most of the best stories and anecdotes I ever knew are in the book. It's also got my thoughts on what was going on and how to sing gospel bass and advice to aspiring folksingers and so on. The result is neither a true record of all the mistakes I have made in the past nor of all the mistakes I'm making right now."

"I've been yodeling around the world making a fool of myself for all of 34 1/2 years. I dropped out of Harvard in 1938. I tried to get a job as a newspaper reporter and failed. I did stay in Harvard long enough to

Prof favors death

NEW YORK (AP)—Phyllis Chesler, an assistant professor of psychology at Richmond College, has her own ideas about making the punishment fit the crime of rape. "I'm in favor of death," she said in a recent interview. "Not capital punishment though. I don't think that's very humane. The killing should be done hand to hand with fury and passion and not by anonymous bureaucracy of the legal system. Women ought to kill men while they are being raped."

Maria Casarini plays the Princess of Death in Jean Cocteau's fantasy film "Orpheus." The film, which is the story of the poet Orpheus's strange fascination with the princess, and with death, will be seen Monday/March 5 at 10 p.m. on WSU-TV, Channel 8.



Pete Seeger

learn how to use a library, which stood me in very good stead.

"Twenty-three years ago my wife and I were dead broke and wanted to live in the country so I went to the New York Public Library and looked up log cabins and I was able to build the house which we still live in, 60 miles north of New York on the Hudson River.

"Before I left college I was up to my ears in the student movement. Woody Guthrie and I used to sing for the DIO before World War II. That was so long ago. I really feel like Grandpa," adds Seeger, who has two grandchildren.

About the word folksinger, Seeger says it is used in two different ways,

anthropologists meaning singers of old, anonymous songs of the peasants. "A better title for me would be a professional singer of amateur music."

"I urge people, if you like music, don't think you have to become professional to make music. There's a lot in the book about that."

Seeger now is known for his interest in ecology, especially his sailing on the Hudson River sloop, the Clearwater, which goes from town to town on the river giving people rides and telling them to clean up the river.

"That interest kind of snuck up on me," he explains. "I was a nature nut as a kid. But then I put that kind of behind me. In the 1960s 'Silent Spring' and other books pointed to the fact that the environmental crisis could not wait. With the problem of racism, violence, militarism and poverty to work on, pollution pushed its way to forefront."

"The funny thing is, I really consider this one big crisis. I would disagree with anybody who says that one of these things can be solved without solving the others. I think the world is going to solve it all at the same time. As long as I think there's a chance I'll hang in there."

About the songs he has written, Seeger says, "I think two or three may outlast my lifetime. Not many songwriters are that lucky. 'Where Have All the Flowers Gone?', 'Turn, Turn, Turn' and 'If I Had a Hammer' may last. I'd be happy if within my lifetime I could say the human race has learned and 'Where Have All the Flowers Gone?' will be a relic of the past."

Seeger's best-selling record has been "Goodnight Irene," 22 years ago, when he was a member of the Weavers. In his concerts he always has sing-alongs. "It's a direct example of how people can sing together. Also it gives the example that you can like a song though it comes from a strange culture—Africa or Asia."

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Record Corner

By Bernard F. Whalen
Staff Writer

Bonnie Raitt (pronounced rate) bills her music as spontaneous, having a natural feeling, made among friends living together in the country. This is nothing new. Other groups, most recently and notably the Fabulous Rhinestones, have made the same claim. After listening to her albums, however, one realizes that her music is pleasing to the ear but about as sincere and stylish as mass art.

Her albums "Bonnie Raitt" (Warner Bros. WS1983, 1971) and "Give It Up" (Warner Bros. BS2643, 1972), expose her as a Joni Mitchell-Judy Collins mimic. The sound is hackneyed-folky vocals with rock, jazz and blues accents, alternating quiet and loud lyrics, sustained last syllables, simple background accompaniment and a lack of rhyme in the verse.

Some of the tunes are done saloon style, the night club stripper variety, e.g. "Women Be Wise." Some, like "You Got To Know," feature player piano melodies. Others have boogie rhythms, e.g. "Finest Loving Man" and still others, e.g. "Love Has No Fridge" are short, slow and sweet.

Perhaps her best number is "Under the Falling Sky" written by Jackson Browne. It's a good rocker without the whining vocal treatment and swing quality which charac-

terizes too much of the material.

On her first album she makes a point of writing, in her amateurish lower note, that the music was recorded without dubbing on four tracks in a garage on a Lake Minnetonka island in Minnesota. Who really cares? On top of that she turns around on her second album, which was recorded at the more plush studios in Bearsville, N.Y., and dubs her own piano over her guitar on "Love Has No Fridge." Somehow that natural feeling and spontaneity she plugged previously was forgotten.

A Review

Raitt, from Massachusetts, also tries to associate her life style with her music. The result is genuinely sincere. One might believe by perusing her album jackets that she lives with anywhere between 10 and 20 men. The lyrics also lead you to the conclusion that she's one of the sexiest things ever to walk into a recording studio.

On the front cover of the second album she appears as a sweet and innocent Bible school girl. On the back cover, apparently in competition with Shelley Winter, she poses as a hooker in a railroad

station. If she proposes to make these factors part of her image, she's blown it.

The second album, however, does have better background accompaniment but poorer melodies than the first disc. The lyrics on both albums say nothing that hasn't already been said.

When Raitt does sing, she does it well and the result—satisfying and soothing. This is her problem. Her talent is hindered by poor material and suppressed, limited vocal work. If she would just use her voice, which is naturally appealing, powerful and stable, and belt out the songs, she would have people flocking to buy her recordings.

Bonnie has obvious potential. But, like many beginners, she's prone to imitation rather than creativity and artificial, plastic qualities rather than natural, sincere, be-yourself attitudes and performances. Solutions to these problems, added to her established musical foundation will prove to be the combination which could propel her to notoriety and public acceptance.

Compute voters

FRANKFORT, KY. (AP)—One headache in Kentucky is a massive voter re-registration program under which the state plans to computerize all voter rolls. There is no central point of information currently on voter statistics.

Auditions date set for play

Auditions for Omie Davis' "Tells a Lie" will be held from 6 p.m. to 10 p.m. on Monday and again on Friday in the Communications Lounge in the Communications Building.

According to Ralph Greene, director of the production, there are acting roles for two black males, three black females and four white males.

No previous experience is

necessary but at least one white male should be able to project the image of a fat Southern plantation owner," Greene said.

People accepting roles in this production will be expected to be available for rehearsals beginning on March 12 and continuing through the semester break until the production on April 27, 28 and May 4 and 5 which will be held in the University Theater.

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ACT ON FILE

English study to be featured on 'Book Beat'

Norman W. Schur, author of "British Self Taught: With Comments on American," a sprightly guide to help Americans deal with English as it is spoken in England, will be the guest on Book Beat Monday at 8:30 p.m. on Channel 8.

Schur, a lawyer who practices in Britain as well as in America, observes that American English and English English are located with differences—from A to Z.

The British say Z is zed. Zero, as used in America, means naught, nought, or a plain cipher in England. A "goose egg" in America is a "duck" in England.

The English speak of "sailing boat," "rowing boat," "washing day," "cooking book," and "twin-bedded room and two-roomed flat," he notes. They also call "installment plan" a "never-never plan."

In sports, the English regard teams as plural ("Oxford play Cambridge") rather than singular as in the American "Harvard plays Yale."

A ladybug in America is a ladybird in England. Britains would never eat crow, but might be forced to sample humble pie, and while an American might shout "You tell em!" an Englishman would exclaim "Hear, hear!"

Schur received his undergraduate degree from Harvard and his legal degree from Columbia Law School. He commutes between his home in Weston, Connecticut and his cottage in Harehurst, England.



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The Best of the First Annual N.Y. Erotic Film Festival

Best erotic films of festival sponsored by Film Society

By Kathie Pratt
Daily Egyptian Staff Writer

The Southern Illinois Film Society is sponsoring an erotic film festival Tuesday, Wednesday and Friday in Ballroom D of the Student Center.

Presenting the best films of the New York Erotic Film Festival, the program includes 12 films, both comical and serious, of young filmmakers.

Using both music and camera devices reminiscent of Stanley Kubrick's "Clockwork Orange," Chuck Vincent's "The Appointment" is a comical satire about a middle-class couple and their weekly extra-marital rendezvous.

The 22-minute black and white film begins with a secret rendezvous scene, proceeding to an extended and paranoid meeting overlaid with guilt and accompanied by classical music.

"Noron Ten," a 10-minute color film directed by John Knoop concerns an experimental study of lovemaking, using many new and sophisticated cinematic techniques. It deals with the mysterious aspects of sex and uses psychedelic effects to make the film akin to an abstract poem.

Directed by Alan Ruskin, "Sport," is a 14-minute color film about an erotic episode that chronicles the fantasies of a beautiful girl as she watches her younger brother play baseball.

Running 13 minutes, "Lovemaking," directed by Scott Bartlett is a quiet, sensual interlude that carries Bartlett's impressionistic color photography to a couple making love in the rain.

"Deja Vu," a five-minute black and white film concerns an erotic fugue which takes the viewer through a strange and heavily symbolic Freudian nightmare. It was produced by the Cinema Department at the University of

Bridgeport (Conn.) and directed by Bertram Diwert and Warren Bas.

In "Calma," a six-minute color film directed by Paul Kim, the camera roams sensuously over extreme close-ups of a human body.

An erotic anti-war fantasy, "War," a two-minute color film directed by Alan Holzman, deals with the feelings of a soldier and the lover he left behind.

"Miller's Take," a 14-minute color film directed by John Dole, is a cinematic rendition of one of Geoffrey Chaucer's "Canterbury Tales," replete with bawdy language, nudity, humor and costumes.

A peek at what toys in nurseries really do when no one is around is the theme of Randal Khieser's two-minute color short, "Nursery."

"Where Is It All Going, Where Did It All Come From," a fully-animated, seven-minute color film

is described by its director, Victor Faccino, as an obituary for a cast-out demon.

The erotic adventures of a beautiful young black girl provide the subject material for "Stripper," a nine-minute color film by Alan Ruskin.

Described as a visually dazzling film, "Eyeson," offers a picture of the human condition, expressed through the mind of the director, Jerry Abrams. A pioneer in the fields of light art and experimental filmmaking, Abrams films have been selected for many major festivals including San Francisco, New York and Ann Arbor, Mich.

The films will be shown at 7 and 9 p.m. Tuesday, at 5, 7 and 9 p.m. Wednesday and at 5, 7, 9 and 11 p.m. Friday in Ballroom D of the Student Center. Tickets are \$1 and may be purchased at the door.



Poster used to advertise erotic film festival.

Drama choir presents two plays at Calipre

Writer-director Jack Stokes and his drama choir from Belleville Junior College will present "Mama Medea" and "The Last Days of Good Old Bill" at 8 p.m. Friday, on the Calipre Stage.

"The Last Days of Good Old Bill" is the story of the downfall of Bill Tretcher, the fastest gun in the West. The story evolves around the last week of his life and all the calamities that befall him.

"Mama Medea" deals with the trials of being a mother in ancient Greece.

Stokes' work was portrayed on the

Calipre Stage last October when the Calipre did "Stackalee" and "The Hairy Man."

He recently published "Wiley and The Hairy Man," and another play, "The Incredible Jungle Journey of Fenda Maria," will be part of an anthology published this year by Avon Press entitled, "Ten Playwrights For a Young Theatre."

The Friday production is being held in conjunction with a tour of Southern Illinois and Missouri that is being aided by the Missouri Arts Council. Tickets are priced at 50 cents and can be purchased at the door.

BEHIND THE SCENES ... at the Daily Egyptian

The Daily Egyptian is a living internship program. Over 104 students are involved in the process of producing this newspaper. Practically every minute, 24-hours a day, someone is working to put this paper in your hands.

Almost totally self-supporting, the Daily Egyptian is published in cooperation with the Journalism Department every day except Sunday. Most student workers are on the job twenty hours each week.

All are learning useful skills for future careers.

Most of them depend upon their Daily Egyptian paychecks to pay their bills. Collectively they earn more than most any group of student workers on campus.

In fact, more than half of every dollar taken in from the sale of subscriptions and advertisements goes to keep the 104 Daily Egyptian kids in school.



Jan Delnegro

Social work major Jan Delnegro joined the Daily Egyptian staff last fall quarter. She works in the business office where her responsibilities include classified ad display and maintenance of subscription records.

Ms. Delnegro plans to graduate in June, after which she is interested in working in foster care and adoption services. She is from Rossmore.



Monroe Walker

Monroe Walker is a senior majoring in journalism. Presently, he covers Carbondale City Hall and has covered minority and urban affairs. He also has worked as a general assignment reporter.

Walker will graduate in June, after which he plans to work as an investigative reporter for a middle-sized city daily newspaper. He is from Chicago.



Debbie Herrmann

Debbie Herrmann has worked in the business office of the Daily Egyptian since last fall quarter. In addition to her duties in the business office, she sets type for classified ads.

Ms. Herrmann, a junior majoring in nursing, is from Kirksville, Mo. She plans to enter the Peace Corps after she graduates.