

11-5-1973

The Daily Egyptian, November 05, 1973

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_November1973
Volume 55, Issue 35

Recommended Citation

, . "The Daily Egyptian, November 05, 1973." (Nov 1973).

This Article is brought to you for free and open access by the Daily Egyptian 1973 at OpenSIUC. It has been accepted for inclusion in November 1973 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.



A goblet blown by Bill Boysen, assistant professor of art.

Photograph by Elliott Mendelson

Daily Egyptian

Magazine

Southern Illinois University
Monday, November 5, 1973—Vol. 55, No. 35

*Faculty art
show unveils*



Michel Cole

Art faculty display their infinite faces

By Dave Stearns
Staff Writer

The infinite faces of art may be stuffed, blown or forged in or out of focus.

Mindscapes or autobiographical icons that have emerged from the School of Art faculty will be showing their faces at the Mitchell Gallery Nov. 9 - Dec. 7.

Perhaps you will recognize some of the objects as things you see every day. Others will be almost recognizable, like a sleep-coated dream that you could never quite remember.

One such object is "Foamy," by Candee Roth McDade. "Foamy" is an eight-foot tied-died stuffed object that is a composite of different animals.

"I've been into animal imagery lately, and they are sometimes shown in fantasy environments," she explained. "My work has no social comment, it's just things I dream up. I stuffed 'Foamy' with shredded foam, and it stuck to everything. So I had to take my clothes off to finish the stuffing," Ms. McDade said.

Her other entry in the show, "Electric Mama," is a tie-died, batiked and painted work depicting an elephant image nursing offspring. The artist explained that the title comes from the original exhibition of the work, which had blinking lights behind the translucent cloth of the batik. However, the lights will not be used in the Mitchell Gallery exhibition.

Bill Boysen is working with organic shapes such as glass. "An organic shape is not symmetrical or machine-like, you could find similar forms existing in nature," he said.

Boysen is exploring sculptural potentials of glass, which is almost a complete departure from the medium's common utilitarian functions, such as drinking glasses and bottles.

"I'm interested in the sculptural form — how it penetrates the space around it and the space within it. Glass allows you to investigate the interior volume of a form as well as the exterior, since it's transparent. I'm also interested in how light reacts to the form," Boysen explained, holding up as an example a kidney-shaped piece of glass partially covered with silver spray paint.

"I'm trying to give the effect of the form floating in space, so the organic-shaped piece of glass in my sculpture will be suspended in a rectangular plexiglass enclosure," he said. "The enclosure is part of the total sculptural form. The rigid plexiglass enclosure will juxtapose with the organic form of the glass object inside."

"The space between the plexiglass and the organic form — the negative shape between the glass form and the enclosure — is every bit as important to the piece as the glass itself," he declared.

Glass is more frustrating to work with than other artistic media, he said, since there is always a toot between the artist and the glass with which he is working. "And the tool places limitations on what an artist can do," Boysen added.

Negative space is also a concern of Joan Lintault, who is submitting a wall hanging entitled, "Magical Chant to Conjuring." Ms. Lintault explained that she uses pieces of white cloth with stuffing inside to make a protrusion, "forming a design. A chant for conjuring up the devil is written on the wall hanging."

"I picked the chant because it's in a foreign language," she said. "I don't care if anyone understands the chant or knows what it is. I'm interested in the negative space around the letters. I

concerned with everyday objects depicted realistically."

Michel Cole is entering a ceramic screw about a foot tall and two inches thick. "A lot of people think there's a phallic significance to it, but there isn't," she said. "I just like to make objects with clay that aren't normally made out of clay, like trucks or pots with plumbing fixtures."

Ms. Cole is also entering miniature trucks made from slabs of clay. "One is a pick-up truck and the other is an old Model T Van. They both have moveable wheels, like a toy."

Joel Feldman's entries are larger-than-life pastel drawings of dishes. "If I choose one object for a drawing, I can get to know it really well, whereas if I work in a historical framework or a



Brent Kingston

didn't feel like having nonsense written on the wall hanging, but I don't care what the letters actually say. I just like the way the letters look together," Ms. Lintault said, adding that she is not a student of witchcraft.

In making wall hangings of this sort, she had to work out the complete design before making it. "So after I start making the wall hanging, it's very difficult to change the design. Putting the wall hanging together was rather boring and repetitious," she added.

Two artists entering the show are

structured idea, I've known it second-handedly," he explained. "A single object taken out of context changes the object entirely. White plates and bowls are commonplace objects, and when they are isolated in drawings, the drawings make people look at the objects more closely. This expands people's awareness," he said.

Blacksmith Brent Kingston forged a steel weather vane for the art show, a task he termed a physical and creative outlet. "Blacksmithing is physically demanding," he said, "because you're spreading out a steel rod that's two and a half inches in diameter."

Originally trained as a gold and silversmith, Kingston became interested in blacksmithing as an artistic media in 1968. "Blacksmithing is a total involvement, a full body participation. You have to stay in good physical condition to do it," he pointed out.

"Also you have to adjust to the techniques of blacksmithing and find your own style. I get a great deal of satisfaction out of blacksmithing, but at this point I feel that I was mis-trained. I would have gravitated to blacksmithing initially but this option was not open to me. I am still at the point of experimentation — exploring and forming techniques of welding and embellishing," Kingston said.

"Also, it's interesting to re-apply the techniques I learned as a goldsmith to blacksmithing. I still do some gold and silver work to keep up with current ideas and also because I must represent this area of information in my teaching program. Gold and silversmithing is a more tedious and refined operation," he added.



Joan Lintault

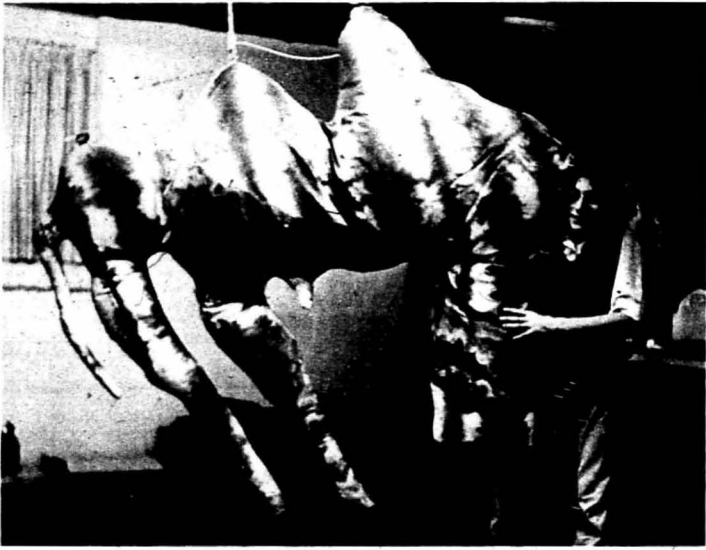
Daily Egyptian

Published in the School of Journalism Monday through Saturday throughout the school year except during University vacation periods, examination weeks and legal holidays by Southern Illinois University, Carbondale, Illinois, 62801.

Policies of the Daily Egyptian are the responsibility of the editors. Statements published here do not necessarily reflect the opinion of the administration or any department of the University.

Editorial and business offices located Communications Building, North Wing. Fiscal officer: Howard R. Long, telephone 535-3311.

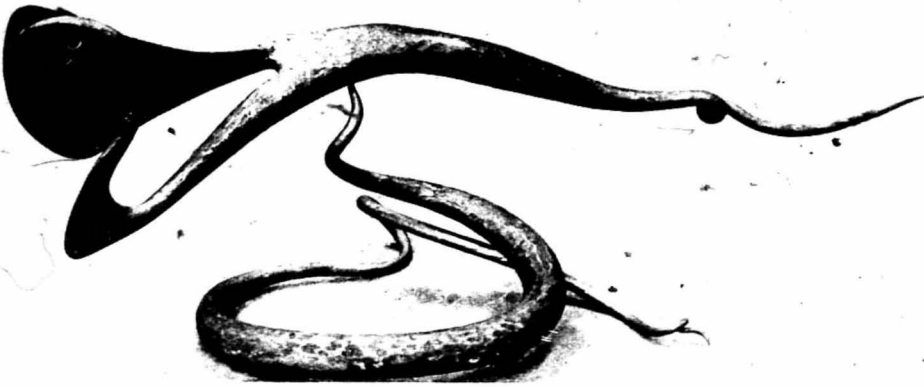
Student News Staff: Glenn Arneson, Marcia Bullard, Sam Denison, Tom Finen, Dan Hae, Gary Hou, Rale Klinger, David Korbman, Chester Langin, Linda Lipman, Terry Martin, Randy McCarthy, David C. Miller, J. Carolyn Mills, Diane Muehle, John Morrison, Brandi Penland, Kenneth Pleski, Dobby Rasmussen, Dave Stearns, Julie Thorne, Ken Townsend, Mark Tupper. Photographers: Rick Levine, Dennis Mathes, Tom Porter.



"Foamy," by Candee Roth McDade.

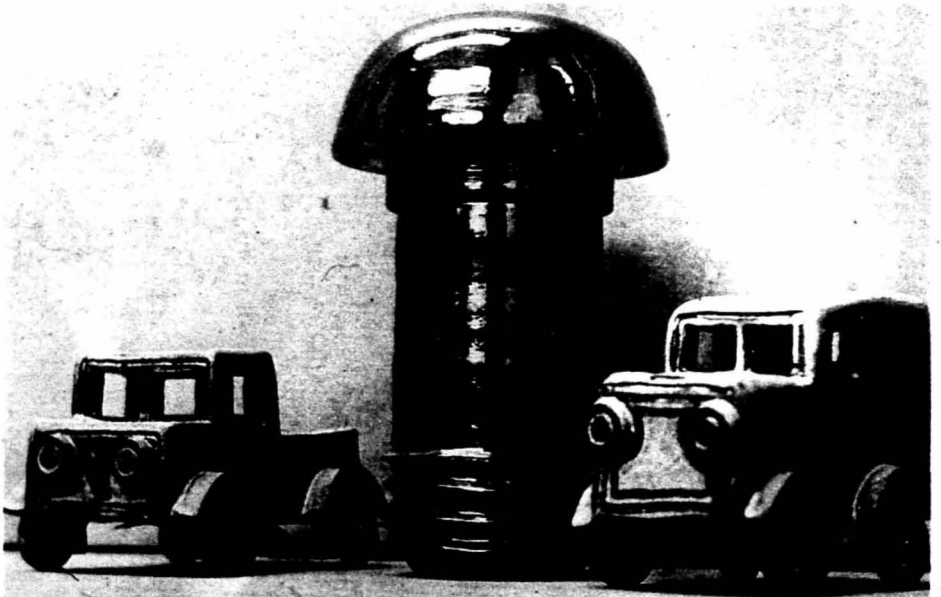


A goblet by Bill Boysen.



"Weather Vane," by Brent Kington.

*Photographs
by
Dave Stearns*



"A Pair of Trucks" and "A Screw," by Michel Cole.

The Calipre Stage sows wild Oates

By Tom Finan
Staff Writer

In a game of word association, 'oats,' for most Americans, calls to mind the smug Quaker.

But for Gothic novel devotees, feminists and a growing camp of followers, the word conjures up Joyce Carol Oates, reedy, ephemeral inventor of a devastating garden of earthly horrors which she deftly manipulates to arrive at her own particular variety of truth.

One of her short stories, *How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again*, is, as the synoptic title indicates, an account of one such spiritual genesis. It is also the name of a readers' theater production to be presented on the Calipre Stage Nov. 9-11 at 8 p.m.

The production, adapted and directed by Martin Jones, will include an interpretation of this short story plus selected poems by Ms. Oates.

"Simon has a deathly face, only desperate people fall in love with it," the high school heroine of *House of Correction* writes.

The author taught in Detroit schools for five years before moving across the Detroit River to the University of Windsor with her professor-husband Ray Smith, where they both currently teach in the English department. The short story is a personal account, written in the form of an extended essay, by an upper middle class high school student who identifies herself in the text as "the girl."

In a rambling scenario she recounts for the reader her beginnings as a shoplifter in the very best Detroit stores. But she is always saved by her parents' connections from any more than minimal recompense for her actions. Disgusted, she seeks solace with Clarita, who is "twenty, twenty-five, she is thirty or more? Pretty, ugly, what?"

"She is a woman lounging by the side of a road in jeans and a sweater, hitchhiking, or she is slouched on a stool at a counter in some roadside diner. A hard line of jaw. Curious eyes. Amused eyes. Behind her eyes processions move . . . An odor of tobacco about her. Unwashed underclothes, or no underclothes, unwashed skin, gritty toes, hair long and falling into strands, not recently washed."

Clarita becomes the girl's new mother figure and ideal. Her father figure — confidante, muse, lover and eventual pimp — is Simon, Clarita's junkie boyfriend and sometime-poet who describes their relationship like this:

"There is no reality only dreams, Your neck may get snapped when you wake, My love is drawn to some violent end, She keeps wanting to get away, My love is heading downward, And I am heading upward, She is going to crash on the sidewalk, And I am going to dissolve into the clouds."

It is Simon who turns the girl over to the police in the end, sick of her desperate love and hysterical terror.

Back with her parents she feels the coldness of the big homes and big cars. "Why do I shiver? I am now sixteen and sixteen is not an age for shivering. It comes from Simon who is always cold."

Reconciled finally to middle class existence, the girl concludes ironically, "I am home."

That Ms. Oates, Syracuse farm girl and college honor student who still



Photo by Richard Levine

Jim Perpich, playing Simon, a junkie and sometime-poet, recites one of his poems.

bears the traces of the overt Goody Two-Shoelism that has tended to nauseate some critics, could produce such powerful portrayals of growing up in a modern city may seem nothing short of astonishing.

But she continues to produce quality work in prolific quantities: three plays, four collections of stories, two volumes of poems, a collection of essays on tragedy, and book reviews numbering into the hundreds. Her work makes her, at the ripe old age of 35, a living phenomenon in American letters.

In less than 10 years she has published five eerily disturbing novels — *With Shuddering Fall*, *A Garden of Earthly Delights*, *Expensive People*, *Them*, for which she won the National Book Award in 1970, and *Wonderland*.

While she is not a rampant feminist, her husband still carefully skirts any interference with her career and she has won a place in the ranks of women's consciousness literature for her insights into the oppressive forces which have shaped woman's role in society.

In her poem, "Lines for Those to Whom Tragedy Is Denied," she writes:

"These women have no language and so they chatter. In the rhythm of the

stereotype that is won. After certain years and certain money."

The simulated interview technique of the poem further explicates:

"Fifteen years ago when we were first married we lived on an army base; we had no money; we saved to go to the camp movies, which cost a dime. We saved all week . . . for the movies."

"The car broke down in Kansas City, on our way to his mother in Texas. And I broke down with the baby and all, and he sat talking to me and kidding in the car, in the rain . . . in Kansas City . . . That was nineteen years ago."

"Then Michael was born and then I got pregnant again and we were afraid to write home; between his

family and mine, what choice did we have? I had the baby, that's Perry at Yale. He's going to Italy this summer."

Although Ms. Oates firmly denies any autobiographical form in her work, the plight of her mother and father, forced by the Depression to work before they reached their teens, has very clearly affected her moral vision.

She is troubled, however, by the effectiveness of her literary position. As a writer she is not merely interested with portraying wrongs. She is bothered by the effectiveness of her literary statement.

"I want to move toward a more articulate moral position, not just dramatizing nightmarish problems, but trying to show possible ways of transcending them," she maintains.

Director Jones' only contact with Ms. Oates has been a letter requesting permission to perform excerpts of her works here. In uncharacteristic fashion for a person who spends every spare moment at a bedside typewriter in the process of writing, she responded with a note dashed on Jones' letter granting permission and waiving royalty rights.

Jones has incorporated what he feels is one of the central themes — geometric shapes — of Ms. Oates poetry into the staging of his production.

"Geometry created us, perfect of proportion," Ms. Oates writes in her poem, "The Grave Dwellers."

Jones explained, "She really has a very strong sense of form in her work. The theme of geometric shapes is repeated frequently." As a result he has adapted a "geometric" staging technique for the poetry segment of the program.

Readers are arranged in various geometric configurations and lines of the poems are divided among them, creating an illusion of auditory dimension that Jones says has proved "very weird" in rehearsals.

Staging for the presentation will also include a sequence of slides taken by Jones, depicting some scenes of the short story.

Readers for the show are Jane Voice, Chris Rahner, Brenda Bowden, Tom Cannella, Joan Dietrich, Jim Perpich and David Bowden. Assistant director is Lauren Marsson.

Because the narrative point of view plays such an integral part in the development of Oates' grotesque visions, Jones has elected to use two narrators, one an "authority" narrator portrayed by David Bowden, and the other narrator — "the girl" narrator — portrayed by Chris Rahner.

Excerpts chosen for the Calipre adaptation accurately portray Ms. Oates' fascination with the fragments of which individuals are made.

While she continually pleaded, "I'm not that interesting," in a cover interview for *Newsweek* last year, the utter simplicity of her work results in the literary appeal of her straightforward, energetic experimentation with the place of the individual in society.



Photo by Richard Levine

Calipre players Chris Rahner (standing), Joan Dietrich (left), Jim Perpich and Jane Voice depict sea-gulls in a reading of Ms. Oates' poetry.



Concert violinist Yehudi Menuhin and jazz violinist Stéphane Grappelli.

Menuhin churns out a curious musical mutt

By Dave Stearns
Staff Writer

Jalousie
Music of the Thirties
by Yehudi Menuhin, Stéphane Grappelli & The Alan Clare Trio
Angel Records, 1973

Breeding different styles of music together can result in some rare and fascinating sounds. It can also result in a curious musical mongrel. One such mutt is *Jalousie*, by classical violinist, Yehudi Menuhin, and jazz fiddler, Stéphane Grappelli.

With two violinists from opposite ends of the musical spectrum playing old standards from the 1930s (such as "These Foolish Things" and "Night and Day"), accompanied by a nightclub-style jazz trio, the converging musical forces mix into dull dinner "muzak"—the kind of stuff you might hear being piped into a restaurant.

Menuhin, noted for his virtuoso interpretations of Handel, Mozart and Vivaldi, captures the sentimentality of the 30's songs, which he describes as the tunes he used to whistle on the way home from a date. Unfortunately, Grappelli's jazz improvisations stomp all over Menuhin's "moonlight and love song" mood. But at the same time, Grappelli restricts his improvisations to the songs' basic structures. Consequently, he has little room to let loose and creatively jam as the recording suggests he is capable of doing.

Nostalgic feelings are synecopated

away when accompanied by the stark Alan Clare Trio. The 30's songs become mainly a skeleton, a jumping-off point for jazz musicians. In this jazz style it really wouldn't matter if they were using Stephan Foster or Paul McCartney material.

A few concessions are made to Menuhin by the outnumbering jazzists, which means an occasional baroque or minuet-style passage tacked onto the beginning or end of a song. But this is disjuncting when a transition is made into the nightclub style jazz that dominates the album.

The combination of the three styles, classical jazz and romantic nostalgia, are not well enough blended for a successful synthesis. The musical forces crowd and overshadow rather than complement each other. The album title, *Jalousie*, is quite appropriate, since it means "jealousy" in French.

But surprisingly enough, a happy medium can be found in the Grappelli-authored song, "Jermyn Street." Here Grappelli plays piano and gives Menuhin the upper hand in interpreting the song. The result is a highly expressive piece of music that stands well above most songs on the album.

But in following songs, "The Lady is a Tramp" and "Cheek to Cheek," the musical fight for domination continues. Who will win? Menuhin, Grappelli, the jazz trio or Irving Berlin? Who cares?

The idea behind this recording was worthwhile, but *Jalousie* belongs on the dusty shelf with the Nice's "Five Bridge's Suite" and other musical mistakes.

New 'Dead' album has creative, striking sound

By Linda Lipman
Staff Writer

Wake of the Flood
by The Grateful Dead
Grateful Dead Records, 1973

A group that has been around as long as the Dead can put out about anything and it's going to sell because of the mysticism behind the name.

But *Wake of the Flood*, the first release on Grateful Dead Records, has used the original talent of principal songwriter, Robert Hunter; lead vocalist, music writer and guitarist, Jerry Garcia; and other members of the band as a departure point to add creativity and striking sound.

The Dead have developed a distinctive style which has proven to be successful. This style, a sort of rock-country smoothness or "Dead beat," has been characterized in the album with the addition and incorporation of a new strong but subtle brass section and violin.

The added instrumentation in a number like, "Let Me Sing Your Blues Away," simply leads to a fuller sound. An especially fine number, "Weather Report Suite," written and sung by rhythm guitarist Bob Weir, features guitar, violin, some brass and Keith

Godchaux on piano. The number is well-written and arranged, differing from many of the previously released improvised recordings. The "trunkin'" 13-minute jams and quicker tempos are gone. It's time for the music to stand for its own worth and genius. Some Dead freaks may not like it, or at least they will think the Dead have slowed down.

But the Dead have just encountered another creation and a new baby, the recording company, which will be raised to maturity. Some of the cuts have been heard in concert over the last year, but they were integrated with the truckin' tunes, previously recorded.

Wake of the Flood, on Grateful Dead Records, exists as a way to get the music to the audience according to the Dead's own musical standards. The band says they want to recycle their higher per-unit profit back into further creative possibilities.

Usually when a band has "made it" they don't fool around with "creative possibilities." They can keep turning out the same "hit tunes." In this way, as a band who has made it and made it more times than most bands who would have broken up long ago, the Dead still haven't hit on their total possibilities as musicians and legends. We think they have, but we know more can be expected for "Dead heads" everywhere.

Bonnie switches from country to commercial

By Dave Stearns
Staff Writer

Takin' My Time
by Bonnie Raitt
Warner Brothers Records, 1973

Bonnie Raitt singing like Carmen Miranda? And Aretha Franklin, too?

Bonnie Raitt's new album, *Takin' My Time*, is a campy commercialized switch from her first albums, which were flavored with country blues and Dixieland jazz.

Takin' My Time is surprising because she makes the change so easily. But this bid for a different, wider audience goes against the grain of Ms. Raitt's earlier anti-commercial proclamations and love of traditional country blues.

Ms. Raitt's first album was recorded in a garage on a Minnesota farm. "I want to stay away from being hyped up by the media and polished commercial records," she said last spring in Carbondale.

Ms. Raitt has always been versatile in expressing a wide range of moods in her voice. She can be a wise-guy barroom queen singing, "Woman be wise, keep your mouth shut, don't advertise your man," or a devastated little girl singing, "You can give my soul to Abraham, you can give my bones to Canada...for I have seen the Prince of Darkness on his charger ride."

Here on her new album is "Wah She Go Do," a tropical calypso song reminiscent of a Chiquita banana commercial. Her voice easily adapts itself to a Jamaican accent, and her performance is shamelessly lusty. "Let Me In" is full of those close Andrews Sisters harmonies that bring visions of a 1920 chorus line of flappers. These cuts are entertaining, but it's rather disappointing that Ms. Raitt is jum-

ping on the nostalgia bandwagon, which is pretty crowded these days.

Ms. Raitt sounds as though she's trying to imitate Aretha in "You've Been in Love Too Long," a spirited soul number. In fact, this is her most spirited performance on record, for she sounds as though she is wrenching her sweet voice to the breaking point.

The remainder of the cuts on the album are in a pop folk vein, which is more like her previously fine music. She sings poignant, melancholic renditions of a new Joel Zoss song, "I Gave My Love a Candle," "Cry Like a Rainstorm" and Jackson Browne's "I Thought I Was a Child."

But the most soulful and perhaps the best cut on *Takin' My Time* is her depressed, boozy performance of a new Randy Newman song, "Guilty." Lyrics go like this: "I got some whiskey from a barroom, I got some cocaine from a friend...You know how it is with me, baby, you know I just can't stand myself. It takes a whole lot of medicine for me to pretend that I'm somebody else."

But even these more serious songs are cluttered, rather than enhanced, by too many extraneous and heavily overdubbed instruments. "Guilty," for example, is prettied up with a soul-band horn arrangement, which is unneeded fluff.

The only song in which Ms. Raitt's excellent slide guitar ability is audible is "Few of Your Lines/Kokomo Blues." Here she is playing country blues better than ever, which brings pleasant memories of her two excellent performances in Shryock Auditorium December, 1971, and March, 1973.

From listening to *Takin' My Time*, one can only hope that she will not lose sight of her natural blues talent as she sells herself to commercialism.



Photo by Dave Stearns

Bonnie Raitt, her bass player, Freddie, and her dog, Prune.

'Mainspring' a simple account of the complex

By John Hiland
Student Writer

The Mainspring of Human Progress
by Henry Grady Weaver
The Foundation for Economic Education, Inc., 263 pp., 95 cents

"There are no simple explanations."
How often have students at SIU and elsewhere heard that? What is meant is, "You can't understand this. I am fit to judge what it means and you are not."

Those not willing to accept this condescending, elitist presumption should read **The Mainspring of Human Progress**.

Here an alternative view is presented, and presented simply.

What is the mainspring of human

progress? It is freedom. And what is freedom? Weaver tells us, and tells us simply.

Although his explanation of freedom is simple and logical, it grips the heart. Read it and you will know why governments do not teach their people what freedom really is. They are afraid to! Man cannot be free unless he understands what freedom is. When he finds out, it is no longer possible to rule him.

Weaver makes clear that freedom has an even better claim to its existence than its basic righteousness and justice. Those who are ruled often starve. Free men do not. Current events, such as the Russian wheat deal, bear this out.

Taste this one carefully, and not too much at a time. It was distilled by a master distiller, and it is powerful!

'Dream Team' nothing to lose sleep over

By Charles T. Lynch

The Dream Team
by Joe McGinniss
Random House, 213 pp., \$5.95

"What do you do for an encore?"
People who have had a degree of success have been plagued by this question for years. After **The Selling of the President 1968**, Joe McGinniss looked around for an encore. **The Dream Team** is the result.

It's not impressive.
Structured as a novel, it's really a long episode involving some people with whom it's pretty difficult to feel any sympathy or even interest: an unnamed author who has been touring the hinterlands plugging a reasonably successful book; Jennifer, a reporter about to leave her job on a small paper; and Blaine, a radio personality almost completely lacking any off-air charm.

The author is, of course, autobiographical. Through him, McGinniss reveals some deeply-felt bitterness against the media. For example, Jennifer "... worked for a small suburban paper of which she was ashamed." And although Blaine did not have the "mechanical pronunciation of the professional radio man," he is nevertheless "the rudest person I've ever heart. And he's supposed to be just as nasty in real life. But talk about success — God, he's got the hottest show in town."

McGinniss philosophizes to some extent about the author with the unexpected success:

"I had envisioned, at the start of my career, perhaps 30 years of satisfying effort: a reputation for integrity and skill that would spread slowly, and quietly, like ripples in a pool. But my

ultimate goals had been achieved before I'd scarcely begun. I still had 30 years to go and I had come to the end of my map. Dozens of roads ran off the edge and I didn't know where any of them led."

The reader may not equate McGinniss with the author with a reputation for integrity, but McGinniss obviously does.

The book brings the three principals to Miami, where all three play the horses and display a callous disregard for each other's feelings. The idyll starts to disintegrate when the author tells Jennifer not to answer the phone in their suite because it might be the author's wife.

The writing is shallow and superficial, even careless. On page 87 Jennifer is kissed publicly by the author. "She blushed. It was the first time I had seen her blush. I do not think she considered blushing part of her image."

Unfortunately, neither McGinniss nor his editors remembered that in the couple's earliest meeting, the author made a reference to "indoor sports," and Jennifer reacted. "She blushed," he wrote. So much for consistency.

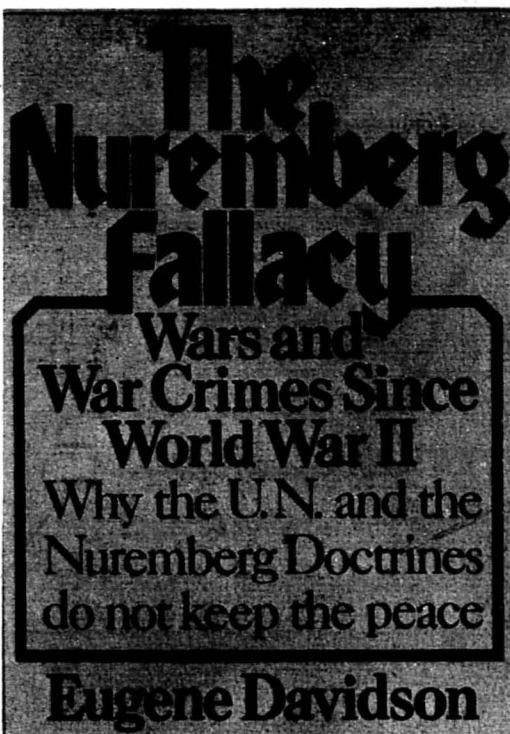
The Dream Team? It's a throwaway, as is much of the book. Federated Press is bringing to New York a collection of "the smartest, prettiest girl reporters in the country." Obviously, they're being called the Dream Team. But after the first mention, we hear nothing more about them.

McGinniss left in the minds of many readers strong doubts about his writing skills (to say nothing about his integrity) in **The Selling of the President 1968**. This book does nothing to dispel those doubts.

Charles T. Lynch is an assistant professor of radio-television.



Graham Greene, whose **Collected Stories** have just been published by The Viking Press (\$10), has written three stories which appear in book form for the first time.



'Nuremberg Fallacy': unconvincing opinions

By H. B. Jacobini

The Nuremberg Fallacy:
Wars and War Crimes Since World War II
by Eugene Davidson
The MacMillan Co., 331 pp.

Far from being what its title might seem to imply, this volume is not a cynical denunciation of Nuremberg. It progresses in reserved, informative and humane fashion through three stages.

First there is a brief account of the nature of aggression, of the real-political character of the modern world and of the post-Nuremberg setting. Secondly, by far the largest part of the volume is devoted to a survey of five of the post-World War II areas of conflict: the Suez crisis, Algeria, the Arab-Israeli conflicts, Indochina and "The New Colonialism: Russia in Eastern Europe." A brief finale seeks to derive insights and conclusions from the foregoing.

Quite apart from the principal thesis of this book the first and second parts are well-developed, readable and instructive. At the very least it is a useful survey of the five areas of conflict. In each case the account is detailed, reasonably comprehensive and devoid of the sort of bigoted one-sidedness which has often characterized such accounts.

The reader assumes through all these details of man's inhumanity to man that the punch line will inevitably be that, since aggression and brutality are commonplace and the rule rather than the exception, the totality of Nuremberg was something of a joke, a misconceived aberration at best.

This expectation is at most only partly realized and then only in regard to the counts pertaining to aggressive war. (The Nuremberg Tribunal tried the defendants on one or more of four "counts." Two of these pertained to the conspiracy to wage aggressive war and to the waging of aggressive war. The other two counts were those of war crimes and of crimes against humanity.)

The evidence itself is well-marshalled but the conclusions are not convincing—at least to this reviewer.

In his concluding section, Davidson

clearly shows that states are likely to act in ways which maximize their security needs as they conceive of them. In no sense, however, does he condone behavior in violation of the more narrowly defined laws of war.

Indeed, he convincingly questions the patterns of violations, and implies that there has often been a level of laxness on the part of the military command structure which has been not only illegal, but unnecessary, undesirable and counterproductive as well. It is a perceptive and convincing presentation.

On the matter of what Nuremberg viewed as the supreme crime, the waging of aggressive war, the account is also perceptive, but, as noted, the conclusions are less so. In sum, the theme here is that aggression is not only impossible to define, but it is essentially that aggressive behavior is dictated by overriding concerns of national interest as seen in the eye of the beholder.

Moreover, his own account demonstrates the frequency of such behavior and the impossibility of judicial retribution a la Nuremberg in all wars which end short of complete defeat (as World War II). There is little reason to quarrel with the evidence. It is clear and depressing. But the data can lead to conclusions other than Davidson's.

That there was a one-sidedness to Nuremberg cannot be denied, and that aspect of those trials should not be repeated again, even in the improbable event of there being an opportunity to do so. But Nuremberg is an accomplished legal fact, and it reinforces the legal obligations of humane behavior which Davidson himself recognizes as valid.

But Nuremberg and its aftermath have had impact on national norms which apply international law internally. It is often not as fully in evidence or as enforceable as may seem desirable, but some elements of impact are demonstrably there.

Until about 1928 aggressive war was still quite legal; today it is not, though there are a few illusions about it. Kellogg-Briand and Nuremberg were not the millennium, but they were certainly a small step in the right direction.

H. B. Jacobini is a professor of government.

Sci-fi back from the twilight zone

By Tom Finan
Staff Writer

Good Neighbors and Other Strangers
by Edgar Pangborn
Colliers, 194 pp., \$1.50

Frontiers 1: Tomorrow's Alternatives, 198 pp.
Frontiers 2: The New Mind, 180 pp.
Edited by Roger Elwood
Colliers, \$1.50 each

The Eye of the Lens
by Langdon Jones
Colliers, 173 pp., \$1.25

The Chameleon Corps and Other Shape Changers
by Ron Goulart
Colliers, 216 pp., \$1.50

Given any medium juicy apple, a fairly mellow yellow chunk of cheese and a cup of passably palatable freeze-dried decaffeinated coffee, those post-1 a.m. hours somehow become still more agreeable with the addition of Collier's 952-page blitzkrieg on the limits of your sensibilities.

Science fiction brings to mind Gerald, a friend of mine who stands out in memory anyway because he was six-foot-two in the fifth grade. Gerry, being from New York, was more worldly than most of the fellows in St. Louis and had a collection of 12 agate Tiki idols, a simulated shrunken head and a knack for making lunch hours shrink with stories of little green men.

Mark, another friend, lived in a world that flourished on sci-fi comic-books, magazines and polystyrene models and one which was enhanced for his friends by their pubescent interest in his older sister.

In prep school Crazy Matt picked up the torch with suggestions that humans would be happier as geese, and he painstakingly executed pen and ink renderings of flayed hands crawling with ants, floating in the universal void. It was Matt who was responsible for forming a clique of fanatic sci-fi anthology readers whose fervor was matched only by the members of a rival clique, who spent their spare hours in obscure libraries searching for the longest edition of *War and Peace*.

Gerry, Mark and Matt are gone. Science fiction freaks often disappear like that. High school ends and Thomas Hardy somehow pushes Ray Bradbury into the background, while Herman Melville relegates Rod Serling to the Twilight Zone.

Digging into this latest offering of short stories from Collier's after a sci-fi dry period of several years, it somehow seems grossly unfair. Science fiction writers are not only some of the most original thinkers, but in offering their mind-expanding visions to the reader, they often include something of genuine literary value.

In the Collier collection Ron Goulart and Edgar Pangborn particularly bear this last statement out.

In *The Chameleon Corps and Other Shape Changers*, Goulart, fluffed by the St. Louis *Post-Dispatch* as "science-fiction's best humorist," shows a great versatility and satirical style while dealing with a single theme.

The first half of the book, dealing with the adventures of Ben Jolson, is well-written, interesting and often ex-cruciatingly funny.

Jolson, booted into the Chameleon Corps at age 12 by his father, has been indoctrinated and changed so much chemically and physiologically, that he is often in doubt himself about when certain metabolic changes will occur. After five years of active duty, changing his shape to serve on bizarre missions and often taking advantage of the identities he assumes for his own benefit, he has moved into semi-retirement as owner of a warehouse attached to his home, from which he wholesales ceramic owls.

CC continues to call him back to duty, however, something which he accepts but is determined to carry out in his own way as he handles assignments in such spicy places as the planet Tarragon.

Jolson is forced to resort to various ruses to avoid becoming the recipient of some ill-intentioned blaster ray.

Although CC men usually disdain converting themselves into inanimate objects, Jolson at one point turns himself into an orange throw pillow to avoid being assassinated in his sleep. In another juncture, he tosses a television set out a hotel bathroom window and does a quick change into the missing set, leading a pair of would-be killers to engage in this exchange:

"Lord Bosco, he died."
"Dived?" a high-pitched male voice asked. "Into the bath?"
"Out the damn window."
"Three stories?"
"Fear makes people do odd things," said the girl.

Following which Jolson muses, "People were always moved to philosophy by his escapes."

In animal form, Jolson doesn't fare much better. He doesn't encounter nearly as much animosity, but when posing as a mongrel he is kicked, and ponders on whether or not to bite his assailant. As an animal, however, he is forced to remove his clothes, with the result that when he reaches his far-removed destination, he is forced to wander around naked until he can steal some clothing.

Despite the fact that he claims not to



Photo by Tom Finan

Sceptor the robot takes some time out to browse the new Collier's science fiction selection. Besides reading, Sceptor solves math problems, discusses English and science and has been known to groan and laugh at his friends. He is currently not speaking to his builder, David Jameson.

have any attitudes of his own, Jolson manages to win the reader's attention and respect and, in the tradition of good science fiction, one way or another he always completes his mission.

While the theme of shape changing is carried on in the second half of the book, Goulart manages to inject a different context and maintain interest in each of the stories, whose plots vary from a town whose populace turns into cats at regular intervals (for therapeutic reasons), to a would-be suitor who changes into an elephant on national holidays. Always the Goulart sense of humor is present.

Along the way Goulart manages to satirize bureaucracy, plasticity, automation ("The computer handed him a piece of lint"), and generally has a good time projecting and amplifying the problems of the present into the future.

In contrast, Edgar Pangborn, author of *Good Neighbors and Other Strangers*, projects a very personal humor into his stories but prefers to work in a more carefully crafted literary vein. His characterizations, such as the small town bartender in "A Better Mousehole," are well developed. He carries this understanding of individuals throughout his stories in a number of different settings.

His humor is often droll, as in "Good Neighbors," where an alien family sends an apology for their stray four-square-mile pet, which has managed to die on top of Radio City Music Hall.

If Ferlinghetti wrote science fiction (and who is certain he doesn't?), Langdon Jones' *The Eye of the Lens*, would undoubtedly be the sort of thing he would write — it's that obscure. In Richard Brautigan's *The Abortion*, there is a library where all the books are stored that will never be read or should never be read by anyone. At first reading the Jones book might fit in quite well with works by other great strange ones of our times — certainly it

is not 1 a.m. reading. But on second examination in broad daylight, his series of studies of futuristic machines and places through *The Eye of the Lens* bears scrutiny.

Descriptions are excellent and exposition is extremely detailed, but people in Jones' stories seem to be as mechanical as the world in which they live, which may be a comment on society, but it certainly causes the plots to drag a bit.

Frontiers 1 and 2 are a collection of superb sci-fi stories by 21 extremely talented authors. In these collections the reader can experience everything from "Mommy Loves Ya," the story of a destroyed civilization subsisting on rat meat (and in a pinch, human flesh); to "From All of Us," in which we see people considered to be mentally retarded developing their own powers of telepathy and matter transport.

True, its \$7.25 for the six books, even in paperback, but this new Collier collection of sci-fi stories does provide the opportunity for some mind expanding reading. Who knows, you may reach the outer limits.

Cultural calendar

SIU

6 Music recital, Collegium Musicum. Old Baptist Foundation Chapel. 8 p.m.

7 Mary Privatsky organ recital. Shryock Auditorium. 8 p.m.

9 Three Dog Night concert. SIU Arena. 8 p.m.

9 - Dec. 7 Faculty art show. Mitchell Gallery. 10 a.m. - 4 p.m.

CHICAGO

6,9,12,15 "Siegfried." Chicago Lyric Opera.

NOW thru 11 Twentieth century drawings from Chicago collections. Museum of Contemporary Art.

NOW thru 22 Ninth annual Chicago International Film Festival.

NOW thru 23 "The Day after the Fair." Studebaker Theatre.



Photo by Tom Porter

Walt Whitman: the tenderest lover

By Julie Titone
Staff Writer

Walt Whitman wasn't afraid of exclamation points. His poetry is an ocean breeze, a brisk contrast to the stale air of modern understatement.

Walt Whitman wasn't afraid of the physical, either. The sensuality and sensitivity of the 19th-century poet come alive in a newly-released Delta collection entitled, *The Tenderest Lover: The Erotic Poetry of Walt Whitman*.

"Whitman was a prophet of today's sexual revolution," wrote the book's editor, Walter Lowenfels. "He broke all verbal barriers as he expressed his passion for men and women, their bodies and all their acts. He was consumed not only by the act but also by the idea of love and its vast potentialities for the individual and for all humanity."

But the man was even more a spokesman than a prophet. He verbalized the beauty, the vivacity of the body and mind, which has always been an intrinsic part of the human experience. Even by modern standards, Whitman's joy in all things physical and his obsession with love, are unique. His erotic poetry abounds with an optimism that would be smothered in our crowded, hell-bent environment.



The Tenderest Lover was not compiled as a substitute for Whitman's masterpiece, *Leaves of Grass*. However, it is a good introduction to Whitman. Its well-chosen passages are passageways to the excitement that Whitman could capture.

Most poems picked by Lowenfels are from the nine editions of *Leaves of Grass* published in Whitman's lifetime. But in many instances, erotic lines or passages the poet had changed of his own accord or was pressured to delete, are restored. The editor chose what he considered the most representative in the changing versions, hoping to capture Whitman's genius as reflected in his own words.

"The Poems" is the title of the book's first section. The first poem, "Records Ages Hence," is a perfect example of the use of Whitman's injection of self into his writing. In many instances that "I" is an exaggerated version of the poet, a universal lover. But it is easy to believe that, in this particular poem, the real Whitman was speaking:

"Publish my name and hang up my picture as that of the tenderest lover,
The friend the lover's portrait, of whom his friend his lover was fondest,
Who was not proud of his songs, but of the measureless ocean of love within him, and freely poured it forth . . ."

The next selections are taken from

"The Song of Occupations," "Starting From Paumanok" and "Song of the Open Road," poems included in *Leaves of Grass*. In these poems Whitman proclaims the worth of all people, over things; he announces that the poetic "he" is to be the bearer of all news of love; and he asks for a companion, a co-lover of life.

"Children of Adam," part two of *The Tenderest Lover*, is a catalogue of the joys of sex and sexuality.

"All" hopes, benefactions, bestowals, all the passions, loves, beauties, delights of the earth . . . are among the wonders of sex, writes Whitman in "A Woman Waits for Me."

For the words in these poems, Whitman's works have been burned, banned and left unpublished. His courage, his need to express himself, certainly equalled the passion of lines like these:

"Arms and hands of love, lips of love, phallic thumb of love, breasts of love, bellies pressed and glued together with love.

"Earth of chaste love, life that is only life after love.

"The body of my love, the body of the woman I love, the body of man, the body of the earth . . ."

None of Whitman's poems raised as much controversy as those woven with references to homosexual love, the poems of "Calamus."

Whitman could respond to and record love between men because he saw it as simply one more extension of universal love. Whether he described a physical relationship or mere comradeship (though he would never describe any friendship as mere), he could not separate emotions exchanged between men from any other emotions. Men, he knew, could be as elated or as dejected by other men as they are by women.

"Of a youth who loves me and whom I love," Whitman wrote, "silently approaching and seating himself near, he may hold me by the hand . . ."

A pity that anyone should be so shocked by the idea and not, instead, be astounded by the beauty of the thought.

"Drum Taps," the only section of *The Tenderest Lover* not written during the first five years of Whitman's poetic career, appropriately draws the book to a close. It deals with Whitman's experiences in the Civil War, providing ample material on the poet's favorite topic of love.

But Whitman's war poems, although filled with comradeship for the soldiers he nursed as a volunteer, is tinged with weariness. The war brought bitter times, Whitman's early optimism had dimmed. But for all the blood and bandages and bereavement, he did not despair:

"And as to you Death, and you bitter hug of mortality, it is idle to try to alarm me."

In the introduction, Lowenfels discusses the progress of Whitman's poems and tries to sort out the actual affairs of the man's life.

The biographical conclusions drawn are not of great importance. Possibly Whitman was a homosexual. Undoubtedly he exaggerated his love affairs and even fabricated some "children" to brag about. But of real importance, as the editor wisely points out, is the essence of himself that Whitman poured into his works. It is an essence captured in the introductory title, "Walt Whitman's Many Loves."



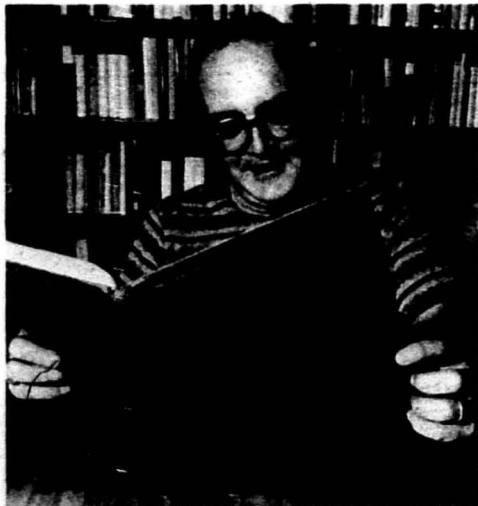
Walt Whitman in 1855, at the beginning of a successful and controversial poetic career.

Morris Library home of first 'Leaves' edition

Walt Whitman's poetry is far better read than discussed — and Whitmanians at SIU have a special opportunity to read his works. With special thanks to former head of the English department, Robert Faner, and Detroit collector, Charles Feinberg, the Rare Book room in Morris Library has a special Whitman collection which includes a first edition of *Leaves of Grass* published in 1855.

That volume of *Leaves* is dedicated to former SIU President Delyte Morris, and was the one millionth volume acquired by the library. The book contains a letter written by Whitman, and is part of a virtually complete collection of *Leaves* editions in the Rare Book room.

Faner's book, *Whitman and the Opera*, first interested Feinberg in SIU. Feinberg at that time had the most extensive collection of Whitman's work anywhere.



Rare Book room librarian David Koch peruses a first edition copy of Walt Whitman's *Leaves of Grass*, published in 1855, the millionth volume acquired by Morris Library. The book's cover was designed by the author.

Photo by Rick Levine

Washington,
(Oct. 17, 1871.)
Dear Sir:
In answer to your
letter of September 5,
(I beg pardon for not
replying to it before.)
I have to inform you
that some time ago
Dion Thomas, bookseller,
2^d story, Fulton st. north
side, about midway bet.
Nassau and Broadway,
had some copies of 1st
edition *Leaves of Grass*
— but whether he still
has them to sell I am
doubtful —
I can procure
you of the artist
a good photograph.
The price is \$7.
Walt Whitman.

The last edition of
my Poems Complete
I publish & sell
myself.

A letter from Whitman contained in the Rare Book room's 1855 edition of *Leaves of Grass*.

Reproduced by Rick Levine

Jazz pianist cuts Wilder album

By Mary Campbell
AP Newsfeatures Writer

Jazz pianist Marian McPartland has rented a piano that Arthur Rubinstein has played on, rented a well-known recording studio, ordered a four-color album cover and her newest, and most expensive to make, record album is nearly ready to come out.

The album, "While We're Young," contains tunes by composer Alec Wilder.

Miss McPartland says, "Alec Wilder has been writing all this music for me—he writes everything from little piano pieces to classical sonatas and a lot of them lie around and nobody plays them. I decided, 'I'm not only going to play these things, but I'm going to record them.' I recorded six of the pieces he wrote for me and four of his well-known pieces, 'While We're Young,' 'I'll Be Around,' 'So Peaceful in the Country' and 'Trouble Is a Man.'

"I went to all kinds of trouble to do this right. That's the most gorgeous piano I've ever recorded on. It's ruined me for life. I'd like to bring it to Greenwich Village and do an album, 'Live at the Cookery,' but I don't know if I could get it through the door.

"I met Alec Wilder maybe 20 years ago, when I was at the Hickory House. But I didn't get to

know him until about six years ago when I was working in Rochester. I invited him to the club and he came and we suddenly started to hit it off like crazy. About three years ago, he gave me 'Jazz Waltz for a Friend.' I learned it and started to play it at the club. When I made 'A Delicate Balance,' I recorded it; it is on that album.

"He suddenly got into this positive 'spate of tunes. As fast as I'd learn one, he'd write another. I must have about 15 of them. I haven't had time to work them all out; some are hard."

The newest album out on Halcyon is called "Live at the Monticello," and features her and her former husband, cornetist Jimmy McPartland. She had wanted to do an album featuring Jimmy and guitarist George Barnes, but Jimmy didn't think his lip was ready, so she invited him up for a concert in Rochester, which was recorded. "If we got something, fine, and if we didn't, we wouldn't use it. Some Rochester guys recorded it and they did a beautiful job. It didn't turn out half bad.

"I don't play authentically in Jimmy's Chicago style but I can fit in and not sound ridiculous. I can be flexible enough to know what I should play in his kind of band. Actually it is more enjoyable that way than if I were trying to enforce my

own harmonic ideas.

"When I first came over here, I was still feeling my way. I plunged right in playing Jimmy's music. When I started my own trio, I kind of grew away from old-style music. I got to thinking it was kind of corny.

"I can seem to enjoy playing his kind of music so much more now. I guess I play progressive jazz. I was influenced by all the records I listened to, Duke Ellington, Teddy Wilson, Fats Waller, James P. Johnson."

Other albums on the Halcyon label are "Interplay" and "Ambiance" by Miss McPartland, "Elegant Piano" by Miss McPartland and Teddy Wilson and "Cooking at Michael's Pub" by Pianist Dave McKenna. Halcyon Records are \$5.95 from Box 4255, Grand Central Station, New York.

"Obviously I'm not in it for the profit motive or I wouldn't be doing this. There must be some other thing I enjoy doing about it—getting records done and getting something out I'm proud of, I guess."

She is busy performing live, is booked for the coming year, gives lots of performances and workshops for school children, where her warmth of personality is a decided asset, and she composes some songs herself. Her "Twilight World," with lyrics by Johnny Mercer, recently was recorded by Tony Bennett.

Her own childhood, in England, was happiest when she was playing piano. "I felt like a big nothing. My sister was always the favored one and I always felt as if I was on the outside looking in. And not only in the family—at school. I was never in the favored groups. But I became

a shining light whenever I sat down at the piano.

"I've never felt as self-confident as I do now. I've got involved in things I never thought I could and made it come off. Now that I've learned to be self-sufficient, I really dig it."

Unwanted Pregnancy

Lowest Prices
Everything can be provided for your care, comfort and convenience by phone.

Time is important
CALL TOLL FREE TODAY
800-523-5308
AIC Services

NOW OPEN

The Sandpiper

- Gifts & Accessories
- Bridal Registry
- Whiting Davis Jewelry
- Oneida Stainless & Silver
- Mikasa China
- Artificial floral arrangements



Plus many, many more items too varied to mention

105 N. Glenview Dr.

Hollow Hills tops Best Seller list

(Compiled from Publishers' Weekly)

FICTION

1. The Hollow Hills. Mary Stewart.
2. The Billion Dollar Sure Thing. Paul E. Erdman.
3. The Honorary Consul. Graham Greene.
4. Breakfast of Champions. Kurt Vonnegut, Jr.
5. The Salamander. Morris West.
6. World Without End. Amen. Jimmy Breslin.
7. Once Is Not Enough. Jacqueline Susann.
8. Facing the Lions. Tom Wicker.
9. Harvest Home. Thomas Tryon.
10. Curse of the Kings. Victoria Holt.

NONFICTION

1. The Joy of Sex. Alex Comfort.
2. How to Be Your Own Best Friend. Mildred Newman.
3. The Onion Field. Joseph Wambaugh.
4. The Making of the President 1972. Theodore H. White.
5. Pentimento. Lillian Hellman.
6. Sybil. Flora R. Schreiber.
7. In One Era and Out the Other. Sam Levenson.
8. Dr. Atkins' Diet Revolution. Robert C. Atkins.
9. The Weight Watchers Program Cookbook. Jean Nidetch.
10. Economics and the Public Purpose. John Kenneth Galbraith.



Call
549-7242



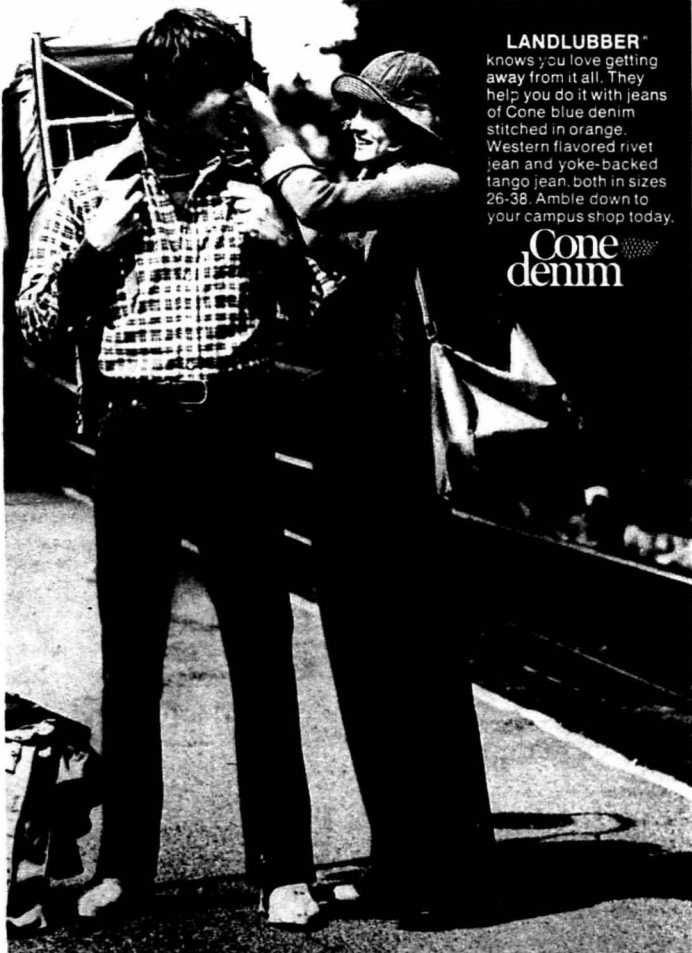
Try a pint of Pasta



Try a Piping Hot Pint of Pasta. Promptly Delivered to your Portico, from Papa C's. Or Stop in at Papa C's, for a Complete Italian Meal, Served with your Favorite Beer or Wine.



204 W College



LANDLUBBER knows you love getting away from it all. They help you do it with jeans of Cone blue denim stitched in orange. Western flavored rivet jeans and yoke-backed tango jeans, both in sizes 26-38. Amble down to your campus shop today.

Cone denim

Cone makes fabrics people live in.

CONE MILLS 1440 BROADWAY NEW YORK, N.Y. 10018



Tribute to Satchmo

PBS TV special to pay tribute to Armstrong

Louis Armstrong is the subject of the Public Broadcasting Service's special of the week, "Newport Jazz Festival, New York: A Tribute to Louis Armstrong," at 7 p.m. Monday on WSIU-TV, Channel 8.

It has been said that nobody has ever played a trumpet so well. There seems to be little doubt, from all that has been said and written about him, that Armstrong is an authenticated, agreed-upon legend.

That's why nearly 100 jazz musicians—an almost complete roster of major jazz names, including several of the world's greatest trumpet players—went to Queens, New York, to participate in the July 4 Louis Armstrong Memorial Concert at this year's Newport Jazz Festival.

"Newport Jazz Festival, New York: A Tribute to Louis Armstrong" records that event. It is also an affectionate tribute to the joyful

Louis Armstrong, mentor and model for generations of jazz musicians, is saluted in the PBS Special of the Week, "Newport Jazz Festival New York: A tribute to Louis Armstrong. Below Ella Fitzgerald pays musical tribute to her friend.



spirit of Louis Armstrong, the international ambassador of jazz who took the words "black," "jazz" and "American" out of New Orleans, brought them to Chicago, then to New York and rose with them to the top of the world.

Scheduled guests include Ella Fitzgerald, Dave Brubeck and sons, Earl "Fatha" Hines, Dizzy Gillespie and other representatives of at least two generations of jazzmen.

Apprentice artists program slated again by Lyric Opera

There will be a second year of Lyric Opera of Chicago's highly successful new American Apprentice Artists Program. Although the first year of the program will not end until the coming December 15, company officials are so pleased and encouraged by the results shown to date that plans are now well under way for a second "crop" of young singers.

It was announced today that auditions for the second year will be held this November and Lyric is now inviting applications from interested young singers in all voice categories throughout the United States. Applicants would immediately contact the Lyric Opera offices, at 20 North Wacker Drive, in Chicago, to arrange to be heard at one of the three audition sites, New York, Chicago and San Francisco.

A minimum of ten singers will be selected for the 1974 program and they will be offered an exclusive full time contract from mid-February through mid-December of 1974 at a salary of \$9,000 for the entire period. Lyric officials emphasize that they are looking for singers of professional standards who possess natural voices of prime quality. Applicants should also have the ability to sight read, learn music quickly and to sing in German, Italian and French.

Those chosen at the three national audition sites will be brought to Chicago early this December for final auditions on the stage of the Civic Opera House. The apprentice artists selected at that time will then take up residence in Chicago in mid-February of 1974 and will take part in a full program including lessons in dance, dramatic and stage work, musical coaching, language and pronunciation studies, wig, costume and make-up sessions, etc.

They will prepare a number of programs and make public appearances during the year. For Lyric Opera's gala twentieth anniversary season in the fall of 1974, the apprentice artists will be considered in the casting of secondary roles and will understudy other roles. For the opera season they will also form a special part of Lyric's regular chorus under the direction of Michael Lepore.

SALUKI CURRENCY EXCHANGE



- Checks cashed
- Money orders
- Notary Public
- License Plates
- Title service
- Travelers Checks

Jackson County Food Stamp Center

Carbondale Western Union Agent
Compu Trust Shopping Center

549-3202



Premiere upcoming
in New Orleans

NEW ORLEANS (AP)—The New Orleans Philharmonic will include a world premiere during its 1973-74 season—"Ponce de Leon" by Spanish composer Leonardo Balada. It is for narrator and orchestra, with text by Dr. Theodore Barseley, director of the Hispanic Society of America.

Narration will be by actor Jose Ferrer, a native of Puerto Rico. Artists from 11 countries will appear as guests during the Philharmonic season, most of them from Spanish-speaking countries.

Hetzel
Optical Center
415A S. III.
(across from
Varsity Theatre)
Phone 457-4919
Complete Optical
Services
1 day service on contact
lens polishing

Want ads are where
the bargains are!

TYPING ERRORS



— OUT OF SIGHT!

if today is MONDAY

Pop's got Mostoccioli

\$1.59 all you can eat



540-7242
204 W College

ADMINISTRATIVE OPENING

JOB TITLE: Administrator for the Southern Illinois Mental Health Clinic

JOB DESCRIPTION: (Salary \$12,000 to \$15,000 annually) Personnel and fiscal officer for the Southern Illinois Mental Health Clinic and executive officer for the Board of Directors of the Southern Illinois Mental Health Clinic.

MINIMUM QUALIFICATIONS:

1. A Master's degree or a Bachelor's degree with work experiences equivalent to the Master's degree.
2. College credits or equivalent experiences in personnel and fiscal accounting.
3. Evidences of ableness in writing reports.
4. Evidences of success in meeting reporting deadlines.
5. Evidences of good interpersonal relationships with superiors, peer groups, and subordinates.

CLINIC DESCRIPTION: The main unit of the Clinic is located at 9 S. 12th St., Murphysboro, Illinois. A secondary unit, Care House, is located at 408 W. Freeman St., Carbondale, Illinois. The Clinic has an annual budget of about \$250,000 and a staff of seventeen. The Clinic has a working relationship with Southern Illinois University at Carbondale.

APPLICATION PROCEDURE:

Write to:
Chairman, Board of Directors
Southern Illinois Mental Health Clinic
P. O. Box 709
Murphysboro, Illinois 62966

Include:
Educational transcript and experience resume, examples of writing ability, sources of letters of recommendation, office and home addresses and phone numbers.

DEADLINE FOR APPLICATIONS:
Monday, November 19, 1973



Charles Wright

Charles Wright

Poet to recite own work

Charles Wright, a poet who has been described as "a relentlessly painstaking craftsman," will give a presentation of his work at 8 p.m. Tuesday, Nov. 6 in Morris Library Auditorium.

The free program is second of four being sponsored this quarter by the Department of English.

Wright's presentation follows on the heels of the September publication of his most recent poetry collection, *Hard Freight*. This volume and his other book-length collection, *The Grave of the Right Hand*, have both been published by the Wesleyan Poetry Program. The program regularly publishes small collections of outstanding contemporary poetry in English, for which the single criterion of acceptance is excellence.

Wright's two smaller collections of poetry are *The Dream Animal* and *The Venice Notebook*.

The 38-year-old poet was born in Pickwick Landing, Tenn. and grew up in the South. He graduated from Davidson College in North Carolina in 1957; and worked for four years in Army Intelligence, three of which were spent in Verona, Italy. He received a master of fine arts degree from the University of Iowa in 1963.

Wright has worked extensively in Italy. He returned there in 1963 for two years as a Fulbright Scholar, translating the Italian poet Eugenio Montale. He served for one year as Professor of North American Literature at the University of Padua, Italy, on a Fulbright Lectureship.

Wright has traveled over most of Europe, beginning in Italy "by using Ezra Pound's *Italian Cantos* first as a guidebook, then as a reference book, finally as a copybook—which is the way I began writing poetry too."

"My poems concern those half-truths and fictions of the 'American Dream' with which—and behind which—we live from day to day," said Wright. "They contain certain reactions, responses, asides, perhaps, even, for me, answers to the daily Rorschach tests that we confront."

Since 1966 he has taught at the Creative Writing Center, University of California, Irvine.

SIU students to perform at Graduate Honors Recital

By Dave Stearns
Daily Egyptian Staff Writer

Nine outstanding graduate students from the School of Music will perform a Graduate Honors Recital at 8 p.m. Friday, Nov. 9 in Shryock Auditorium.

Performing Szekely's "Sonatina" or miniature sonata, will be horn player Suzanne Govier. "The piece is based on Hungarian folk music—the influence of Bartok and Kodaly is evident—and is well written to exploit the potential of the horn, especially the haunting, singing qualities of the instrument," explained George Nadaf, Ms. Govier's private teacher.

Ms. Govier commutes from Carbondale to Evansville, Ind., where she is first horn player in the Evansville Philharmonic. She has also studied with James Stagliano of the Boston Symphony Orchestra.

Ms. Govier will also perform in a newly formed brass quintet, which will do "Suite from the Montegian Hills" by the Canadian composer Morey Calvert. The quintet plans to stay together all year, and consists of trumpeter Wayne Miller, trumpeter Harry McLamb, trombonist Richard Reese and tuba player Glen Knoblock.

Alex Montgomery, veteran of last year's presentation of Mozart's opera "Don Giovanni" and Mendelssohn's oratorio "Elijah," will sing "The Trumpet Shall Sound" from Handel's *Messiah*, and the "Toreador Song" from Bizet's

"Carmen." Montgomery, who is a baritone, will be accompanied on piano by Terry Martin.

After performing a successful rendition of the first movement of Rachmaninoff's Second Piano Concerto, with the University Orchestra, pianist Cheryl Nicolaides will play Rachmaninoff's "Etude Tableau in E-Flat Minor." Ms. Nicolaides' private teacher, Steven Barwick, said that this piece will also be included in her solo recital, which will be performed later this year.

Another Barwick student performing on Friday's program is Nancy Pressley, who will play the first movement of Barber's "Sonata for Piano." "She will play the other three movements of the sonata, which is one of the most highly demanding works in twentieth century piano literature, at her Dec. 9 solo recital," Barwick said.

He described the 20-year-old sonata as utilizing the 12 tone technique in an expressive post-

romantic framework.

Ms. Pressley has accompanied many students and faculty for solo recitals, most notable Dan Pressley, her husband, who is a voice teacher on the School of Music faculty. She will provide piano accompaniment for Ms. Govier and bassoonist Barbara Davis in the Graduate Honors Recital.

Ms. Davis will play Weber's "Andante and Hungarian Rondo," a piece that contains ranges in mood from morose expressiveness to comic sprightliness, according to her private instructor, David Riddies. "The piece was transcribed for bassoon from a viola piece, by Weber, who was a contemporary of Beethoven. It contains Hungarian themes done in a theme and variation and rondo form," Riddies said.

A graduate of Washington State University, Ms. Davis' musical experience includes a stint with the Spokane Symphony Orchestra.

William Stewart will perform Franck's "Choral No. 2 in B Minor" on the Shryock Auditorium pipe organ.

PBS plans TV series on eight famous film directors

When a film critic like Richard Schickel singles out eight directors from the entire American motion picture industry and dubs them "The Men Who Made the Movies," you know they must be very special human beings.

"And they are. They're the last of a dying breed," Schickel agrees, explaining, "These men directed films in the late 1930's and the 1940's which made me care enough about motion pictures to eventually become a movie critic."

The eight directors referred to by Schickel are: Frank Capra, George Duke, Howard Hawks, Alfred Hitchcock, Vincente Minnelli, King Vidor, Raoul Walsh and William A. Wellman.

They are the "stars" of Schickel's new television series, "The Men Who Made the Movies," produced by WNET-New York. The series will be aired nationally over the Public Broadcasting Service for an eight-week period starting Sunday, Nov. 4 at 6:30 p.m. on channel 8.

Made possible by a grant from Eastman Kodak Company, "The Men Who Made the Movies," is a series of documentary essays, narrated by screen actor Cliff Robertson, presenting recent interviews with these distinguished filmmakers, combined with selected scenes from some of their best movies.

"To me the series really isn't about movies at all," says Schickel. "Of course, these veteran directors reminisce about their careers as film makers, but movies are really just a metaphor. This series is really about childhood and old age—my childhood and their old age."

"The films they made had an incalculable influence on my generation, on ideas of what constituted courage, honor, patriotism, love, romance and a lot of other important matters, as well as what constituted a good time and, sometimes, a genuine esthetic experience," he says.

Activities

5 Monday

Placement and Proficiency Testing: 8 a.m.-2:30 p.m., Washington Square Building C.

Illinois State Music Teachers Association: Workshop, 9:30 a.m.-12 noon, 1-5 p.m., Student Center Ballrooms.

Celebrity Series: Detroit Symphony, 8 p.m., Shryock Auditorium.

6 Tuesday

University Women's Club: Breakfast, 10 a.m., Student Center Ballroom B.

School of Music: Collegium Musicum Recital, 8 p.m., Old Baptist Foundation Chapel.

Dept. of English: Lecture, "Charles Wright Reading His Own Poetry," 8 p.m., Morris Library Auditorium.

Environmental Protection Agency: Hearing, 9-4 p.m., Ballroom A.

7 Wednesday

Lunch And Learn: "The World Game of R. Buckminster Fuller," Harry F. W. Perk, department of design, 12 noon, Student Center Mississippi Room.

Sample Law School Test Review:

(given Oct. 27), 7-10 p.m., Lawson Hall 201.

School of Music: Mary Privatsky, organ recital, 8 p.m., Shryock Auditorium.

8 Thursday

Placement and Proficiency Testing: 1-3 p.m., Washington Square Building C.

Egyptian Council of Boy Scouts: Meeting, 7:30 p.m., Student Center Ballroom A.

Kutana Players: "El Hajj Malik," based on the late Malcolm X, 8 p.m., Home Economics Auditorium.

9 Friday

Effective Education For Preschool and Elementary School Teachers: Workshop, Registration 8:30 a.m., Student Center International Lounge.

School of Music: Graduate Honor's Recital, 8 p.m., Shryock Auditorium.

Kutana Players: "El Hajj Malik," based on the late Malcolm X, 8 p.m., Home Economics Auditorium.

Three Dog Night In Concert: 8 p.m., SIU Arena.

SGAC Film: "America, America,"

8 & 10 p.m., Student Center Auditorium.

Southern Illinois Film Society: "Seven Samaritans & Magnificent 7", Time to be determined, Student Center Ballroom D.

10 Saturday

Counseling & Testing: National Teacher Examinations, 8 a.m.-5 p.m., Technology 111a; Veterinary Aptitude Test, 8 a.m.-1 p.m., Morris Library Auditorium.

Southern Illinois Tax Conference: 9 a.m.-3 p.m., Student Center Ballrooms.

Football: SIU vs. Drake, 1:30 p.m., McAndrew Stadium.

Celebrity Series: "Two Gentlemen of Verona," 8 p.m., Shryock Auditorium.

Kutana Players: "El Hajj Malik," based on the late Malcolm X, 8 p.m., Home Economics Auditorium.

Alpha Tau Omega: Initiation, 10 a.m.-5 p.m., Student Center Ballroom C.

SGAC Film: "America, America," 8 & 10 p.m., Student Center Auditorium.

Southern Illinois Film Society: "Seven Samaritans & Magnificent Seven", Time to be determined, Student Center Ballroom D.

<p>MID AMERICA THEATRES</p> <p>OPEN 6:30 START 7:00</p> <p>CAMPUS</p> <p>ON OLD ROUTE 13 BETWEEN CARBONDALE & MURPHYSBORO</p> <p>WE ARE SORRY TO SAY THAT THE CAMPUS DR. IN WILL BE CLOSED MON-THUR</p> <p>WE HOPE YOU WILL PLAN TO BE WITH US THIS FRI-SAT-SUN</p>	<p>THEATRES</p> <p>OPEN 6:30 START 7:00</p> <p>RIVIERA</p> <p>RT 148 HERRIN</p> <p>NOW SHOWING</p> <p>Gene Hackman Al Pacino</p> <p>"SCARECROW"</p> <p>WHO IS HARRY KELLERMAN</p>
--	---

THREE DOG NIGHT

FRI NOV 9 8pm in concert SIU ARENA

Also Appearing Deodato & the 2001 Space Orchestra

General Public \$4.50, \$5.50, \$6.00 SIU Students \$4.50, \$5.00, \$5.50

Now on Sale Student Center & SIU Arena