

2-26-1973

# The Daily Egyptian, February 26, 1973

Daily Egyptian Staff

Follow this and additional works at: [http://opensiuc.lib.siu.edu/de\\_February1973](http://opensiuc.lib.siu.edu/de_February1973)

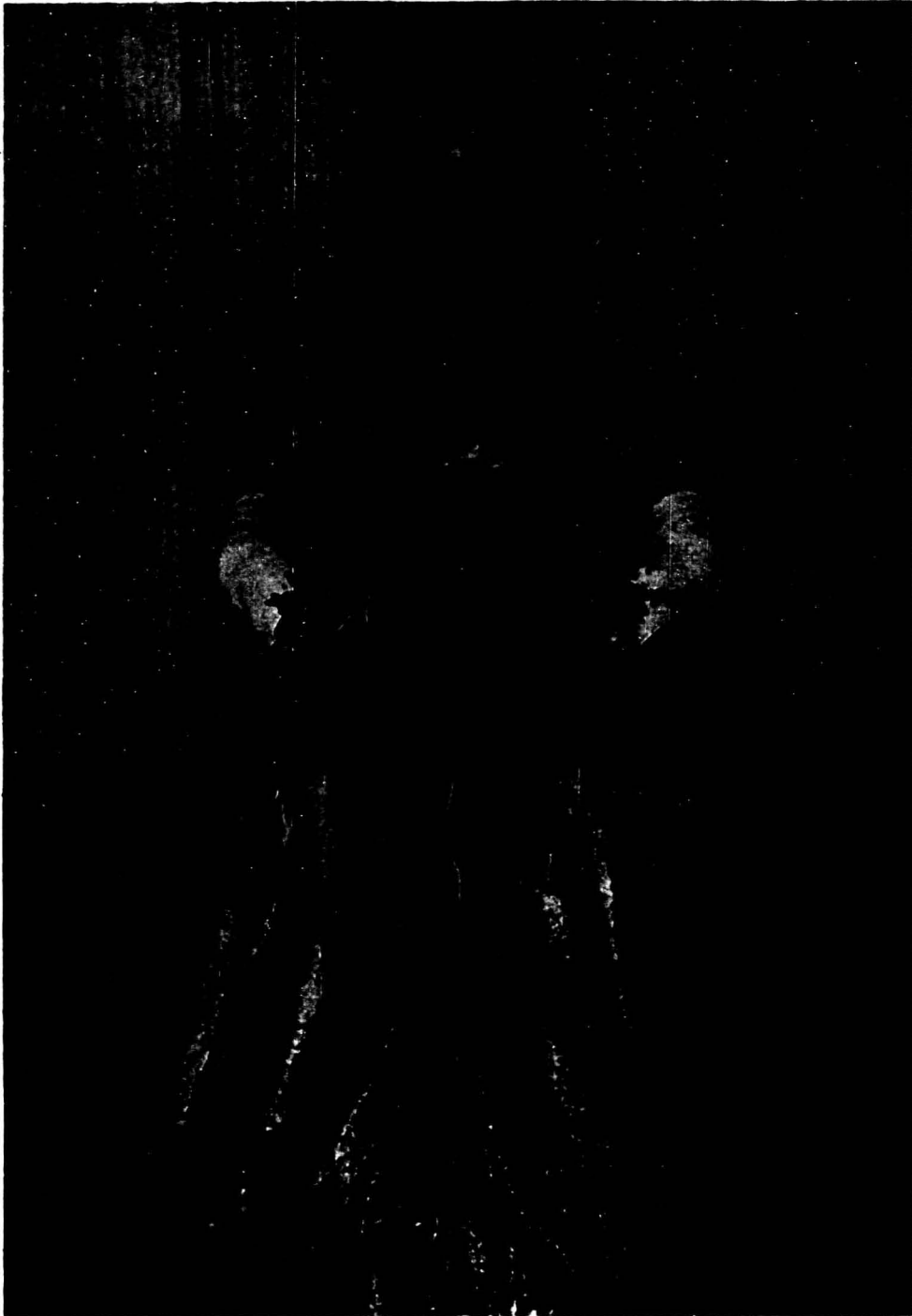
---

## Recommended Citation

, . "The Daily Egyptian, February 26, 1973." (Feb 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 February 1973 by an authorized administrator of OpenSIUC. For more information, please contact [opensiuc@lib.siu.edu](mailto:opensiuc@lib.siu.edu).

# ***Marjorie Lawrence***



***Daily Egyptian***

Magazine  
London School University  
100, Strand, W.C.2R, U.K.



Marjorie Lawrence in Tosca at Metropolitan Opera House.

## The life of a star

By Richard Kasser

Two singing contests—half a world and nearly 30 years apart—brought Marjorie Lawrence from a farm in her native Dean's Marsh, Australia, to Southern Illinois University.

The famous "detour" which she took in between, by way of the world's great opera houses and command performances at Buckingham Palace and the White House, is too well known to need retelling.

It was in May, 1928, that the famous soprano, then a teenage vocal student, won the prestigious annual Geelong Musical Competitions, an event which music-loving Australians anticipate with as much excitement as Americans look forward to the World Series and the Super Bowl. Winning the contest meant not only instant fame in her homeland but a large cash prize and the guarantee of a series of well-paid engagements.

With some money in the bank and the encouragement and help of her fellow Australians, the famous baritone John Brownlee, she was ready by October to set sail for Paris and the advanced study which led to her international career.

It was the second contest, held in New Orleans in the late 1930's and won by a young American soprano from Arkansas, which altered Miss Lawrence's plans and launched her career as a teacher.

"I never thought I would be a teacher at all," she said, the words betraying some sadness, "and it was only because pain got in the way that it came about. It happened very strangely," she said.

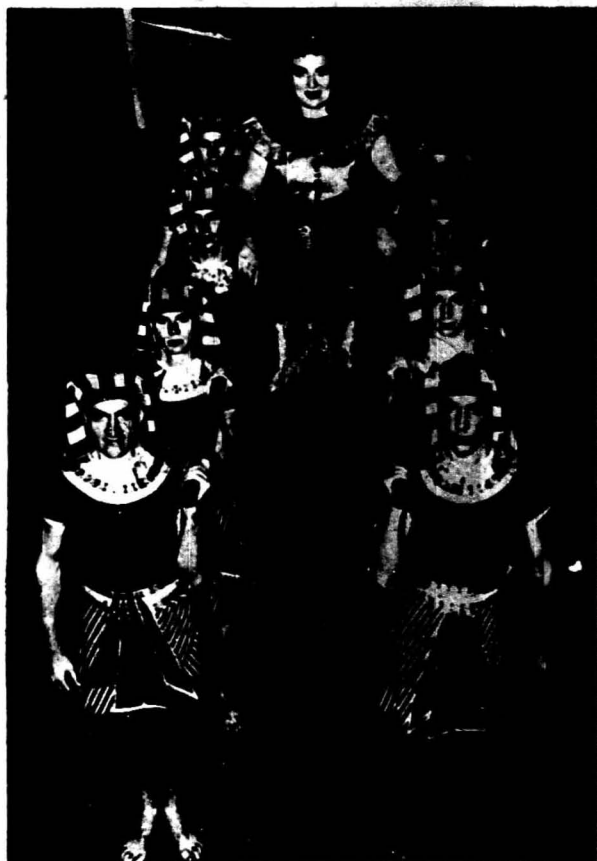
After recovering from the crippling illness which struck her in Mexico City in 1941, she resumed her career and continued to sing in both opera and concerts throughout the world for a number of years. It was on returning to her home near Hot Springs, Arkansas, after a round-the-world tour that the event occurred which eventually brought her to SIU in 1952.

"I received a letter from a young local girl who said she wanted to be a singer but couldn't afford to go to the big centers to study, and she asked if I could help her," Miss Lawrence recalls.

"I said I didn't see how I could, since I was pursuing my own career and I wasn't a teacher. Well, she became very insistent, so I said I would teach her the same way Madame Cecile Gilly had taught me in Paris. I told her she must enter every singing contest there was, because singing is a competitive business."

Miss Lawrence's first teacher in Melbourne had given her the same advice.

Some time later, there was an opera contest in New Orleans, at Tulane University and the young student entered it and won. It wasn't long before the head of the music department at Tulane was on the telephone.



Marjorie Lawrence in America after her polio attack.

To make a long story short, I think it was the only contract written so that if I didn't like it I could leave. I didn't know if I could get used to all those bells on the hour and that sort of thing. But I went, and I loved New Orleans.

"I thought it was a very lovely offer," she said, "and we had lunch and talked about it. But I thought I would probably never hear any more from them. Then the telephone calls began to come."

Opera at SIU in her early days in 1980 had its trying moments, she remembers.

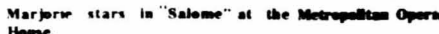
About three times in a row she put up the posters and they were so beautiful that people would steal them. Oh, I wouldn't say steal," she added as

"Then we did 'Ada' and I shall never forget it," she related with her typical exuberance. "In that big scene with all the trumpets and everything we marched down the center aisle of Shryock. It has a center aisle in those days. And we even had the Saluki dogs."

**'That was some parade!'**

She also remembers fondly a long list of singers who have played a part in her career: the French-Canadian tenor Raoul Jobin (she emphasized the correct pronunciation of his first name, "Rah-OOL"), the Russian basso Alexander Kipnis, the famed German singers Herbert Janssen and Friederich Schorr, and the Scandinavianers Kerstin Thorborg, Kirsten Flagstad and Lauritz Melchior ("He was the greatest of the Wagnerian tenors").

"Well," she said, "they paid me the honor of doing an opera I had sung as we looked down the list, we say 'Goet terdaemmuring.' Walkuere Siegfried Salome Tannhaeuser Lohengren and so forth and so on, and we realized there was nothing there which the students could cope with at this stage. So, since I had sung the role



The main reason the SIU opera productions are always done in English, she said, is to obtain public acceptance from audiences of the area.

Miss Lawrence's last visit to her homeland was during a sabbatical in 1966. She said she hopes to go back again in the near future. For the present, her plans are to visit various festivals throughout the United States. She hopes, also, to continue her summer workshops at her Harmony Hills Ranch near Hot Springs and to teach advanced students.

**What about writing another book?**

She laughed heartily at the suggestion she should keep in mind who will play the lead when "Campus Capers" is made into a movie, as was her "Interrupted Melody."

farewell to SIU. Miss Lawrence is looking forward to indulging one of her hobbies, gardening, and to spending as much time as possible in the outdoors at Harmony Hills.

"In beautiful weather I find it very difficult to go inside, I really do," she said. "At Harmony Hills, we have enough room so you can sing at the top of your voice and it doesn't matter to anybody."

So, possibly on clear, warm days and nights in the future, the ochos floating from Harmony Hills across Arkansas' Ouachita Mountains will give a special, new meaning to Oscar Hammerstein's lyric:

"The hills are alive with the sound of music."

OPERA HOUSE  
 NEW YORK  
 THEATRE  
 GOETTERDAEMERUNG

[illegible]



# Mozart's *Don Giovanni* lyrical legend of a rogue

By Byron Nelson  
Staff Writer

The legend of *Don Giovanni*, which is to say "Don Juan," did not originate with Mozart's librettist Lorenzo Da Ponte. Spanish playwright Tirso de Molina created the amorous nobleman in 1630, and many plays (by Moliere and Goldoni, for instance) made use of Don Juan before Da Ponte brought it to Mozart in January 1787.

The action takes place in Seville in the mid-seventeenth century. As the curtain rises, Leporello, servant of Don Giovanni, waits for his master who is trying to seduce the Commandant's daughter, Donna Anna. Suddenly, Donna Anna emerges screaming for the Don to leave her alone. The Commandant rushes out and duels with Giovanni. The Don easily slays the Commandant and flees.

As the Don searches for another conquest, he is approached by his former bitter lover named Donna Elvira. Don Giovanni tells Leporello to handle Donna Elvira, and he does so by singing the famous "Catalogue Aria," in which all the conquests of Don Giovanni are recounted.

The scene changes to an open countryside near Giovanni's villa, where the peasants are celebrating the upcoming marriage of Zerlina and Masetto. The Don and Leporello join in the festivities and immediately Giovanni makes a

pass at Zerlina. In the lovely baritone aria "There Will You Give Me Your Hand," the Don entreats Zerlina to marry him.

Leporello has been ordered to lead the peasants, including Masetto, to the Don's villa for drinks, enabling Giovanni to be alone with Zerlina. Without warning, however, none other than Donna Elvira appears and rescues Zerlina from the lecherous Don.

Donna Anna and Don Ottavio then enter and try to enlist Giovanni's aid in searching for her father's murderer. Suddenly, Donna Elvira pops in and scorns Don Giovanni in front of his guests. Donna Anna then suspects that Don Giovanni might be the murderer. She confides her suspicion to Ottavio in a magnificent soprano aria, "Don Ottavio, I Shall Die." Ottavio responds with his first tenor aria, "Upon Her Peace of Mind, Mine Also Depends."

After Donna Anna and Don Ottavio leave, Don Giovanni welcomes everyone into his house with the lusty "Champagne Aria." Meanwhile, in the garden villa, Masetto scolds Zerlina for having flirted with Don Giovanni, but Zerlina begs Masetto's forgiveness in a beautiful soprano aria, "Beat Me, Beat Me, My Masetto."

Don Giovanni then appears in the garden and escorts the couple to the party. Donna Anna, Donna Elvira and Don Ottavio come to the party masked. The Don lures Zerlina into his bedroom but she screams at his advances. To hide his guilt, Giovanni grabs Leporello and condemns him as the guilty party. However, the guests are not fooled and they send their lecherous host as the curtain falls.

At the beginning of Act Two, Don Giovanni is at it again, this time going after a servant of Donna Elvira. In order to draw Donna Elvira away, the Don changes clothes with Leporello and Donna Elvira is persuaded to leave with the disguised Leporello. Don Giovanni then sings one of the opera's most famous arias, "Come To My Window, My Treasure," in order to lure the servant girl. Before the lovers can meet, however, Masetto and a mob run by looking for Don Giovanni.

Meanwhile, Donna Elvira, still believing Leporello to be Don Giovanni, leads him to a cloister where Donna Anna and Don Ottavio are waiting. When the group begins to denounce him, Leporello reveals his true identity and escapes. Don Ottavio promises to get even with Don Giovanni in one of the most difficult arias in the opera, "Meanwhile, My Treasure."

Donna Elvira's soprano aria "Into What Excesses, Oh, Lord," is also heard in this scene. The action switches to a cemetery where Leporello joins his master in hiding. As they plot new adventures, they are interrupted by the statue of the slain Commandant, who is immediately invited to dinner by Don Giovanni. Donna Anna's final aria, "Do not Tell Me, My True Love," is heard after the cemetery scene.

In the final scene, Don Giovanni welcomes his guests to dinner and is confronted by Donna Elvira, who pleads with him to change his ways. Naturally, he refuses. Then suddenly, screams are heard as the statue of the slain Commandant enters the banquet hall.

The statue invites Don Giovanni to dine with him, and when the Don accepts, the statue wants to shake his hand. As Don Giovanni takes the statue's hand, he feels death coming on. The statue orders him to repent, but Don Giovanni refuses and is dragged unrepentant into hell as the curtain falls.



Mary Elaine Wallace, Director of Musical Productions (Photo by Dennis Makes.)



Alex Montgomery as Don Giovanni (Photo by Dennis Makes.)



Plotting against Don Giovanni are, left, Rebecca Seligman as Donna Elvira, Keith Love as Don Ottavio and Linda Hodge as Donna Anna. (Photo by Dennis Makes.)

# SIU Presents Mozarts' Masterpiece

By Byron Nelson  
Staff Writer

"Don Giovanni" has been called by some the greatest opera that Wolfgang Amadeus Mozart ever composed. Others have stated that this opera is the greatest that anyone has ever composed.

Although the validity of both statements has been challenged, few will disagree that "Don Giovanni" is an operatic masterpiece embodying an enigmatic blend of tragedy and comedy mixed with some of Mozart's most beautiful melodies and orchestral accompaniments.



Mozart

From the late nineteenth century onward, "Don Giovanni" has occupied a deserved, popular and permanent place in the active repertoire of opera companies throughout the world.

On March 3, 4 and 5, the Marjorie Lawrence Opera Theater will bring "Don Giovanni" to SIU for three perfor-

mances in the University Theater. Performances will be at 8 p.m. Friday and Saturday and at 3 p.m. Sunday.

The first time "Don Giovanni" appeared on stage was October 29, 1787, when Mozart personally conducted an Italian company for the opening at the National Theater in Prague.

Mozart had written the opera in ten months but did not go to sleep the night before in order to stay up and write the overture. It has been rumored that the orchestra sight-read the overture opening night without the benefit of a single rehearsal. "Don Giovanni" was successful in Prague and Mozart received \$300 for writing and directing it.

"Don Giovanni" has been called one of the high marks of Mozart's musical career, which began when that composer was five years old. The musical child prodigy had toured and performed in most of the courts of Europe before he was ten years old. By that time he had written two symphonies and two years later, he composed his first opera.

Mozart remained one of the key figures in Austrian music throughout most of his life, but in manhood he never enjoyed the fame or fortune he had as a boy. He died at 34 and was buried in a pauper's grave. During his short life time, Mozart produced more than 600 musical works, including 22 operas and 50 symphonies that have been published.

After its initial success in Prague, "Don Giovanni" received only mediocre reviews in Vienna and was not repeated there until seven years after Mozart's death. By 1830, however, "Don Giovanni" had premiered in nearly every major European opera



Millicent Swift as Zerlina and Tom Shepard as Masetto, together they sing on their wedding day. (Photo by Dennis Mahes.)

house. It opened in London in 1817 and, nine years later, debuted at the Park Theater in New York.

The Metropolitan Opera Company first performed "Don Giovanni" on November 29, 1883. Perhaps the most memorable production was staged in 1908, when German composer Gustav Mahler came to New York to personally conduct the performance. Twenty-one years passed before Met audiences saw "Don Giovanni" again. But on the forty-sixth anniversary of its Met opening, the Mozart classic was revived specifically as a vehicle for Ezio Pinza, the world's greatest Don.

Since that 1929 revival, "Don Giovanni" has been standard repertoire at the Met. Baritone Cesare Siepi has become the most famous of the modern Dons.

The SIU production is under the general direction of Marjorie Lawrence and will be produced and staged by Mary Elaine Wallace.

To sing the title role, Miss Lawrence has called upon Alex Montgomery, a senior music major, who played Falsin in "Falstaff." Montgomery, a baritone, finished second in last year's Metropolitan Opera regional auditions and was clearly the outstanding male singer in the opera excerpt productions in 1971 and 1972.

Linda Hodge, who will sing the soprano role of Donna Anna, is making her first appearance in a major operatic role at SIU. She played third in the recent Met regional auditions. Ms. Hodge is a vocal major and has appeared in the opera excerpts.

The role of Donna Elvira has been assigned to Rebecca Seiglar, a graduate student and performer in the opera excerpts.

Keith Love, who sang Posa in "Falstaff," has drawn the difficult assignment of singing Don Ottavio. Love, a tenor, has completed a master's degree in music at SIU and is doing post-graduate work here.

Robert Kingsbury, director of University choral activities, will take on the bass role of the Commendatore and statue. Kingsbury has sung with such choral organizations as the Robert Shaw Chorus and in the chorus of the Radio City Music Hall.

The role of Zerlina belongs to soprano Millicent Swift, a graduate student who will be remembered for her performance as Nannetta in "Falstaff" and as Adele in "Die Fledermaus." Her lover, Masetto, another baritone, will be done by Tom Shepard, a junior music major, seen most recently in the Calipre Stage production of "The Fantasticks."

James Stroud will conduct the opera Friday evening and Sunday afternoon, while Michael Dixon will be the musical director Saturday evening.

Darwin Payne, a member of the department of theater, has designed the sets, while the lighting is by Robert Schulte, who is also technical advisor for the production.

The elaborate costumes, jewelry, plumes and jewelry, have been designed by Richard Ross, who made the costumes for four other Marjorie Lawrence Opera Theater productions.



Act II Leporello objects to his killing played by: top left, Joanne Raines as Donna Elvira, Alex Montgomery as Don Giovanni, Elaine Bence as Donna Anna, Michael Jones as Masetto, bottom left, David Thomas as Leporello and Millicent Swift as Zerlina. (Photo by Dennis Mahes.)



# SIU press offers variety

By Glenn Amato  
Staff Writer

Doris Lessing Ernest Hemingway  
August Strindberg Franz Kafka  
William Vaughn Moody

They're all literary giants, and their works will be analyzed by other writers in Southern Illinois University Press books this spring and summer.

"The Novels of Doris Lessing," by Paul Schlueter, is the first full-length book that explores the major themes of all Ms. Lessing's novels to date.

Ms. Lessing, considered by many critics to be Britain's most important women novelist, has been probing deeply from the start of her writing career in 1949 into the question of what it means to be an emancipated woman in today's complex and male-oriented society.



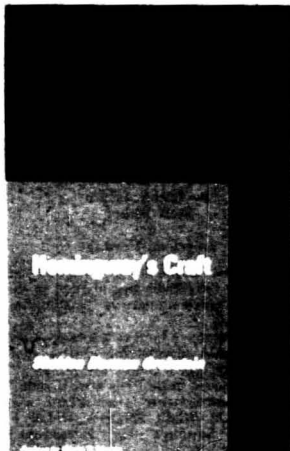
Doris May Lessing

Schlueter, who received his doctoral degree from SIU, has taught at the Carbondale campus and at the University of Evansville in Indiana. He is the author of numerous articles and studies on Doris Lessing, and his reviews of her work have appeared in The Chicago Daily News, The St. Louis Post-Dispatch and The Denver Post. He is presently engaged in free-lance book reviewing and writing.

Hemingway's Craft, by Sheldon Norman Grebstein, is the first complete critical study of the controversial novelist's craftsmanship.

Hemingway entered modern literature to provoke almost instant attention. By the mid-1920's he was already considered an important creative writer. From the beginning much has been written about his life and career, his personality, his values and his world view. Critics have subjected his work to intense scrutiny.

In "Hemingway's Craft," Grebstein deals with the writer's artistry, those aspects of structure, language and



narrative technique which distinguish his writing from all other.

Grebstein, professor of English and director of Graduate English Studies at State University of New York at Binghamton, has also written books and essays on Sinclair Lewis, John O'Hara and Theodore Dreiser. In 1971 he edited "Studies in 'For Whom the Bell Tolls'." This novel is generally regarded as one of Hemingway's masterpieces.

The Greatest Fire: A Study of August Strindberg, by Birgitta Steene is a new approach to the study of the playwright novelist essayist who once claimed: "My fire is the greatest in Sweden."



August Strindberg

Strindberg was a conflict-ridden man who took all knowledge as his domain. Most students of Strindberg have taken a Freudian or biographical approach and considered him a paranoid exhibitionist who used his writing to rid himself of traumas or to launch attacks on presumed enemies. In "The Greatest Fire," Ms. Steene refutes such an approach by an analysis of Strindberg's literary works, proving him to be a careful, conscious artist.

Ms. Steene, associate professor of English at Temple University, is the author of "Ingmar Bergman" and "Focus on 'The Seventh Seal,'" and has published a number of articles on Strindberg.

"Moment of Torment," a psychological interpretation of Franz Kafka's short stories by Ruth Tiefenbrun, is based on the hypothesis that the author was a homosexual and that his works constitute an autobiographical confession.

As a student of twentieth-century literature, Ms. Tiefenbrun, a former New York City school teacher, found she did not understand Kafka and could not accept any of the interpretations she read. As a result, she decided to study him carefully in order to arrive at his specific meaning.



Franz Kafka

Ms. Tiefenbrun's original suspicion of the author's homosexual orientation resulted when she noticed that his incoherent private letters often used many of the standard, cliché homosexual images that occur in the content of homosexual records on the Rorschach test.

She became aware that Kafka was using a secret code, and she began to explore Kafka's meanings for these enigmatic words by investigating the author's associations with these words in his creative works, letters, diaries and conversations. She found that all of the words represented substitutions for sexual concepts.



Bases on a wealth of unpublished material, Maurice F. Brown's "Estranging Dawn: The Life and Times of William Vaughn Moody" is a critical biography that reassesses the writer's life and work and re-establishes his reputation as a precursor of twentieth-century American literature.

Brown's major concern in this biography is to accurately present and clearly define the life and development of an important American writer. Moody was a talented poet and dramatist. He graduated from Harvard in the company of Santayana, Herrick, Lovett, Stickney and others. He was immensely popular, well-traveled and short-lived, having died in 1910 at the age of forty-one.

This major critical biography repairs the neglect Moody's reputation has suffered since the 1930's and re-establishes him as an important modern American writer. By his thorough study of such primary sources as uncollected poems, articles and manuscript drafts of published and unpublished works, Brown has been able to correct numerous errors of fact and interpretation of Moody's work. In addition, Brown's research into Moody's letters, journals, reminiscences and books provides a fascinating chapter in the literary history of the period.

These, of course, are only some of the titles in the upcoming SIU Press list. A complete catalogue is available by writing Post Office Box 3807, Carbondale, Illinois 62901.

The SIU Press, under the direction of Vernon A. Sternberg, serves as publisher to scholars and the reading public both in this country and abroad. Its operation is based on the Carbondale and Edwardsville campuses.

The Press publishes primarily in the humanities and social sciences, musical recordings and communications. Its principal continuing series are the Ulysses S. Grant papers, the John Dewey Collected Works, The Biographical Dictionary of Actors and Actresses in London, 1660-1800 and the Illustrated Flora of Illinois.



Vernon A. Sternberg at the SIU Press warehouse (Photo by Dennis Makes.)



# Crisis in Energy

**THE ENERGY CRISIS** by Lawrence Roca & Richard P. Remy. Crown Publishers, Inc., New York, New York. 190 pp. \$5.95.

Anyone regularly reading the newspapers, news magazines or watching TV news is aware there are problems in developing enough energy for U.S. to continue its high and ever-

increasing level of consumption of goods and services.

Economics has been referred to as the "dismal science." In the early 19th century T. R. Malthus was one of the more dismal. Compared to these authors Malthus was an optimist with a Pollyanna outlook for the future of mankind.

# Business is pleasure

**THE HAPPY HOOKER** by Xaviera Hollander with Robin Moor and Yvonne Dunbar. Dell Publishing Co. 1972. 311 pp. \$1.50.

Xaviera Hollander is not the stereotyped prostitute. She is well-read, articulate and fluent in six languages. She is one of the most celebrated 'madams' in New York City. This book, her autobiography, tells of her experiences and escapades in the flesh market.

She was born in Indonesia and raised in Holland by her parents. She says "Don't think of me as a poor little girl gone astray because of a misguided or underprivileged childhood." Her father was a physician and the family lived comfortably.

Miss Xaviera is truly a marvel of candor. Her book may lack considerably in literary merit, but it more than makes it up in sensuous, mind-boggling appeal. To the reader's constant amazement, Miss Xaviera unwinds her tale of carnality from boudoir to boudoir. Nothing is too small in her memory to avoid being revealed.

In terms of literary merit, "The Happy Hooker" is a flop. But it is not

really bad, because it never pretends to be good. Miss Xaviera had her objectives well in mind when she constructed her story for publication, and fortunately extravagant writing was not one of them. "The Happy Hooker's" main contribution was not intended to be its appeal to English professors, but its appeal to an audience which knows little of the clandestine world of prostitution.

Miss Xaviera is extremely frank. She speaks of her arrests and laments the persecution prostitutes must endure for engaging in a 'victimless' crime. Her view of prostitution is that she provides a necessary service. People are generally unhappy and dissatisfied and she has "tried to help them by adding a little pleasure to their lives."

This book is a fascinating glimpse into a little known, but extremely interesting world. It transcends its basic pornographic tendencies and really does provide a look at a hooker who is proud of her work. In perfect summary, the remarkable Miss Xaviera says, "Mine is not a house of ill-repute. It is a house of pleasure."

Reviewed by William Barth, senior journalism.

Following are some of their less frightening conclusions:

1. By 1975 a permanent curtailment of heat and air conditioning in shopping centers, theatres and restaurants.
  2. By 1976 a permanent curtailment of heating and air conditioning in public buildings, schools, homes and hospitals.
  3. By 1977 government control to ration energy to industry.
  4. By 1980 gasoline rationing.
  5. By 1985 a great depression similar to that of 1929.
  6. By 1987 a world conflict triggered by control of energy sources.
  7. By 1990 a shortage of copper resulting in an inability to conduct electricity.
  8. By 2000 an irreversible water shortage.
  9. By 2030 a hotter climate, melting of the polar ice cap and eventual ocean flooding of the U.S. coastal cities and the interior bread basket of the U.S.
- That there is a serious energy problem is not questioned. The book's well documented. There are equally valid information sources that present other alternatives to the problem in which there is some hope. Many of their assumptions can be questioned. They

do not recognize price as a factor affecting use. They do not recognize the conservation in purchasing decisions. A recent study proved that 90 percent of showers that are probably more realistic than that of Roca and Remy.

There are probably few people who present a greater contradiction than academic people with a "bookish" attitude. One, or overestimating a problem and its solution may be acceptable classroom procedure, but such approaches do not generally result in program implementation.

John Maddox in *The Domesday Syndrome* points up that prophets of doom have found a ready audience in the American reader. A little knowledge may be a dangerous thing. Few people are competent specialists in all forms of life, but many of these writers do not recognize or, at least, admit their limitations.

This book is recommended as one source of information but as an only source it is grossly inadequate.

Walter J. White  
Professor, Agriculture

# Showcase capsules

By Glenn Amato  
Staff Writer

## American Heritage

Two rare momentos of the American Heritage have been bequeathed to the Federal Government in Washington, D.C.

The Library of Congress has acquired the original manuscript of President Calvin Coolidge's classic disclaimer: "I do not choose to be President in 1928." The handwritten statement was donated by Hilda Sanders, widow of Everett Sanders, the President's secretary.

An anonymous donor has given the National Portrait Gallery, a branch of the Smithsonian Institution, the first photographic image of Henry David Thoreau.

The daguerreotype, which measures only three by one-and-one-half inches, was taken in June 1856, two years after Thoreau wrote his celebrated "Walden, or Life in the Woods." It is one of the few known portraits of the author.

## I Confess

William Wyler confessed he probably will not direct another film "I'm getting to enjoy sleeping late," said Wyler, who owns percentages of both "Ben-Hur" and "Funny Girl."

Wyler said his business manager reports the two films have respectively grossed \$78 million and \$34 million to date, with reissues current and upcoming.

Wyler's next venture—a trek to Antarctica.

## Vonnegut, As Is Money

The new contract between Kurt Vonnegut Jr. and Dell Publishing for the hard cover printing of his work under the Delacorte Press-Seymour Lawrence imprint will make the author of "Slaughterhouse-Five" a wealthy man.

The deal, which extends until 1980, guarantees Vonnegut more than \$1 million in earnings and full royalties from all the hard cover and paperback editions.

Vonnegut's new novel, "Breakfast of Champions," will be published in May.

## Shaft's Back

Shooting of the third film in the "Shaft" series, "Shaft in Africa," is now in progress in Addis Ababa, Ethiopia. The two stars, Vanetta McGee and Richard Roundtree, were received by Emperor Haile Selassie in a palace audience.

Producer Roger Lewis told reporters that Ethiopia had been chosen because it met all the requirements for shooting "Shaft in Africa." Locations in Ethiopia include the Red Sea port of Massawa, Arba Minch in southern Ethiopia, the walled city of Harar and Addis Ababa. Other scenes will be shot in Barcelona, Madrid, Paris and New York.

Cost of the film will be \$15 million, of which half will be spent in Ethiopia. The film will be released in June.

# Record corner



By Bernard F. Whalen  
Staff Writer

album could provide the musical shot in the arm which the ailing market desperately needs.

The Beatles solo albums have been relatively decent, especially Harrison's "All Things Must Pass," Lennon's "Imagine" and McCartney's "Ram."

But, that magnetic quality which helped sell millions of the group recordings is lacking. A case in point is Lennon's latest release "Sometime in New York City" Apple SVRB 3392, 1972. If nothing else, this disc should signal John to push for another group recording.

Lennon's wife Yoko Ono has achieved limited success as an artist and poet. She's a good person and a hard worker. But, a singer she's not. Yoko almost single-handedly ruins Lennon's double album. Her shrill, grotesque howling deafens the ear and adds zero to John's otherwise hard-ass material.

The whole album is a giant social statement on war, peace, prejudice, politics, prisons, women's liberation, drug addiction, etc. "New York City" is an old time Lennon rocker with lively sax and guitar. "Well" is abstract blues-rock which he says he used to sing in Liverpool's Cavern.

"John Sinclair" features Lennon on slide guitar with an old jazz progression rhythm. Melodic lyrics, a super chorus and string background make "Angela" enjoyable.

After almost ten years of heading the rock world, the Beatles seem to be sliding backward, falling prey to amateurism and mediocrity, especially Lennon. This is unfortunate because the Beatles were innovators, leaders who strove to provide polished and professional acts for concert, record and screen.

Most people would much rather listen to Abbey Road or Sgt. Pepper than Sometime in New York City. That in itself is a sign of regression, obvious to both the Beatles and their fans. If nothing else it should serve as impetus for the boys to "Do It In The Road" one more time.

Rumors have been circulating recently that the Beatles plan to record another album after two years of pursuing separate careers. The Beatles disbanded over financial and personal disputes with Paul McCartney playing the role of the wedge. The left-handed bass player has since matured and some contend he is now ready to bury the hatchet and start getting down to serious recording.

John, Paul, George and Ringo are getting old, they lost a lot of money when they split, and they discovered that cutting solo albums isn't all it's cracked up to be. If they do record again it will be for one reason—money. For millionaires who have grown accustomed to mansions and limelight, that is all the attraction that's required.

Rock music has expanded in breadth since the Liverpudlians went their own ways, but it ran amuck in terms of quality and depth. Another Beatle

# Selected cultural activities

## CHICAGO

March 4. Mozartem Orchestra of Salzburg, Auditorium Theater, 3 p.m.  
March 4. Uriah Heep, North Central College.  
March 8-25. "In White America," Kennedy King College, 8 p.m.  
March 11, 16-18. 30. Mazowsze Dancers and Orchestra, Auditorium Theater, 2 and 8 p.m. Sunday, 8 p.m. Tues., Fri. and Sat.

## ST. LOUIS

Feb. 27-March 4. Della Reese and Myron Cohen, American Theater, 8 p.m. Tues.-Thurs. 7 and 9:45 p.m. Fri. and Sat., 3 and 7 p.m. Sun.  
March 4-4. The Irish Minstrels, Kiel Opera House, 7:30 p.m.  
March 14-18. Ice Capades, Arena, 8 p.m. Wed-Fri., 2 and 8 p.m. Sat., 2 and 6 p.m. Sun.  
March 17 and 18. National Ballet of

Canada with Rudolf Nureyev, 8 p.m. Sat., 2 and 7:30 p.m. Sun.

## CHAMPAIGN-URBANA

March 2 and 3. "Four Saints in Three Acts," Krannert Center, 8 p.m.  
March 7-Budapest University Choir, Krannert Center, 8 p.m.  
March 7-11. "A Long Day's Journey into Night," Krannert Center, 8 p.m. Wed.-Sat., 3 p.m. Sun. March 7. Virgil Fox, 8 p.m., Assembly Hall.  
March 13. Mozarteum Orchestra of Salzburg, Krannert Center, 8 p.m.

## CARLESDALE

March 4. "Butter Ballet," Bayrock, 8 p.m.  
Feb. 27-Percussion Ensemble, Bayrock Auditorium, 8 p.m.  
March 2 and 3. "Don Giovanni," Marjorie Lawrence Opera Theater, Bayrock Auditorium, 8 p.m. Fri. and Sat., 9 p.m. Sun.

# Comics of the '30s invade Student Center

By Kathie Pratt  
Daily Egyptian Staff Writer

Famous comics of the '30s will be brought to the Student Center Auditorium when the SIU Film Society presents an evening of comic films at 7:15 and 9:30 p.m. Wednesday.

Among these classic films is "The Dentist," a 1933 Mack Sennett movie directed by Leslie Pearce and starring W.C. Fields, Babe Kane and Bud Jamison. This film is the complete uncut version duplicated from the original 35 mm print and is not shown to general audiences because of Fields' language and the obvious sexual overtones. Field wrote the screenplay and used lines from it in many of his later feature films.

Laurel and Hardy fans will be in for a treat with several of the comic team's movies being shown during the evening.

Made in 1930 when Laurel and Hardy were the top comedy team in the United States, "Blotto" is the classic in which Laurel and Hardy get stone drunk on a bottle of cold tea which they believe is liquor. While "Blotto" remains to be one of their best films, it is also the first Laurel and Hardy film to run over 20 minutes in length.

"Hog Wild," a MGM-Hal Roach production of 1930 stars the clownish pair again along with Fay Holder. This is probably the best and most famous of the Laurel and Hardy two-reelers. The story is very Simple-Oliver is about to attach a

radio antenna to the roof of his house and asks Stan to help him. What happens after that is "Hog Wild."

Characters like Spanky McFarland, Styne Beard, Tommy Bond, and Pete the Dog, well known to fans of the 1931-1944 "Our Gang Series" will delight the audience in "For Pete's Sake," a 1934 MGM-Hal Roach production directed by Gus Meins. In 1931, little Spanky McFarland joined the series and became one of the world's most famous scene stealers.

"When 'For Pete's Sake' was made, Spanky was still the wisecracking little brother, before he became the head of the gang. While this film is a typical "Our Gang" film, it does show some of the ad-libbing that gave these films a charm of their own.

An evening of old-time comedy would not be complete without the well-timed slapstick of the Three Stooges.

"Violent is the Word for Curly," a 1930 Columbia release directed by Charles Chase stars the unforgettable threesome. When Laurel and Hardy and W.C. Fields stopped making short subjects to go into feature productions, the Three Stooges carried on the tradition of the short subject. This film is fairly typical of the Stooges' films during the Curly era.

The films run a total of two hours in length and the last complete showing will begin at 9:30 p.m. Admission is 75 cents and tickets may be purchased at the door.

## Replaces Erik Bruhn

# Paolo Bortoluzzi says dance 'not just legs'

By Mary Campbell  
AP News Features Writer

NEW YORK (AP)—When Erik Bruhn, generally considered the world's best classical male ballet dancer, retired in early 1972, American Ballet Theater immediately looked around for an important male dancer to hire. The company hired Paolo Bortoluzzi, 33, an Italian who has been dancing for the last dozen years with the Bejart Ballet in Brussels, a company which uses the modern pop choreography of Maurice Bejart.

Bortoluzzi's first season with the company was last summer and included both "La Sylphide" which Bruhn had been doing only six months before, and "Le Spectre de la Rose" which was danced by the legendary Vaslav Nijinsky.

"I think in life you must take risks," Bortoluzzi says. "If you think of 'La Sylphide' and you think of Erik, you never do it. But I love danger. If I did not love danger, I would not have danced 'La Sylphide,' directly after Erik. He is my ideal dancer. I have followed him very much in my life."

"It is important to know where you are in your life. I want to know if I am good, if I am bad—not just dream about it."

Bortoluzzi wanted to join American Ballet Theater because it includes some of the classical ballets, like "Swan Lake" and "Giselle," in its repertoire. "I am known in New York previously with a modern company only. I don't want to keep closed in one style and stay in that. Otherwise people think you can't do the other. And I find it is not a complete career."

The dancer has, in the past 12 years, done some classical dancing as a guest artist around Europe, but the Bejart company has kept him so busy that he hasn't done a great deal of it. He says he doesn't have a preference between dancing modern or classical ballet. "With a good classical technique you can control and command yourself every time. I don't really prefer something, I love dancing."

Bortoluzzi's father had a clothing store and nobody in the family was in any branch of theater. Nobody in the family wanted him to be a dancer, either. "I studied gym-

nastics in school and I studied music 10 years. Maybe movement and music together is ballet. I didn't think I would be a dancer in my life until I was 15 and I got a pass to a ballet performance."

"In Italy for a boy to be a dancer is something not really serious. My family was a little bit right because to do a big career in dance is very difficult. You must be very gifted and still it is difficult. But I am very hard-headed and I kept going. Of course they are very happy now. They enjoy ballet very much."

Bortoluzzi married a dancer in the Bejart company, who is from Iran, and they had their first child last summer. They still make their home in Brussels.

Some viewers were startled to see Bortoluzzi use his hands a great deal while dancing "Le Spectre de la Rose" and there was some adverse criticism. Bortoluzzi says he hasn't changed his style because of it.

"The original of that ballet was many years ago and I don't know if people expected the ballet that we do. The man is a rose, he must be pink and look somehow like a flower. He has no sex. He is not a man—just a spirit, soft and dreamy."

"Anyway, since I'm Italian I use my hands to talk. I've found the hands very important. I don't agree with people who say forget completely the movement of hands. A dancer is not just legs."

## SALUKI CURRENCY EXCHANGE

- Checks cashed
- Money orders
- Returnable checks
- License photos
- Title services
- Travelers checks

Jackson County Food Stamp Center

Payroll Savings Plan

Carbondale District Union Agent

Super Post Supply Center

928-3282

Western Union



Sergei Eisenstein's "Ivan the Terrible," an epic tale of the life of volatile 16th century Russian Tsar Ivan IV, played by Nikolai Cherkasov. The film, made in 1945, will be shown on the WSU TV Film Odyssey series Monday at 10 p.m. on channel 8.

# Woman preaches, paints, prays to 'tell it to the world'

By Eric Newhouse  
Associated Press Writer

NEW ORLEANS (AP)—Sister Gertrude Morgan's Prayer Room is a 3-by-3-foot chamber between a sagging screen door and a tiny, drab bedroom.

In it she paints, prays and preaches.

And from it, painted prayers have gone to the Museum of American Folk Art in New York City, the Los Angeles Museum of Art and in between, on a tour of the country with an American Federation of Art show called "Symbols and Images."

At 73 Sister Morgan has a spreading reputation as an artist whose religious mysticism inspires her brightly colored paintings, and whose paintings inspire her preaching.

On her wall is a "sermon" in red and white.

She preaches it with a lam-bourne, enthroned in white robes with white shoes resting on a faded silver footstool, belting out the spiritual "Twelve Gates to the City" in a husky street-singing voice which sends the important words—like "power" and "hallelujah" and "amen"—echoing across the rutted street and through the neighborhood.

In her painting a cloud of angelic faces stare down on the gold streets in the faded city below.

"Heavens," she says, "are people."

Sister Morgan's life has been her religion since she was a little girl in Lafayette, Ala. A pillar of Dr. J.B. Miller's Baptist Church, as she had been since her late teens, she was sitting beside her stove one night in 1932 when she heard the Voice.

The Voice said "Go, Preacher, tell it to the World." And after the third repetition, Sister Morgan ran into the night to tell neighbors the miracle had occurred.

Then she came to New Orleans as a missionary.

song and chanting near-song to anyone who will listen.

One of those who listens is E. Lorenz Borenstein, a French Quarter art gallery owner. It's through his gallery that the crudely drawn paintings, with their bright colors and scripture scrawled across the sky, reach the world.

Sometimes before a showing, Borenstein will drive out to her two rooms in an old New Orleans neighborhood. He will bring Sister Morgan back to the gallery where she'll sit—a commanding white-robed presence with a broad black face under her white headpiece—singing her spirituals and sermons in a corner as the well-dressed strangers stop in awe.

Musicians who have heard her were so thrilled with her voice and the perfect percussion of her well-worn lam-bourne that Borenstein brought out a private record of some of her songs.

And sometimes when an enthusiastic stranger buys a couple of Sister Morgan's paintings, Borenstein will slip him a record. She lives on those sales.

In New Orleans, Sister Morgan became a street preacher, telling newspapers that a megaphone, singing to attract crowds and preaching to save them.

With two other women she started a relief mission and orphanage, supported by nickels and dimes and quarters they raised through street collections, but she gave up the mission a few years ago.

Now she sits in her Prayer Room, painting the Bible scenes that only she sees, and preaching them to

lowest prices. Everything can be provided for your care, comfort and convenience by phone.

Time is important  
call Toll Free Today  
800-523-5308  
Aie Services

**GOLDEN BEAR**  
Family  
**RESTAURANTS**

SOUTH WALL & ROUTE 13 CARBONDALE

**Bleu Flambe**

LOUNGE

INVITES YOU TO JOIN US DURING  
**SECRETARY'S HOUR**  
4 p.m. to 6 p.m.  
Mon.-Tues.-Wed.-Thurs.-Fri.

FOR THE LADIES  
**FIRST DRINK 10c**  
STOP BY AFTER WORK  
ENJOY OUR COUGH CORNER  
BY THE FIREPLACE  
OPEN 11 a.m. to 2 a.m.  
523 E. Main Carbondale







Jamz Dutton and his Rosewood Rebellion

## Convo features percussion group

Jamz Dutton and his Rosewood Rebellion, a band specializing in exotic percussion instruments such as the kalimba, the guiro and the vibra slap, will perform at this week's Convocation.

Dutton describes his group's music as "exotic, wild and free because we use instruments American audiences seldom hear and because we use some common instruments in very uncommon ways."

Utilizing 30 instruments, mostly from the percussion family, the Rosewood Rebellion produces a sound that combines rock, bossa nova, jazz and classical music.

A musician since the age of three, Dutton began appearing as a concert marimbist in the mid-1950's. He formed a duo, a trio and the Dutton Quartet, the forerunner of the Rosewood Rebellion. During that time, he switched from classical to pop music.

Dutton and his group have toured the United States and Canada with performers such as Godfrey Cambridge, Donnie Warwicks and Roger Williams. Their television credits include appearances on the Mike Douglas Show and the Lee Phillips Show.

Dutton now lives in Chicago and is the chairman of the percussion

department at the American Conservatory of Music. He received his B.A. and M.A. degrees at Northwestern University.

The public is invited to meet Dutton and his band at the free coffee hour in the Student Center River Rooms immediately following the 1 p.m. performance.

## Sid Ceasar readies 1950s comedy spots

By Jay Shustart  
AP Television Writer

NEW YORK (AP)—It sounds a bit weird, but a movie house here is charging people money to see in selections from a television variety show of 1950-63 routines.

"Who'd pay for that? A lot of Sid Ceasar fans. The 90-minute collection represents the best of the comedian's "Show of Shows," which ran four years on NBC in the early black-and-white 1950s.

Modern one-hour versions of Ceasar's special brand of lunacy also soon may appear on television. He and his partner, Max Liebman, are working on outlines of three TV specials they hope to sell to one of the networks.

Younger viewers who've never seen Ceasar's early shows should be advised they divided the American audience into two parts: those who came to praise Ceasar and those who gave him the raspberry.

The latter folks generally were dismissed by the pre-Ceasar faction as the sort of people who'd had a funeral.

The man they debated approached comedy then somewhat differently than other stars. Among other things, he portrayed an accident-prone mountain climber, a larcenous penny gum dispenser that hoped to hit it big as a rigged slot machine in Las Vegas and a jazz

musician who was out of this world. He called the production Progress Monthly. Progress specialists can and returned a rubber cigarette to his far-out host "to keep track of the comedy, man."

Ceasar, now 48, has been making sporadic movies, but his most notable appearance was working in the theater. His biggest stage hit came in 1955 in "Little Star" on Broadway.

The movie house revival of "Show of Shows" stems from an *Esquire* magazine cover story on him last May. It led to a reunion with Liebman, the program's producer and creator. Then came a six-month collaboration in which they chose the 10 best clips from "Show of Shows" and pared it all down to 60 minutes.

After that, they went to work shooting the TV specials. One would feature a Ceasar specialty—satirized movies. The victims would be silent, Italian, French, British and American films.

If the networks buy the shows—and if they get the ratings—would Ceasar like to go back to television on a full-time basis?

"Not in a hurry, really," he said. "It's hard to turn out quality every week. I'm not putting down any weekly show, but I think it would be very tempting for me."

"I'd much prefer to do two, three specials a year and a movie."

## B-Ball tops calendar

Monday, February 28

Broadcasting Seminar, 9 a.m. 4 p.m. Student Center Ballroom B. School of Music, 8 p.m. Percussion Ensemble, Shryock Auditorium.

Tuesday, February 27

Film "Sil Edwardsville," 7:30 p.m. Student Center Mississippi Room.

Wednesday, February 26

Lunch and Learn "The Magic of Opera," Marjorie Lawrence, professor of voice, 12 Noon. Student Center Mississippi Room. Basketball: Junior Varsity vs. Evansville, 5:15 p.m. SIU vs. Evansville, 7:35 p.m. SIU Arena. Southern Illinois Film Society. Famous Comedies of the 30's, 7 p.m. Student Center Auditorium. Varsity Gymnastics, SIU vs. Indiana State, 9:30 p.m. SIU Arena.

Thursday, March 1  
Journalism Education Administration, Ninth Annual Workshop, 8:30 a.m. Registration afternoon sessions 1:45 p.m. Agriculture Seminar Room. Convocation: Jamz Dutton and his Rosewood Rebellion, Jazz, 1 p.m. SIU Arena.

Friday, March 2

Journalism Education Administration, Ninth Annual

Workshop, 9 a.m. Agriculture Seminar Room.

Interpreters Theater "Jude the Obscure," 8 p.m. Calipre Stage, Communications Building, Admission \$1.50.

Marjorie Lawrence Opera Theater. Don Giovanni—Mozart, English Version by Ruth and Thomas Martin, 8 p.m. Communications Theater.

Saturday, March 1

Interpreters Theater "Jude the Obscure," 8 p.m. Calipre Stage, Communications Building, Admission \$1.50.

Marjorie Lawrence Opera Theater. Don Giovanni—Mozart, English Version by Ruth and Thomas Martin, 8 p.m. Communications Theater.

Sunday, March 4

Marjorie Lawrence Opera Theater. Don Giovanni—Mozart, English Version by Ruth and Thomas Martin, 3 p.m. Communications Theater.

Interpreters Theater "Jude the Obscure," 8 p.m. Calipre Stage, Communications Building. Celebrity Series "The Butler Ballet," 8 p.m. Shryock Auditorium.

SGAC Film "Sweet Sweetback's Baad Ass Song," 8 & 10 p.m. and Commander Cody, Chapter 10, 8 & 10 p.m. Student Center Auditorium.

## Jeri\* Lynn Figure Salon

### Get Ready for Spring Now

Our staff of trained technicians are eager to assist you in every way possible. We supply several mechanical massage machines along with our repositioning active equipment to trim and tone you properly. As well as all this, we offer additional exercise classes free to reach those more troubled areas.

JOIN OUR CLUB. ITS FUN. IT WORKS.

IF YOU ARE A DRESS SIZE

14-You Can Be a Dress Size 10 in 30 to 60 Days  
16-You Can Be a Dress Size 12 in 30 to 60 Days  
18-You Can Be a Dress Size 14 in 60 to 90 Days  
20-You Can Be a Dress Size 14 in 60 to 90 Days  
22-You Can Be a Dress Size 16 in 60 to 90 Days

RESULTS-If for Any Reason You Fail to Receive Results, We Will Give You 6 Months Free

Now only **\$150** per week

For the first 25 to call or visit us today.

Call 549-0738

Call Now for Your Free Figure Analysis

Jeri Lynn Figure Salons  
944½ W. Main  
Carbondale, Ill.

Hours: Mon. to Fri. 9 a.m. to 9 p.m.  
Sat. 9 a.m. to 4 p.m.



## WANTED

Typist with a morning work block. Must have ACT financial statement on file

contact Adrian Combs or Sherry Hohman

Daily Egyptian



Lucy Tantamount (Valerie Gearon) is the ensnaring female of Aldous Huxley's 'Point Counter Point' and Walter Bidlake (Tristram Jellinek) is one of her many victims. The novel, a scathing commentary on sex and English society in the early 20th century, will be shown in five parts beginning Sunday at 8 p.m. on WSIU-TV channel 8.

## 'Point Counter Point' series aired on WSIU-TV Sunday

By Bryce C. Roeder  
Student Writer

"Point Counter Point" Aldous Huxley's savage portrait of corruption, violence and sterile intellectualism in the 20's will be presented by WSIU-TV Sunday at 8 p.m. "Point Counter Point" is a 1928 novel written by Huxley and adapted for television by English novelist Simon Raven. It is a five part series now in its third episode. "Point Counter Point" presents a view of life not much different than our own now. It shows the hectic style of the 20's including headbands and huge feather fans. The characters are modeled after many of Huxley's acquaintances in London society. In the series, they experiment with libertine sex, political anarchism and the death of God theory.

Huxley even inserted a portrait of himself in "Point Counter Point." He is Philip Quarles, the novelist within the novel, forever watching life and never able to participate. The character of Rampton is modeled on D. H. Lawrence. John Bidlake, the amoral old painter, is an impression of Augustus John, and Edward Webley is a pre-Hitler Fascist.

Other characters include Elinor Quarles, who considers adultery with Webley and is unconsciously used in his murder; Lucy Tantamount, the voluptuous woman who uses and discards men like burned-out cigarettes; bats, and Walter Bidlake, the man who desires Lucy against his better judgement.

"Point Counter Point" takes a dramatic form similar to contrapuntal music, moving from one set of characters to another balancing each life against its counterpoint.

"Don't tell me people lived with each other then and God heavens the 20's must have been an absolute free-for-all," are astonished comments I have heard from the post-war generation," reported Daily Mail critic Virginia Ironside about the show.

One youngster watched Gladys, the gold-digging tycoon's pester her lecherous lover for a new watch and indignantly, announced "They've faded the costumes. She's wearing my dress."

The youngsters "even think that short skirts and cropped hair are their own inventions, as though

their mothers and grandmothers floated about in voluminous dresses and shady hats," chuckled Mr. Ironside.

"Point Counter Point" gives the young, who often imagine that their generation didn't develop but just exploded, a much needed sense of continuity," she concluded.

Huxley himself was a type familiar to the young. The grandson of both the biologist T. H. Huxley and of Matthew Arnold, he started his career as a romantic idealist. When his ideal fell apart in the 20's he turned to savage satire such as "Point Counter Point" and "Brave New World." Ultimately he became interested in drugs and mysticism. In 1947 he settled in California, where he became associated with the Ramakrishna Mission in Hollywood and pursued various occult studies.

The Guardian called "Point Counter Point" the only late night satire show on television. In this production, the Guardian continued, questions of politics, religion, and sex, problems of the mind, heart and soul, but about like shuttlecocks in bizarre and undoubtedly, unseemly surroundings. In fact the satire of "Point Counter Point" is much higher, finer and deeper thrusting at the root of things than anything we have seen on television.

This week's episode, "A Frog He Should A-Wooing Go," is about Philip and Elinor who visit his family and Elinor tells her mother in law that Philip's unresponsiveness is threatening their marriage. Meanwhile, Philip's father Sydney is having an affair with Gladys, a London secretary. Burial continues to persuade Beatrice that she should, one, buy shares in his magazine and two, sleep with him.

Fatally ill, John Bidlake joins his

wife in the country. Meanwhile, Edward Webley tells Elinor that he still loves her. Philip thinks Edward's declaration is funny and Elinor accuses him of being a shrivelled mummy. Walter wants to join Lucy in Paris and Margerie is persuaded to live in a cottage on the Quarles estate. Spandrell suggests that Hildge should murder Webley.

## Ballet dancers called 'neglected'

The classical ballet dancer is "probably the world's most neglected athlete," says an orthopedic surgeon.

The artist frequently puts in a six- or seven-day week of strenuous athletic activity, more physically demanding than any other endeavor imaginable, said Dr. Edward H. Miller.

Few medical studies have been made of these dancers, and what is thought to be the first study of alterations in the dancers' anatomy was presented at the annual meeting of the American Academy of Orthopedic Surgeons in Las Vegas, Nev.

Muller, professor and director of orthopedic surgery at the University of Cincinnati, is principal author of the study, based on X-ray examinations of members of the Cincinnati Ballet Company.

The ability to leap in the air, complete two 360-degree turns and on one foot in a perfect arabesque, facing three-quarters front to the audience, plus or minus 5 degrees, is as exacting as the gross movements of football and basketball, he noted in an inter-

## Butler Ballet set for Sunday performance

By Kathie Fren  
Daily Egyptian Staff Writer

Michael Folmer's "Les Sylphides" has been chosen as the evening ballet when the Butler Ballet appears at Shryock Auditorium at 8 p.m. Sunday, March 4.

And the 1930 scenic backdrop by famed Russian artist Alexander Benois will be used in the Folmer number. This early set was found among the properties of the old Ballet Russe de Monte Carlo and has been restored for use with the ballet.

The Butler Ballet, a company of 20 dancers under the direction of George Verdak, is a performing arm of the Dance Department of Butler University.

Starting as a local performing outlet, the company eventually undertook small run-out tours which grew in dimension and popularity until a resident professional company was established.

The quality of the graduates has earned them leading places in all

the major ballet companies. Graduates of this performance will be Elaine and David Brown, popular ballroom and jazz stars of the Butler Ballet who are graduates of the Butler Dance Department.

In their partnership with the Butler Ballet they will be dancing the famous "She-bird From the East," from Tchaikovsky's ballet, "The Sleeping Beauty," and performed by the Butler Orchestra in a special arrangement by Russian composer Igor Stravinsky. The program also includes works by Vivaldi, Rimsky-Korsakov and Rost.

The orchestra is directed by Jackson Wiley, former conductor of the Springfield, Ohio, Symphony Orchestra.

Tickets for the March 4 performance of the Butler Ballet are on sale at the Central Theater, 1000 Student Center. General admission tickets are priced at \$4, \$3 and \$2. Student tickets are \$2, \$1 and \$1.50. Further information regarding tickets may be obtained by calling 538-3851.

## Percussion Ensemble at Shryock Tuesday

By Dave Shuman  
Daily Egyptian Staff Writer

Playing 40 different instruments between 10 musicians, the University Percussion Ensemble will perform at 8 p.m. Tuesday in Shryock Auditorium under the direction of Michael D. Hanes.

Some of the instruments to be used in the concert are purely percussive, such as gongs, cymbals, and assorted tympani. Other instruments are melodic, such as the keyboard family of mallet instruments such as the glockenspiel and chimes.

The primitive sounds of "Dance Barbaro" by Philip Lambro will begin the concert, followed by a 16th century dance suite transcribed for mallet instruments, entitled "Laura Soave, Balletto for Schlinginstrumete," by Fabrizio Caroso.

John O'Reilly's "Three Episodes: Large-Allegro, Largo, and Allegro Vivo, represent a more popular vein of 20th century music in the Tuesday's program. The first half of the concert will end with an improvisation in which percussion instruments will be passed out to the members of the audience.

Hanes said, "This piece will be composed as it happens. There is a universal appeal and fascination for universal instruments and we will give a few guidelines to the audience and see what happens."

Variations on a Four Note Theme by Saul Feldstein is a composition that is mainly carried by the keyboard instruments and consists of four notes that are shifted around the ensemble for different varieties of percussive sounds.

"Percussionability" by Anthony J. Malone will utilize a piano in the ensemble. Hanes said that one piece is a melodic and rhythmic study in contrasting percussive sonorities. Eastern, oriental and Hebrew melodies are carried by the melody instruments contrasting with a pulsating drum rhythm.

Having a modern popular sound will be "A La Samba" by Mitchell Peters showing Latin American influences. Hanes said that it will utilize the marimba and latin percussion instruments.

Ending the program will be what Hanes calls a short novelty encore

piece depicting a young child going for his first piano lesson. Titled "London Bridge" by Alan Alda, this composition features "London Bridge is Falling Down" treated in various styles.

"There has been a great deal of writing for percussion ensembles recently," Hanes said. "In the 20th century, percussion has been rediscovered, developed and explored. Ten years ago it was difficult to obtain literature written for percussion ensembles."

## Two types buy yachts

NEW YORK (AP)—Someone asked David R. Parker Jr., president of the Great Yacht Club, who was in town for the National Boat Show, what type of people buy yachts. "Those who can afford them and those who can't," he replied.

**SHAD'S**  
405 S. Illinois  
**Weekly Specials**  
(With this coupon ad only!)

**MONDAY**  
2 Shad's Special Hamburgers,  
Fries, Large Coke  
reg. \$1.25) **89c**

**TUESDAY**  
Italian Beef, Fries, Lett-  
Coke  
reg. \$1.25) **\$1.09**

**WEDNESDAY**  
Shad's Super 1/2lb. Hamburgers,  
Fries, Large Coke  
reg. \$1.50) **\$1.59**

**THURSDAY**  
Italian Sausage, Fries  
Large Coke  
reg. \$1.15) **99c**

**FRIDAY**  
Steak Sandwich  
Fries, Large Coke  
reg. \$1.25) **\$1.09**

Open 11:20 AM  
Coupons good daily 12:00 p.m.

**EGYPTIAN**  
DRIVE-IN THEATRE

South of Herrin on Rt. 148

**Beginning tomorrow we'll be  
open every night**

**Jeremiah Johnson starts Wednesday**

**OPEN 7:00 STARTS 7:30**

**EMPEROR'S  
PALACE**

This Week's Luncheon Special

**Comb # 2  
only \$1.45**

Cheap Beer, Egg Foo Young,  
Fried Rice, Fortune Cookies  
Put of Hot Oolong Tea

600 S. Illinois Carry-Out We Accept  
540-0886 Tropical Drinks Master Charge