

May 1974

5-6-1974

The Daily Egyptian, May 06, 1974

Daily Egyptian Staff

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Volume 55, Issue 159

Recommended Citation

, . "The Daily Egyptian, May 06, 1974." (May 1974).

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Here (ceramic) by Vergette

Daily
Egyptian
Magazine

Southern Illinois University

Monday, May 6, 1974—Vol. 55, No. 159

Nicholas Vergette was here. . . .

Now his work is finished--

By C. Anne Prescott
Staff Writer

He doubted the old stiff-minded gods, as
do all of us;
disliked the unduly religious for their
cowardice, their murder of the woods;
yet all he spoke or cast was mysterious
and holy...

From Poem in Memory of Nick
Vergette

By John Gardner

Death is never timely; memorials
and shrines underscore this sobering
truth. So it is at the memorial
exhibition in Mt. Vernon of artist
Nicholas Vergette, SIU professor of art
and head of the crafts department who
succumbed to cancer Feb. 22 at the age
of 50. The 73 sculptures, ceramics and
paintings exhibited in the newly-opened
John R. and Eleanor R. Mitchell Art
Museum reveal a creative force stifled
in mid-stride.

But the spirit of Nick Vergette lives in
his work, in the poignant memories of
his friends and colleagues and in the
sensitively-produced catalogue written
for the exhibition by art history instruc-
tor Robert A. Walsh.

Vergette is perhaps best known to the
SIU community for the sculpture group
entitled "Here," a cluster of ceramic
columns standing sentry between
Wham and Morris Library. The "textu-
rally rich, evocative designs," as
Vergette and author John Gardner
described them, draw students to the
shadows of the monuments to study and
relax.

But one work of art cannot testify to
the entire output of its creator, just as a
collection of works cannot fully em-
brace the vibrancy and subtle nuances
of the creator's life. The Mitchell Art
Museum exhibition, however, certainly
is a magnificent representation, and the
accompanying catalogue can give the
uninitiated a bird's-eye view of
Vergette the man, artist and educator.

It seems impossible to separate
these three elements from a study
of Nicholas Vergette's life. He
was, from an Aristotelian view-
point, an organic whole. And he
was, as Walsh describes him, "a man of

intense conviction and dedication." He
felt a pressing concern over the
dehumanization of man resulting from
the rise of the machine, and a con-
current concern that art forms would
be mass produced, "demanding nothing
from us and so giving us nothing in
return."

"As more and more functions get
taken over by machines and com-
puters," he wrote, "the creative act
and the creative person become more
and more important . . . As more of our
environment becomes dominated by
the machine and takes on the form of a
machine, the human touch of art and
the priorities of values which art
suggests become more precious . . ."

"We must keep open those channels
of perception so that every experience
is direct, fresh and innocent," or, he
warned, mankind will become nothing
more than "robots in a wasteland."
"Reality is ourselves," he insisted, our
perceptions, our thoughts about
anything at any given time, and when
these thoughts are translated into an
art form, "we are shaping reality, not
copying it," he avowed.

"Art is the end in itself," Vergette
declared. "It is an exalted state of
being in which any other consideration,
such as function, social significance,
historical precedent and traditional
values, are irrelevant and inhibiting."

Such thoughtful observations about
art came from a man who had
originally planned to become a forester.
But World War II broke out and
Vergette enlisted in the Royal Air
Force, flying 66 missions over enemy
territory in Europe and the Far East.

After the war he returned to his
native England and at the age of 23
enrolled in London's Chelsea School of
Art. Four years later, in 1950, he
received a National Diploma in paint-
ing and entered the Institute of
Education at London University, where
he studied art education and met
William Newland who introduced him
to pottery.

From this interest in ceramics came
the mosaic murals, stoneware pots,
ceramic birds, bronze and ceramic
sculptures and relief panels on which
his international reputation would be
based for nearly a quarter of a century.

A simple prelude to pottery evolved into
glazed ceramic tile murals which
decorated coffee shops and other public
places in England and Scotland. The
striking feature of these early murals
was their colorful glaze, which Vergette
continued to employ in ceramic work
throughout his life.

After receiving his Art Teachers
Diploma in 1951, he served as a visiting
lecturer to London's Central and Cam-
berwell schools of art, had his first one-
man pottery exhibition in London and
married Helen Kleinschmidt.

A one-year visiting professorship at
the School for American Craftsman at
the Rochester (N.Y.) Institute of
Technology in 1958 led to his permanent
residence in the United States. Once
again he received a commission for a
ceramic mural, this time for the
Cathedral of the Immaculate Conception
in Syracuse, N.Y. The same
brightly glazed ceramic tesserae found
in some of his earlier London work
covered 400 square feet of wall surface,
and earned him an award from the New
York Association of Architects for the
best use of ceramics in architecture.

From Rochester he traveled to Car-
bondale and a position teaching pottery
at SIU. The social change of moving
from an urban area like Rochester or
London to a rural area like Southern
Illinois soon reflected in his art which
became, as Walsh says, "organically
shaped" with "massive, monumental
and eroded (forms) — much like nature
itself." Bronze castings such as
"Primavera" and "Griff" show an
organic feeling and an interest in
nature and natural processes and forms
which lasted the rest of his life.

Like any artist who makes a con-
scious attempt to grow, both as a
human being and as an artist, Vergette
and his work evolved from form to
form. Relief panels, employing new
techniques and materials such as
plastic, occupied his time during the
mid-1960s. The colorful panels, "part
painterly, part sculptural" as Walsh
describes them, stemmed from his in-
terest in painting and graphics.
Vergette's silkscreen prints share
many compositional ideas seen in the
relief panels.

But at the same time he was working



The Silent Watcher
(Bronze)



Models for
Osiris Foundation
(Plaster)

a legacy remains

with basically two-dimensional forms, he produced many strongly vertical and intricate clay sculptures. Again, the line of continuity among his works was the colorfully glazed surfaces.

An eruption of geometry and monumentality occurred in the later 1960s when his work became so large that it had to be assembled in sections. From this form came the sculpture group "Here" and the "Fountain of Osiris" sculpture at the Federal Reserve Building in Memphis, Tenn.

Personal landmarks of his 15-year career at SIU were the birth of his son Marcus in 1961, his travels to England and Australia as a visiting artist and lecturer, his election as a Fellow of the Royal Society of Arts in London, and his designation as "Outstanding Faculty Member" by SIU.

All the time Vergette was producing art forms he also was teaching art and formulating his philosophies on art, artists and art education. In this last area he made some of his pithiest observations: "It is vitally important that any person teaching art-craft be a producing artist-craftsman. One can only teach what one knows. One only knows art in the real sense by trying to make it."

While intensely concerned with his own output, he expressed similar concern over the direction of his students' work. "In most teaching situations there is a pressure on teachers to get their students to produce something that looks like an art object," he wrote. "The pressure comes from examinations, an idea of standards, uniformed opinion and even pressure from students themselves." But, he pointed out, such pressure puts "a false emphasis on the product rather than on the experience which produces this, and it is a facile way of approaching the problem. It leads to a uniformity of appearance in the object which is the standard rather than originality which is the person."

What was Vergette's ideal educational process? "To be meaningful, the learning situation should call on all our creativity ability, our power of being aware sensitively. It should encourage our need to express and to imagine, it should reinforce our ability to reconstruct, reorganize and symbolize," he said. "It is in problems that are self-set and in personal ways of solving them that foundations on which to build are formed. Confidence in oneself is developed from a process of learning which calls for fluent and flexible thinking, a variety of responses and the ability to adapt and find an unexpected solution."

"Finally, it calls for the ability to evaluate the sum of one's actions. These are fundamental and meaningful goals, which must be a part of everyone's general education."

His theories on education were tied closely to his beliefs in the function of art. "... Education is mainly an endeavor to awaken an awareness of self and our intimate relationship with our environment," he wrote. "It is to learn our capacities and perhaps their limits; it is to give us a confident trust and appreciation of our senses and to believe the reality of our feelings. It is to be able to take responsibility for our actions and to have a sense of the needs of others so that we are willing and able to cooperate with them." Finally, he observed, "it is ... to have a continuing sense of wonder about the world."

While it is comparatively easy to spin philosophies about art and education when one is teaching art, it is quite another thing to explain in understandable terms how an artist creates art. At one point Vergette found himself elaborating on the delicate balance "he found himself making between 'letting something happen and ... imposing one's will to find a balance between the mind and feeling.'"

"When starting work on a piece, one has some sort of concept about it, which may or may not be fairly vague. One starts manipulating a piece of clay in terms of this concept; gradually the concept becomes subordinated to the evidence of physical sensations where one's intuitions and animal perceptions

take over. Judgments are made on this level, and one allows associations to develop very freely, and for them to change from one thing to another," he explained.

"It is not possible to lose all contact with the physical world. At this point the original concept has to a large extent disappeared and one is working in a realm where there is a directness and instinctive sense of materials, an intuitive linking with memories of things seen and of knowledge at all levels of forms and structures," he said.

"Much of this is unconsciously assimilated, and emerges as a physical condition while one is working. To me, it seems a manifestation of part of a natural order, one of organic balance, an equilibrium achieved in growth and decay — a part of nature as we ourselves are part of the same process."

Vergette assumed a circular cycle of nature, of life, of art, as he once wrote: "In my own work I think (there is) a special relationship with nature, with the basic processes of nature, of growth and decay, and the dynamic cycle of life, which intrigues and delights me. It seems important to me for man to acknowledge this, adapt himself to this, to live in terms of this."

Vergette did, indeed, take his own beliefs to heart. He acknowledged a oneness with nature and in so doing accepted the fluidity of nature's life-to-death cycle. John Gardner, one of his closest friends, wrote: "... He died as his work should have taught us to predict. The dogs howled. It rained. We should have expected it. He became once more like the clay he himself had fashioned or discarded as need or the crying wind demanded. Rightly, or anyway, submissively."

The Nicholas Vergette Memorial Exhibition at the Mitchell Art Museum, Mt. Vernon, will continue through May 12.

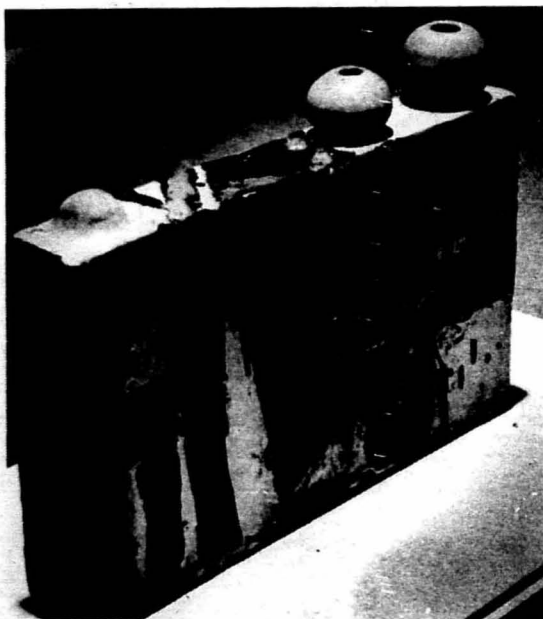
The exhibit includes examples of Vergette's work in ceramics, sculpture, painting, bronzes, mosaic, prints, photography and plaster molds.

Museum hours for the exhibit are 10 a.m. to noon and 2 p.m. to 4:30 p.m. Monday through Friday; 10 a.m. to 2 p.m. Saturday and 2 p.m. to 4 p.m. Sunday.

Admission to the exhibit is free.



Place
(Ceramic)



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Staff Photos

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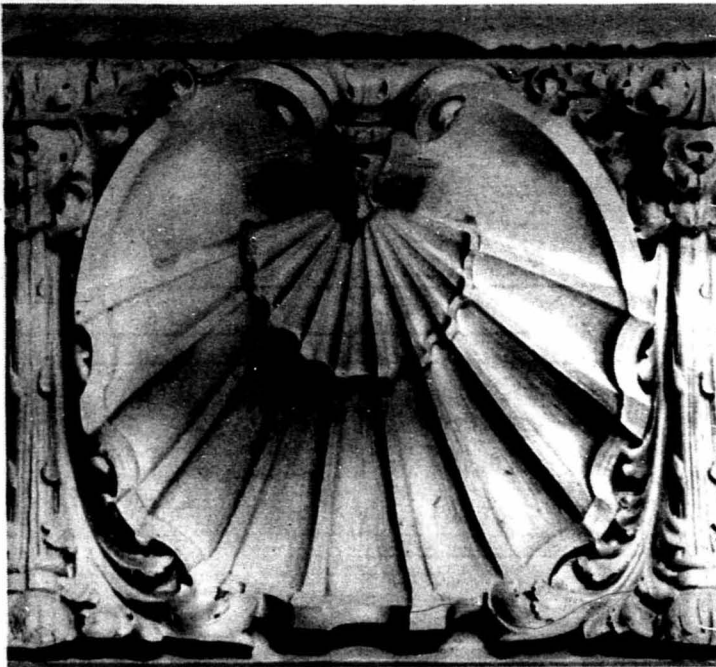
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Shryock moldings evoke a lusher era

By Michael Hawley
Staff Writer

A year at SIU almost inevitably includes at least one visit to Shryock Auditorium, perhaps for a Blue Oyster Cult rock concert or maybe to hear the classical sounds of the Detroit Symphony or to watch a musical comedy such as *No, No Nanette*.

While waiting for the program to begin one night, you may have tired of talking to your friends and turned to an inspection of your surroundings. And there, all over — on the walls, along the balcony edge and around the doorways — were the white plaster masterpieces which give Shryock's interior its unique visual appeal.

You may have noticed them before, but only peripherally. The smooth leafy scrolls, skillfully embedded shells and delicate gardenia chains are familiar to the trained observer as remnants of an ancient art known as molding — an art which is over 4,000 years old.

Most of the moldings which decorate Shryock Auditorium were part of the original building, which was dedicated in 1918, according to Carl E. Bretscher, supervising architectural engineer of Physical Plant Engineering Services.

Shryock's architect was Chicagoan J. B. Didelka, who worked for the State of Illinois. Bretscher said the highly decorative moldings were probably ordered by the architect from a catalog which listed hundreds of ready-made styles. The catalogs were often as thick as a modern Sears, Roebuck catalog; the moldings, thus, exemplify "mail order art."

"As far as I know, there aren't any

records of who the original moldings were purchased from or how much they cost. In 1934 there was a huge fire in the Illinois State Architect's office, but I don't know if these (records) were among the ones destroyed," Bretscher said.

The Shryock moldings are reminiscent of Renaissance art, which enjoyed a revival in the early years of this century. Heavy ornamentation became a prevalent architectural characteristic in the "hey days of the '20s," Bretscher said, particularly in large theaters.

During and after the Depression, this form of architectural art disappeared, first because of shrinking building funds and then because of climbing costs.

Bretscher said that during the Franklin Roosevelt administration many new schools were built, for which only a pittance was sometimes set aside to provide some small bit of decorative art at the building's entrance.

After the Depression, the price of everything soared, and heavily ornamental moldings, such as those in Shryock, remained out of financial reach. Bretscher believes most of the ornamental plaster producers are no longer in business or at least are not selling the same high-style moldings that once were so popular.

When Shryock was reconstructed in 1969, the architects were Fletcher and Henderson, who also supervised the restoration of the Old Capitol Building in Springfield. Most of the Shryock moldings were left in place, Bretscher said, with a few being repaired, replaced or changed.

Where there was damage, the affected

areas were built up with plaster to resemble the original. Some molding pieces, such as those framing the doors, were completely recast. As were the 1918 originals, the new pieces were plastered in place and the larger pieces were wired in place from behind.

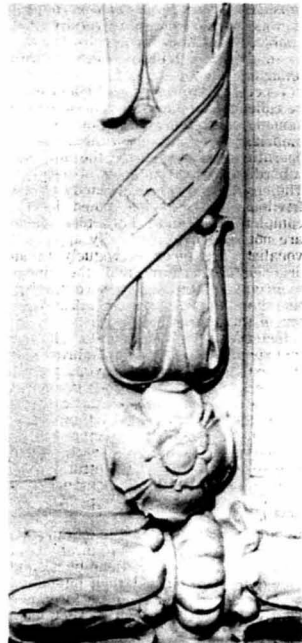
Moldings are not always plaster. In past civilizations and artistic periods they have been made of stone, brick, wood and cast iron. Although the representative styles of different periods each have their own unique characteristics, there are a few elements which are basic to most of the world's most exquisite moldings.

As in all architectural ornamentation, the most important aspect of molding is repetition and measured succession. The repeated design can be either simple or complex as long as its form is distinct and there are contrasts within the design.

Individual sections of a molding design are usually concave or convex elements of a larger design and filled with detail. It is important that the contrasts be somewhat extreme or exaggerated, for the play of light and shadow is necessary to distinguish detail.

The variety of moldings in Shryock Auditorium reflects an elegant architectural frivolity which is no longer considered necessary in this age of concrete and glass. The decorative extravagance of our century's early years can be seen only in Shryock or in buildings such as Philadelphia's Academy of Music, where folksinger Melanie once commented:

"Whenever I play here, I feel like I'm inside a bakery-made birthday cake."



Daily Egyptian

Published in the Journalism and Egyptian Laboratory Monday through Saturday throughout the school year except during University vacation periods, examination weeks, and legal holidays by Southern Illinois University, Communications Building, Carbondale, Illinois, 62901. Second class postage paid at Carbondale, Illinois.

Subscription rates are \$12.00 per year or \$7.00 for six months in Jackson and the surrounding counties, \$15.00 per year or \$8.00 per six months within the rest of the United States, \$20.00 per year or \$11.00 for six months for all foreign countries.

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

Editorial and business offices located in Communications Building, North Wing, Phone 536-3311. Howard R. Long, Editor and Fiscal Officer; Adrian Combs, Business Manager; Edward Horn, Managing Editor; Larry Marshall, Night Editor; Carole Wexler, Advertising Manager; Sharon Walters, Classified Advertising Manager; Jean Carrman, Office Manager; Phil Roche, Production Superintendent; Steve Robinson, Asst. Production Superintendent.

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Nonesuch wakes lost music from long, obscure sleep

By Dave Stearns
Staff Writer

Music sleeps on its staffs, waiting to be re-discovered, waiting to be performed.

Some of this forgotten music was retired by its composers in unconventional patterns — styles deemed eccentric by their contemporaries. Other forgotten pieces were perhaps too conventional — overshadowed by more illustrious music.

From the museums and libraries much obscure music has been re-awakened and made available to us principally on Nonesuch records. Although superstars like Leonard Bernstein and Birgit Nilsson have yet to make their Nonesuch debuts, the performances offered on this label range from competent to excellent and are well-engineered. Also, they are sold at budget prices.

However, in reviving forgotten composers, one must be wary of the temptation to hastily label them obscure geniuses. Of the composers to be discussed — Vecchi, Raff, Davies — only Leos Janacek could be called a genius. But then, he also is the best known of the four.

Starting chronologically, we have Vecchi (1550-1605), a late Renaissance composer who dabbled in nearly every musical medium of that era. Perhaps it is this background of diversity that enabled him to fuse two opposite styles — madrigal and early opera — with amazing ease and grace.

Vecchi's "L'Amfipernaso" could even be called a transitional link between the canonic imitative counterpoint of the madrigal style to the chordal simplistic operatic style — in which the music is subordinate to the meaning of the text. The resulting madrigal comedy tells a frivolous tale of mismatched lovers, complete with comic characters, which are not sung by specifically appointed vocalists. The piece is vaguely in an aria-recitative form and the linear madrigal counterpoint is more descriptive than most non-operatic music written in this era.

Instead of attempting to express melodically the individual phrases of the text (as did many early opera composers), Vecchi used the harmonic alternating linear and chordal counterpoint and contrasting rhythmic patterns to define the characters in the comedy. All combined with much finesse, the result is delightful.

In this particular performance, the Western Wind singers compensate for any descriptiveness the music may lack by adding humorous inflection and the skillful use (on non-use) of vibrato. Consisting of five singers, their blend and tone quality is polished, their intonation quite accurate and their performance as a whole, lithe and witty. They have the showmanship of PDQ Bach while retaining the tightness and flexibility one finds in a string quartet.

Moving up to the Beethoven-spawned romantic period, we find a German composer named Jochim Raff (1822-1882) was considered to be in a calibre with Wagner and Brahms during the middle and late 1850's. Today, Raff's work is practically unknown, probably because he neither culminated nor innovated.

But Raff's music is a consistent pleasure to the ear, and although he wrote his share of crashing chords Raff's musical language contains none of the agitation and pent up rage that one hears in Beethoven. The writing is in a more practical register, not making the technical demands or creating the harmonic tension of Beethoven. Perhaps Raff's apparent desire to please the public was rooted in his reported fear of poverty — a condition that plagued his childhood.

So Raff composed prolifically, and was occasionally criticized in his day for writing music occupying more space than its content could justify.

This problem is not overt if Raff's Symphony No. 5, for the composer utilizes abundant colorful orchestral effects that hold the listener's interest. Raff also exhibits a gift for lyric melodies — obviously influenced by

19th century ballet — but fails to develop them with much ingenuity or to provide clever transitions from melody to melody.

The performance offered us by Bernard Herrmann conducting the London Philharmonic is appropriately colorful, flashy, and exhibits excellent tone quality, which is essential to overlooking Raff's inadequacies.

Whereas Raff did not possess great gifts in developing his melodies to any great extent, Leos Janacek was known to not develop his melodies at all. An example of this tendency lies in his "Music for Male Chorus," in which some of the texts are seemingly epic in their length and set to music devoid of unity. In another words, he states a melody and forgets it.

But then, Janacek formulated his own musical language — a fascinating one at that — based on the rhythms, accents and harmonics of Moravian folk music. Known to be rather eccentric, Janacek even went so far as to musically notate the sound of a river, dogs barking, birds singing . . .

As in his operas, Janacek's vocal writing is mercilessly difficult. In "Music for Male Chorus," Janacek calls upon the singers to perform polytonal counterpoint (a cappella), requiring a wide range and a sharp sense of pitch on the part of the individual singers. Three incongruent melodies may converge into a dissonant sound cluster, or fan out further and further, only to stop short and begin the statement of a new set of motives.

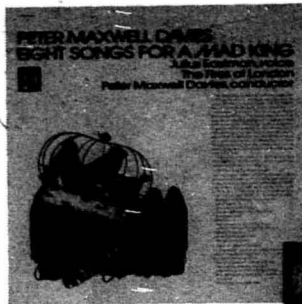
So far, this paints a rather disjointed description of Janacek's music — sort of a Moravian peasant version of Charles Ives. But Janacek's lack of unity gives a constant freshness, made even more endearing by the quaint simplicity of the individual components. It's also some of the most descriptive music outside of the impressionistic period — all of the vulgarity, serenity and pain of life is welded into jagged descriptive counterpoint.

Performance-wise, this literature is so challenging, that anything approaching impeccable intonation is probably impossible. But the choir's blend gives us sweet but masculine sound, an energetic feel for the text, but soloists of varying competency. However, this music is has been laying on the shelf too long — like much of Janacek's music which now seems innovative and fresh to us, whereas it was considered eccentric by Janacek's contemporaries.

Now we have Peter Maxwell Davis — a current composer that is still in the eccentric stage. His composition, "Eight Songs From a Mad King" is an atonal setting of texts based on the actual writings of Mad King George III. The concept behind the piece is best described by Davies, "One imagined the King in his . . . dressing-gown and ermine night cap, struggling to teach birds to make the music . . . or trying to sing with them, in that ravaged voice made almost inhuman by day-long soliloquies." Vocalist Julius Eastman delivers these poems in a "stimmespecht" style, with the words plopping out in agonized cries, squeals and groans.

Presented by Ken Russell (director of "The Devils" and "Women in Love"), "Eight Songs for a Mad King" is more than just a subjective oriented slice of insanity. For not only does Eastman explore previously uncharted timbres of the human voice, but arpeggiates unusually constructed chords with his grueling attempt at yodeling and illuminates distinctive melodies by spoken inflections — not singing. The chamber ensemble accompaniment, played by the Fires of London is elusive, sometimes attacking the vocal lines, other lines quietly smirking at them.

At any rate, Nonesuch does not seem to be striving for mass circulation of their discs. Otherwise, they would not bother offering us such non-commercial music as the aforementioned recordings. And we need more explorative record companies such as Nonesuch, to enrich our musical realm.



New Tchaikovsky's Third—good listening alternative

By Tim Ransom

Tchaikovsky: Symphony No. 3 in D Major
Wiener Symphoniker; Moshe Atzmon
Deutsche Grammophon

"What, more Tchaikovsky?" cried the usual bored-with-Tchaikovsky wing of the musical literati at the release of still another recording of a Tchaikovsky symphony.

It isn't likely DG first made certain this new recording of Tchaikovsky's Third would be unlike any others currently available. But it has that virtue — in part, at least, — to justify itself and answer anybody who thinks two recordings of a major Tchaikovsky work is one too many. To its disadvantage, though, this Third Symphony comes hot on the heels of one by superstar Bernstein, selling for a dollar less. And who's Moshe Atzmon? (A fortyish Israeli conductor.) Nevertheless, his Third is a welcome alternative, probably more restrained than Bernstein's would be, but no less valid.

With the Bernstein version yet to be heard, however, another more familiar account, brilliantly recorded 9 years ago by Lorin Maazel and the Vienna Philharmonic, takes a successful turn with the music much different from Atzmon's.

In a sense, the Third touches two poles of Tchaikovsky's musical expression: as reflected, on one hand, in the emotionally un-selfconscious ballet scores (perhaps the medium he subjected least); and on the other, in the dramatic self-portraits of a pathologically phobic man.

As a transitional work, composed when Tchaikovsky was 35, the Third edges boldly at times from the fanciful but defined world of programmed theater music into the rawer, more open world of the Fourth Symphony, shaped by no "program" but the composer's sense of heroic frustration.

Any reading with the least feel for the score has to traverse both, as they vie for dominance. Maazel makes most of the music's blazing propulsion. Added nudges to the fast tempos, especially in the thumping middle section of the first

movement, heighten contrast with the slower interludes to come.

Maazel works a rhythmic blitz on the heart of the first movement, that rampant release of thematic energies laid out so calmly in the exposition. But his lean, clipped phrasing and pronounced martial step always focus the design underlying the surface chaos.

After his caressing treatment of the long-lined exposition, Atzmon never quite generates the dynamo heat and momentum this big unfurling movement needs.

His waltz movement, though, is another matter. Through his fluid phrasing and pacing, it breathes with an uncanny sympathy for dancing feet.

Again, the unobtrusive nature of the third movement favors Atzmon's unobtruding way. Despite the music's elegiac opening in minor key, its lilting upturn toward the major key — along with 18 souring years of life — separate its spirit from the plunging lament of the famous Sixth Symphony adagio.

Then in a whirl the last two movements: one a scherzo, whose buoyancy at least once approaches the assertiveness of the Fourth; and a bright finale, stomping straight through a center rich in counterpoint. It refuses to run down for even an instant, eluding perhaps the ghoul of personal obsession that would, by the end of Tchaikovsky's career, finally overtake his music.

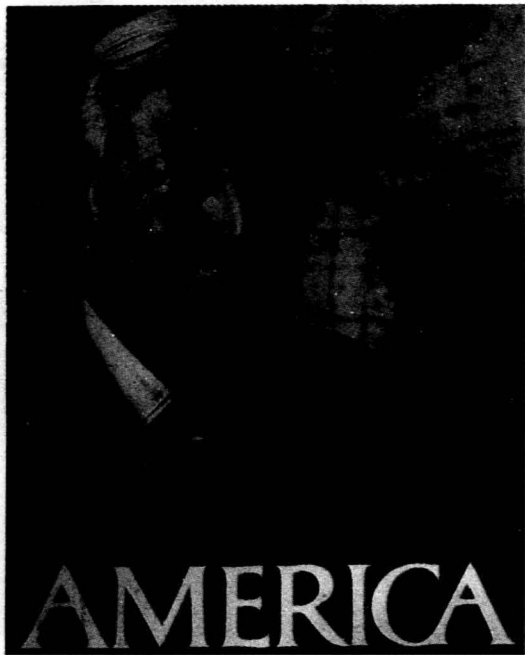
Incidentally, the brainchild of nicknaming the symphony "Polish," inspired by the polka rhythms here, belongs to a publisher after Tchaikovsky's death. The epithet casts misleading light on the work as a whole.

So in general, Maazel's performance on London tries harder to stoke up the fires in this symphony. London's apparently closer mikes pick up orchestral details with igniting boldness.

The spaciousness and ambient depth of Atzmon's sound suggest more distant pick-up, indulging neither brass nor bass. But DG's remarkably silent surface still cleans the way for extraordinary detail.

DG, by the way, seems to be cutting corners by skimping on background liner notes more than ever.

Tim Ransom is a graduate student in English.



Perennial prime of life-- do we really want it?

By Madelon Golden Schilpp

The Immortality Factor
by Osborn Segerberg Jr.

E. P. Dutton & Co., 392 pp., \$10.

Will people one day live to be an average 100 years old? What would society be like? If science makes long life possible, will it also keep us from aging? Is perennial youth a desirable objective for the human race?

And what of life-after-death, the belief that denies there is an end to existence?

If you like to ponder such questions of longevity or eternal life, this book offers an erudite study from earliest times to the present.

Extension of life and life-after-death loomed large in the culture of the ancient Egyptians. When magic potions failed to preserve life, corpses were buried with their possessions, ready for waking in the "next world." Early and modern Christians, of course, have had faith in physical resurrection and ascent into Heaven.

Even contemporary science, through such organizations as the American Society for Psychical Research (ASPR), is inquiring into spiritual survival after death. Meanwhile, the search for elixirs and fountains of youth which began with the dawn of time, never ceases. Science research continues to present breakthroughs which lengthen human life and stall senility.

Annihilation of personal existence — the final bleak spectre of Death — is an overwhelming finality that every culture has rejected.

Author Osborn Segerberg Jr., who calls "striving for immortality a preoccupation of mankind," has written the readable and carefully-documented treatise commensurate with his good reputation in journalism. A former John Hay scholar at Brown University, he has worked for United Press, CBS News, United Nations Television and magazines. His book contains 88 pages of tight notes and a meticulous 15-page index.

The author is widely read in philosophy, religion, anthropology, history, and science related to his subject.

As a survey of ideas on death and prolonged life this is a valuable book. However, it seems somewhat mistitled with the emphasis on immortality rather than gerontology. The author says frankly, "The Western mind, already suspicious that immortality may be a hoax, is hardly likely to think of everlasting life as anything more than a compensation devoutly to be wished."

and bluntly: immortality is "not a rational thought but an irrational wish." However, the researchers of the possibilities of extending youth and life, which occupy most of the book, are on the threshold of new discoveries.

The "human desire for eternal youth" is elaborated in detail. In reviewing some of the medical miracles proposed to conquer senescence (such as washing toxins from the blood through a process of plasmapheresis similar to kidney dialysis), the author suggests that added years of comparative youth would not necessarily mean happiness. In fact, he reflects that the "psychological impact" of indefinite life extension would perhaps "mean an end to seeking an ersatz immortality through achievement." Our realization of "scarcity of time" has always been a factor in ambition. Further over-population, which is already a concern, would bring many socio-economic problems. Biological extension on a finite planet would mean radically minimizing new birth. And a "world of immortals," he declares, would "soon stagnate." At what stage, he appropriately asks, would "the sparkle of life effervesce into ennui?"



Centuries ago Buddha contemplated eternal life and found it intolerable. The great modern French existentialist Sartre pronounced life without end to be a living Hell in his play, *No Exit*.

Anyone who was stimulated by Aldous Huxley's *Brave New World*, a piece of bright fiction, would find interest in this factual and intellectual discourse.

Madelon Golden Schilpp, of Carbondale, is a former staff writer for the St. Louis Post-Dispatch.

Fresh look at our past

By Julie Titone
Staff Writer

Alistair Cooke's America
by Alistair Cooke

Alfred Knopf, 1973. 400 pp., \$15.

When Alistair Cooke's *America* was released last fall, many of us who have yawned and nodded over our history books for years woke up. In this brightly written, beautifully illustrated volume, Cooke pictures history as far more than a collection of tales about villains and heroes.

Cooke is not, first and foremost, an historian. He is a journalist. His writing is extremely readable and free from the historian's usual clichés. His interpretation is unhesitatingly labeled as opinion, not simply worked in between the lines as it is in many historical accounts.

Cooke's background enables him to produce such a unique account of the American experience. A native of England, he first came to the U.S. in 1932 to study, later returned as a journalist and finally became a citizen in 1941. He served as U.S. correspondent for the *Manchester Guardian*, produces the weekly BBC radio broadcast "Letters from America," has worked as a television commentator on NET's *Masterpiece Theater* and previously has written three books about America. His most familiar role is that of narrator on *America: A Personal History of the United States*, the 1972 award-winning television series which served as the basis for Alistair Cooke's *America*.

Cooke has maintained the essence of his popular series, adding to it the permanence of print. One can turn back for a rereading of this witticism or that thought-provoker. Cooke's personality, save for the wry smile and proper English diction, comes through as strongly in print as on film.

What contributed to the TV success of *Cooke's America*, even more than the author's knowledge and skill, was his approach to people. He was liberal in repeating their wisdom (no man who quotes Mencken can be all wrong) and consistent in portraying them as "real folks."

From his first mention of Spanish explorers to a discussion of urban sprawl, Cooke fills nearly 400 pages with a mixture of big names and unknowns. He

looks at the famous in ways other writers have not. Of Ben Franklin, he remarks: "The mold has been lost of this American eighteenth-century archetype, the domesticated and urbane Leonardo da Vinci who finds no knowledge odd, the very opposite of a highbrow or trendy intellectual, for he was a man with the widest range of interests who had no preconceived hierarchy of their relative value." And of Andrew Carnegie: "(He) exemplifies to me a truth about American money men that many earnest people fail to grasp — which is that the chase and the kill are as much fun as the prize . . ."

And there are the not-so-famous, who other writers rarely look at in any way at all: America's first tycoon, getting rich by shipping sawdust-packed ice all over the world and Dion O'Banion, an Irishman whose cover for his liquor empire was a florist's shop and the real "real McCoy" who bought Abilene and promoted the Chisholm Trail and . . .

For 11 chapters Cooke fulfills the first part of his goal in writing: To say what is moving about the American experience over 400 years' time when that experience is either forgotten, badly taught, or shamelessly sentimentalized. In the epilogue, entitled "The More Abundant Life," he recalls, in his words, what is tough and good about America at a time when its system is poorly understood and, in some high and low places, perilously close to corruption and betrayal.

His approach to our social ills is best expressed by this passage regarding civil rights:

"As a historian I'm not sure that an integrated society will work. As an old reporter I suspect that the blacks will not get more than Lincoln's 'mass of whites' is willing to give them. The best hope, the only sensible hope, is that the mass of whites have greatly changed since Lincoln's day, or will change. So that the blacks, whether inside or outside white society, can become an equal race separately respected."

One particularly refreshing side of this book is that, as "reporter and historian," Cooke knows he doesn't have all the answers, so he doesn't force-feed the reader with any. But he does seem to come up with a positive answer to the question of whether history can be enjoyable reading and still be meaningful. *Alistair Cooke's America*, which should soon be back in supply, is appropriate for the classroom — and a must for the living room.

Another tribute to Disney, and it weighs seven pounds

By Ed Husayko
Student Writer

The Art of Walt Disney
by Christopher Finch

Harry N. Abrams, 1973. 458 pp., \$34.

Granted, it's expensive, heavy (about seven pounds) and would make an impressive addition to anyone's coffee table, but *The Art of Walt Disney* is a treasure. It not only contains 763 illustrations (351 in color), but is packed full of information. It is a tribute to one of America's geniuses, Walt Disney.

Christopher Finch did not set out to write a biography. What he does, instead, is present an accurate account of Disney's work. Through this work, the reader understands at least a part of this complex man. We see Disney as an imaginative artist who approached a new art form — animation — and built upon it an empire.

Walter Elias Disney's rise to fame mirrors the classic American dream: a poor boy, from the Midwest, makes his way to the top. He took a gamble and within a dozen years developed a new and diverse art form. His creation, Mickey Mouse, has become an American institution. His feature films, both live and animated, were done with taste, style and above all, imagination.

He supervised the building of Disneyland and was deeply involved with Disney World when he died. He was respected. His awards were countless (51 Academy Awards) and his appeal universal.

Trying to tackle a subject as complex as Disney could prove an impossible task if not in the right hands. Christopher Finch is an art historian, whose previous works include studies on pop art and contemporary English painting. His presentation is straightforward: the text is easy to read.

The book is like a Disney film. You read it and are not only entertained, but amazed. Finch paints pictures of pre-production worries and projects the finished film with words reinforced by illustrations. After reading the book, one wishes to see all the films again.

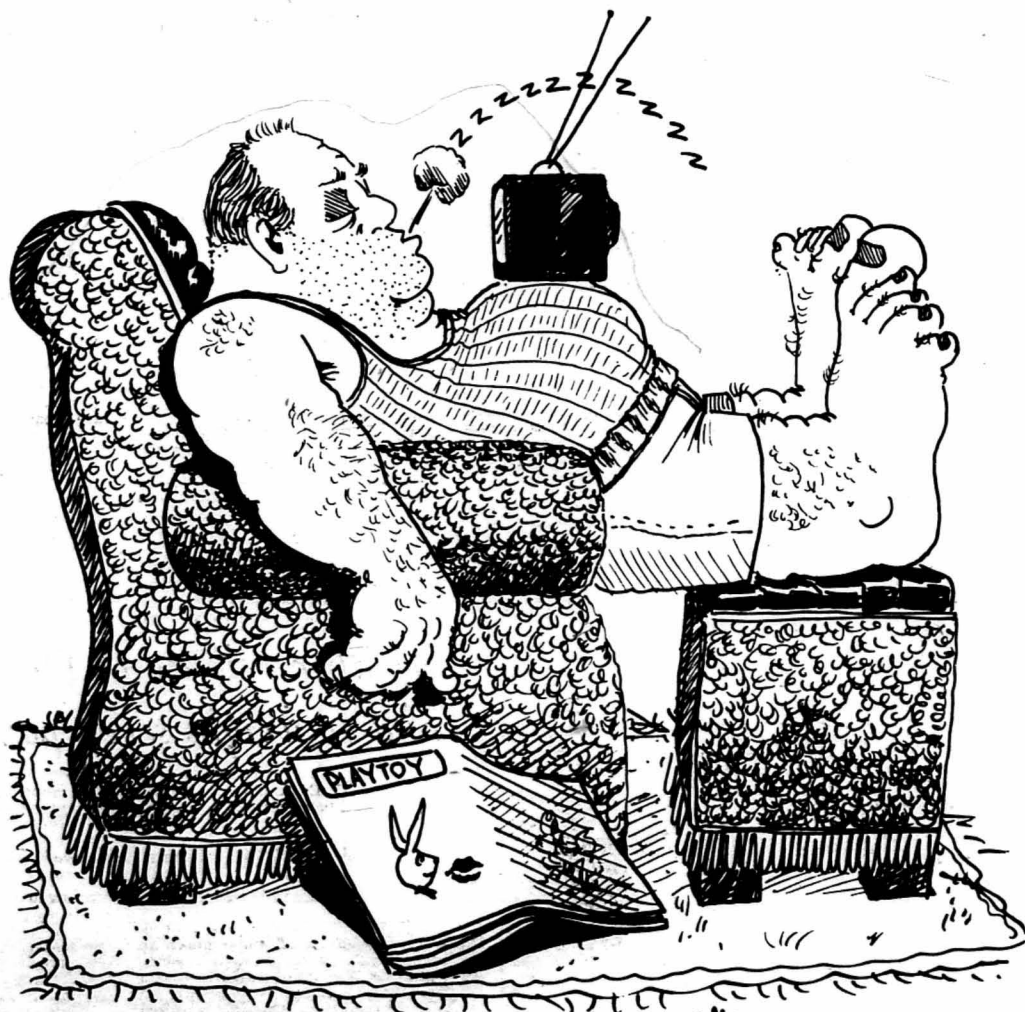
Finch is honest with the reader and this enhances the finished product. He points out that Disney did fail and some of his films were not up to par (*The Sword in the Stone* and *Sleeping Beauty*, to mention two). But the fact remains that he was a perfectionist.

All in all, Christopher Finch has written an excellent, objective account of Disney, his studio and his work. Mickey Mouse has become the symbol and voice of America. It was a well-kept secret that the speaking voice of Mickey Mouse was that of Walt Disney.

Daily Egyptian

TV

PROGRAM GUIDE.



PULL OUT ↓ and save

Daytime Programming

Monday through Friday

- 6:00**
4—The Country Way
12—Sunrise Semester (c)
6:30
2—Thought for Today (c)
4—Sunrise Semester (c)
5—Focus Your World (c)
11—The Cisco Kid (c)
12—Breakfast Show (c)
6:35
2—Farm Report (c)
6:40
2—Newsbreak (c)
6:45
2—Lone Ranger
6:50
7—News (c)
7:00
4.12—CBS Morning News (c)
5.6—Today Show (c)
7—Yogi's Gang (c)
11—The Three Stooges
7:15
2—Fury
7:30
7—Movie
7:45
2—Cartoon Carnival (c)
8:00
2—Jeff's Collie
3—New Zoo Review (c)
4, 12—Captain Kangaroo (c)
11—The Flintstones (c)
8:15
2—Romper Room (c)
8:30
2—What's My Line? (c)
3—Jack Lallane (c)
11—Please Don't Eat the Daisies (c)
9:00
2—Concentration (c)
3—The Hour (c)
4.12—Joker's Wild (c)
5.6—Dinah's Place (c)
7—Romper Room (c)
11—Jack Lallane (c)
30—The Flying Nun (c)
9:30
2—Split Second (c)
4.12—Gambit (c)
5.6—Jeopardy (c)
7—New Zoo Review (c)
11—Reed Farrell Morning Affair (c)

- 30—Financial Observer (c)**
10:00
2—\$10,000 Pyramid
3—Not for Women Only (c)
4.12—Now You See It (c)
5.6—Wizard of Odds (c)
7—Split Second
30—Business News
10:30
2.3.7—The Brady Bunch (c)
4.12—Love of Life (c)
5.6—Hollywood Squares (c)
10:55
4.12—CBS Mid-day News (c)
11:00
2.3.7—Password
4.12—The Young and the Restless (c)
5.6—Jackpot (c)
11:30
2—News
3—Split Second (c)
4.12—Search for Tomorrow (c)
5.6—Celebrity Sweepstakes (c)
7—News
11:55
5.6—Eyewitness News (c)
12:00
2.3.7—All My Children (c)
4—Green Acres (c)
5.6.12—News
11—New Zoo Review (c)
29—Crafts with Katy (Monday)
Lucy Show (Tues.-Fri.)
30—Business News
12:30
2.3.7—Let's Make a Deal (c)
4.12—As the World Turns (c)
6—Romper Room (c)
11.29—Three on a Match (c)
30—Community Views (Fri.) (c)
12:55
6—Calendar (c)
1:00
2.3.7—The Newlywed Game (c)
4.12—The Guiding Light (c)
5.6—Days of Our Lives (c)
11—Matinee Movie
29—Mike Douglas Show (c)
30—Inventors Mart (Mon.) (c)
1:30
2.3.7—The Girl in My Life (c)
4.12—The Edge of Night (c)
5.6—The Doctors (c)
2:00
2.3.7—General Hospital (c)
4.12—The New Price Is Right (c)
5.6—Another World (c)
30—Business News (c)

- 2:30**
2.3.7—One Life to Live (c)
4.12—Match Game '74 (c)
5.6—How to Survive a Marriage (c)
29—Galloping Gourmet
2:50
30—Business News
3:00
2—Big Money Movie (c)
3—\$10,000 Pyramid
4.12—Tattletales (c)
5.6—Somerset (c)
11—The Three Stooges
30—Cartoons
30—Mr. Patches and La'T Rascals (c)
3:30
3—MGM Theatre (Mon.-Wed.), Afternoon Matinee (Thurs.), National Roller Games (Fri.) (c)
4—The Mike Douglas Show
5—Merv Griffin
6.7—Gilligan's Island
12—Truth or Consequences (c)
29—Tennessee Tuxedo
30—Batman (c)
4:00
6—Petitot Junction (c)
7—Hogan's Heroes (c)
8—Sesame Street (c)
11—Gilligan's Island
12—I Dream of Jeannie (c)
29—Bullwinkle
30—Johnny Sokko (Mon., Wed., Fri.) (c)
Ultrasun (Tues., Thurs.) (c)
4:30
3—Soul Train (Fri.) (c)
6.7—Bonanza (c)
11—Love Lucy
12—Bewitched (c)
29—Batman
30—Munsters
5:00
2—ABC Evening News
4.5.8—News
11—Mayberry, R.F.D. (c)
12—To Tell the Truth (c)
29—Voyage to the Bottom of the Sea
30—I Dream of Jeannie (c)
5:30
2—Hogan's Heroes
3—Cactus Pete (c)
4—CBS Evening News
5.6—ABC Nightly News
8—Misterogers' Neighborhood (c)
11—Gomer Pyle
12—Regional News
30—Star Trek

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4.5.6.7.12—News (c)
8—Electric Company
11—Andy Griffith Show (c)
29—The Lucy Show
6:05
3—Three Stooges
6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—The 24th Annual Patsy Awards
Allen Ludden and Betty White will co-host this special honoring outstanding performances by animals in television and motion pictures during 1973.
5—News (c)
6—Hollywood Squares (c)
7—Movie
8—Spotlight on Southern Illinois
11—Bewitched (c)
12—Buck Owens Ranch Show (c)
29—Mission Impossible
30—Beverly Hillsbillies (c)
7:00
2.3—The Rookies (c)
4.12—CBS Television Special (c), "The Incredible Flight of the Snowgeese." A documentary chronicling the remarkable 2,500-mile flight of the Snow Goose. Glen Campbell is balladeer-narrator.
5.6—The Magician. Bill Bixby stars in "The Illusion of the Queen's Gambit." Robbery of charity funds aboard the Queen Mary. William Shatner guests stars.
8—Special of the Week (c), "Alvin Ailey: Memories and Visions." The Alvin Ailey City Center Dance Theater featuring principal dancer Judith Jamison will perform excerpts from Ailey's major works which vividly portray the varied influences in his life.
11—His Land (c)
30—Bonanza (c)
7:30
29—Mike Douglas Show (c)
8:00
2.3.7—ABC Monday Night Movie
4.12—America's Junior Miss Pageant (c). The 17th annual "America's Junior Miss Pageant," with 50 high school seniors from every state vying for the title. Michael Landon is host.
5.6—Monday Night at the Movies
8—Fusion Suite. An unusual musical composition by Barry Miles which unites a wide variety of instruments and musical styles. It is performed by the group "Silverlight" and members of the Neophonic Orchestra.
11—Movie at 8
30—TV 30 Money Movie
8:30
8—Bookbeat. "Collected Poems 1930-1973" and "Mrs. Stevens Hears the Mermaids Singing" by May Sarton.
9:00
8—Inquiry. "Is Broadcasting in the Public Interest?"
29—Million Dollar Movie

- 10:00**
4.5.6.12—News (c)
8—The Movies
11—The Untouchables
30—Night Gallery (c). "Deliveries in the Rear." Starring Cornel Wilde, Rosemary Forsyth. Turn-of-century surgeon needs cadavers for his medical school.
10:15
2.3—News
10:30
4.12—CBS Late Movie
5.6—Tonight Show (c). Rich Little is substitute host.
11—The Untouchables
30—The 10:30 Movie
10:45
2—Mission Impossible (c)
3—Wide World of Entertainment Entertainment (c). "The Spiral Staircase."
29—Movie
11:30
3—Sports
11—The Virginian
11:45
2—Peter Gunn
12:00
3.11—News (c)
5.6—Tomorrow (c)
12:15
2—ABC Wide World of Entertainment (c). "The Spiral Staircase."
12:30
2—Peter Gunn
4—Bijou Picture Show
11.12—News
1:45
2—News-Sports Wrap-Up
2:19
4—Bijou Picture Show
4:06
4—Bijou Picture Show

Tuesday Evening, May 7

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4.5.6.7.12—News (c)
8—Electric Company (c)
11—Andy Griffith Show (c)
29—The Lucy Show
6:05
3—Three Stooges
6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—Hollywood Squares (c)
5—News (c)
6—Let's Make a Deal (c)
7—Haw Haw (c)
8—Black Scene in Southern Illinois (c)
11—Bewitched (c)
12—Dusty's Trail (c)

VIEWING CODE

ABC—Channel 2, KTVI in St. Louis; Channel 3, WSLI in Harrisburg; Channel 7, WTVW in Evansville.
 NBC—Channel 5, KSD in St. Louis; Channel 6, WPSD in Paducah.
 CBS—Channel 4, KMOX in St. Louis; Channel 12, KFVS in Cape Girardeau.
 PBS—Channel 8, WSIU in Carbondale.
 Independent—Channel 11, KPLR in St. Louis; Channel 29, WDXR in Paducah; Channel 30, KDNL in St. Louis.
 (Cable stations with duplicate shows on ABC and NBC stations will block out those duplicating WSLI (Channel 3) shows and WPSD (Channel 6) shows.
CABLE TELEVISION
 CARBONDALE—Channel 7 (C-7) is local origination; WDXR (Channel 29 in Paducah) appears on Channel 9; KDNL (Channel 30 in St. Louis) appears on Channel 10; Channel 13 carries the weather scan.
 Local news and weather appear on Channel 13.

- 29—Mission Impossible (c)**
30—Beverly Hillsbillies (c)
7:00
2.3—Happy Days (c)
4.12—Maude (c)
6—Adam Twelve (c)
5—Baseball (c). St. Louis vs. Cincinnati
8—Bill Moyer's Journal (c)
11—That Girl (c)
30—Bonanza (c)
7:30
2.3.7—Tuesday Movie of the Week (c)
4.12—Hawaii Five-O (c)
6—Tuesday Night Movie (c)
11—The Lucy Show
29—Mike Douglas Show (c)
8:00
8—Black Journal (c)
11—Movie at 8
30—TV 30 Movie
8:30
4.12—Shaft (c)
9:00
2.3—Marcus Welby, M.D. (c)
6—Police Story
8—You're in Good Company (c)
29—Million Dollar Movie
9:30
5—Scoreboard
11—Proud
10:00
2.3.4.5.6.7.12—News (c)
8—The Movies

- 11—The Untouchables**
30—Night Gallery (c)
10:30
2—Mission Impossible (c)
2—Wide World of Entertainment (c)
4.12—CBS Late Movie
5.6—Tonight Show (c)
30—The 10:30 Movie
10:45
29—Movie
11:00
11—The Virginian (c)
11:30
2—Peter Gunn
12:00
2—Wide World of Entertainment
3—News (c)
5.6—Tomorrow (c)
12:30
12—News (c)
12:49
4—Bijou Picture Show
1:30
2—News
2:58
4—Bijou Picture Show

NIGHT AMERICA THEATRES
 OPEN 7:30 STARTS 8
CAMPUS
 ON OLD ROUTE 13 BETWEEN CARBONDALE & MURPHYSBORO
NOW SHOWING
"THE ROOM OF CHAINS"
 -PLUS-
"THE RUNAWAY"
 OPEN 7:30 STARTS 8
RIVIERA
 RT 148 HERRIN
NOW SHOWING
"CHINESE HERCULES"
 -PLUS-
BRUCE LEE IN "FIST OF FURY"

Stonehead Wheelchair Service
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 549-7690 or 549-4557
CHAIRS: All types of accessories & supplies
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 Stonehead to Your Door 7 DAYS a WEEK
 'til 10 P.M.
Braun Wheelchairs - Would you believe 6 to 7 mph for under \$900?

EGYPTIAN DRIVE-IN THEATRE
 OPEN 7:30 Starts Dusk
 George Segal & Glenda Jackson
 A Joseph E. Levine and Brent Productions Presentation
A Touch of Class
 An Epic Embassy Release
 JOE MARATHIN as C.C. Rydell
 ANN MARGENT
 THE CLOTH COMPANY
 COLOR

if your mind is blank for Spring Apparel ideas
Top off your wardrobe with a Tempting Top from
Blum's
 901 South Illinois Avenue
 Hours: Monday-Saturday 9:30 a.m. to 5:30 p.m.

Wednesday, May 8

- 6:00**
2-Truth or Consequences (c)
3-Weather (c)
4,5,6,7,12-News (c)
6-The Electric Company (c)
11-The Andy Griffith Show (c)
- 6:05**
3-The Three Stooges
- 6:30**
2-To Tell the Truth (c)
3-ABC Evening News (c)
4-Family Film Classic. "Puss-in-Boots." Orlando the cat, wearing magic boots has the ability to talk and as a result sweet-talks gullible humans into providing him with the things he needs to propel his matter into the position where he can become a suitor for the hand of the King's daughter.
6,7-Good Ole Nashville Movie (c)
8-Outdoors with Art Reid (c)
11-Bewitched (c)
12-The Price is Right (c)
29-Mission Impossible (c)
30-Beverly Hillsbillies (c)
- 6:45**
5-Dugout
- 7:00**
2,3,7-The Cowboys (c)
4,12-Sonny and Cher Comedy Hour (c)
5-Baseball. St. Louis v. Cincinnati
6-NBC Double Feature. "Lucas Tanner" and "In Tandem."
8-Washington Connection (c)
11-Tha Girl (c)
30-Bonanza (c)
- 7:30**
2,3-Wednesday Night Movie (c)
8-Theatre in America (c). "The Widowing of Mrs. Holroyd." Joyce Ebert, Geraldine Fitzgerald.
- 11-The Lucy Show (c)**
29-Mike Douglas Show (c)
- 8:00**
4,12-Cannon (c)
11-Movie at 8
30-TV 30 Money Movie
- 9:00**
2,3-Doc Elliot (c)
4,12-Kojak (c)
29-Million Dollar Movie
- 9:30**
5-Scoreboard
8-Wildlife Theatre
- 10:00**
2,3,4,5,6,7,12-News (c)
8-The Movies
11-The Untouchables
- 10:30**
2-Mission Impossible (c)
3,7-ABC Wide World of Entertainment (c). "Salute to Redd Foxx."
4,12-The CBS Late Movie
5,6-Tonight Show (c)
30-The 10:30 Movie
- 11:00**
11-The Virginian
- 11:30**
2-Peter Gun
- 12:00**
2-Wide World of Entertainment (c). "Salute to Redd Foxx."
3-News (c)
5,6-Tomorrow
- 12:30**
4-Bijou Picture Show
12-News (c)
- 1:30**
2-News (c)
- 2:15**
4-Bijou Picture Show
- 4:00**
4-Bijou Picture Show

Saturday, May 11

Morning

- 6:00**
12-Sunrise Semester (c)
- 6:15**
2-Thought for Today (c)
- 6:20**
2-Farm Report (c)
- 6:25**
2-Newsbreak (c)
- 6:30**
2-World of Ideas (c)
4-Sunrise Semester (c)
5-Agriculture U.S.A.
12-News
- 6:45**
6-Weather Information (c)
- 7:00**
2,3-Bugs Bunny Show (c)
4,12-Hair Bear Bunch (c)
5,6-Lidsville (c)
7-Agriscopes (c)
11-Across the Fence (c)
- 7:30**
2,3-Yogi's Gang (c)
4,12-Sabrina (c)
5,6-Addams Family
7-4-H In Action (c)
11-Herald of Truth (c)
- 8:00**
2,3-Super Friends (c)
4,12-New Scooby Doo Movies
5,6-Emergency (cartoon) (c)
7-4-H In Action (c)
11-Cartoons (c)
- 8:30**
5,6-Inch High Private Eye (c)
- 9:00**
2,3-Lassie's Rescue Rangers (c)
4,12-My Favorite Martian (c)

9:30

- 2,3,7-Goober and the Ghost Chasers (c)
4,12-Jeanie (c)
5,6-Pink Panther (c)
11-Mighty Mouse (c)
- 10:00**
2,3,7-The Brady Kids (c)
4,12-Speed Buggy (c)
5,6-Star Trek
11-Proud (c)
29-Waldo (c)
- 10:30**
2-Fury
3,7-Mission Magic (c)
4,12-Josie and the Pussycats (c)
5,6-Butch Cassidy (c)
11-Garner Ted Armstrong (c)
29-Young Samson
- 11:00**
2,3,7-Saturday Superstar Movie (c)
4,12-Pebbles and Bamm Bamm (c)
5,6-Jetsons (c)
11-Roller Game of the Week (c)
29-Rocky and Friends (c)
- 11:30**
4,12-Fat Albert and the Cosby Kids
5-Corky's Colorama (c)
6-Go! (c)
29-Batman Family Classics (c)

Afternoon

- 12:00**
2,3,7-American Bandstand (c)
4,12-Children's Film Festival
6-RFD-TV (c)
11-Soul Train (c)
29-Broadway Baptist Church
- 12:30**
5-Lassie
6-Atop the Fence Post
29-Afternoon Movie
30-"You"
- 1:00**
2-Hogan's Heros
3-Championship Wrestling (c)
5,6-Baseball (c)
11-Laurel and Hardy
12-Good News (c)
30-Souled Out (c)
- 1:30**
2-Fishin' Hole (c)
4-Movie
11-Abbott and Costello
12-It is Written (c)
30-Movie
- 2:00**
2-Sports Legends (c)
3-Wally's Workshop (c)
12-Limits of Man (c)
29-Six Gun Theatre

- 2:30**
2,3-Byron Nelson Golf Classic (c)
12-TV PA Forum
- 3:00**
4,12-Golf Classic
11-Bowery Boys
30-Creature Feature
- 4:00**
2,3,7-Wide World of Sports (c)
5,6-St. Louis Illustrated
5-Wally's Workshop
6-Virgil Ward Fishing
12-Film
29-American Angler
- 4:30**
5-Jonathan Winters (c)
6-Greatest Sports Legends (c)
11-Wagon Train
29-Professional Wrestling (c)
30-Joe Krieger, Sportsman (c)
- 5:00**
4-Newsmakers (c)
5-Survival (c)
6-Montage (c)
12-Regional News (c)
30-I Dream of Jeannie (c)
- 5:30**
2-St. Louis Zoo Show (c)
3-Reasoner Report (c)
12-CBS Evening News (c)
5,6-NBC Evening News (c)
11-Buck Owens (c)
29-Jimmy Dean Show (c)
30-Celebrity Bowling
- Evening**
6:00
2,12-Hee Haw (c)
3-Lawrence Welk (c)
4,5,6,7-News (c)
11-Porter Wagoner (c)
(Continued on Page 4)

Thursday Evening, May 9

- 6:00**
2-Truth or Consequences
3-Weather
4,5,6,7,12-News (c)
6-The Electric Company (c)
11-Andy Griffith Show (c)
29-The Lucy Show
- 6:05**
3-The Three Stooges
- 6:30**
2-To Tell the Truth (c)
3-ABC Evening News (c)
4,12-Wild Kingdom (c). "Queen of the Everglades." Marlin and Him study the "Queen of the Everglades" the alligator, and observe the efforts being made to preserve her world and that of the wild deer.
5-News (c)
6-Porter Wagoner Show (c)
7-The New Price is Right (c)
8-Spartan (c)
11-Bewitched (c)
29-Mission Impossible (c)
30-Beverly Hillsbillies (c)
- 7:00**
2,3,7-Chopper One (c)
4,12-The Waltons (c)
5,6-Ironsides. Raymond Burr stars in "The Double-Edged Corner." The Chief resorts to a paid informant to get a line on a murder. Allen Garfield and Albert Salmi are guest stars.
8-The Advocates
11-Tha Girl
30-Bonanza (c)
- 7:30**
2,3,7-Firehouse (c)
11-The Lucy Show
29-Mike Douglas Show (c)
- 8:00**
2,3,7-Kung Fu (c)
4,12-CBS Thursday Night Movie
8-War and Peace (c). Natasha goes to her first ball and meets Andrei. He believes she can make him happy and proposes. Andrei's father objects.
30-TV 30 Money Movie
- 8:30**
29-Western Kentucky Outdoors (c)
- 9:00**
2,3,7-Streets of San Francisco
5,6-Music Country U.S.A. Jerry Reed, hos. Guests include Charlie Rich, Donna Fargo, Ray Stevens, Doug Kershaw, Lynn Anderson and Mack Davis.
- 29-Million Dollar Movie**
- 9:30**
8-The Lenox Quartet
- 10:00**
2,3,4,5,6,7,12-News (c)
8-The Movies
11-Untouchables
30-Night Gallery (c). "Flying Sculpher of Death." Starring Gary Collins, Ed Nelson.
- 10:30**
2-Mission Impossible (c)
3,7-ABC Wide World of Entertainment (c). "Play It Again, Bogie."
4,12-The Late Movie
5,6-Tonight Show (c)
- 11:00**
4-Bijou Picture Show
11,12-News
- 1:30**
2-News and Sports (c)
- 3:02**
4-Bijou Picture Show
- 30-The 10:30 Movie**
- 11:00**
11-The Virginian (c)
- 11:30**
2-Peter Gun
- 12:00**
2-Wide World of Entertainment (c). "Play It Again, Bogie."
3,7-News (c)
5,6-Tomorrow Show (c)
- 12:30**
4-Bijou Picture Show
11,12-News
- 1:30**
2-News and Sports (c)
- 3:02**
4-Bijou Picture Show

Friday Evening, May 10

- 6:00**
2-Truth or Consequences (c)
3-American Lifestyle (c)
4,5,6-News (c)
6-The Electric Company
11-The Andy Griffith Show (c)
12-CBS Evening News
29-The Lucy Show (c)
- 6:30**
2-To Tell the Truth (c)
3,5,7-News (c)
4-Let's Make A Deal (c)
6-Green Acres (c)
8-Conversations (c)
11-Bewitched (c)
12-The Flying Nun
29-Mission Impossible (c)
30-Beverly Hillsbillies
- 7:00**
2,3,7-Brady Bunch (c)
4,12-Dirty Sally (c)
5,6-Sanford and Son.
8-Washing, A Week in Review (c)
11-Tha Girl
30-Bonanza (c)
- 7:30**
2,3,7-Six Million Dollar Man (c)
4,12-Good Times (c)
5-Lotsa Luck (c)
6-Ozzie's Girls (c)
8-Wall Street Week
11-Lucy Show (c)
29-Mike Douglas (c)
- 8:00**
4,12-CBS Friday Night Movie
5,6-Girl With Something Extra (c).
8-Woman
11-Movie at 8
30-Vincent Price Theatre
- 8:30**
2,3,7-Odd Couple (c)
- 6-Brien Keith Show (c)**
8-Aviation Weather
- 9:00**
2,3,7-Toma (c)
5-The Campbells are Coming.
6-Dean Martin Comedy Hour
8-Interface
29-Million Dollar Movie
- 9:30**
8-Viewpoint
- 10:00**
2,3,4,5,6,7,12-News (c)
8-The Movies (c)
30-Night Gallery (c)
- 10:30**
2-Mission Impossible (c)
3,7-ABC Wide World of Entertainment (c). "In Concert." Rare Earth, Earth, Wind & Fire, Eagles, Seals and Crofts, Black Oak Arkansas, Black Sabbath, Deep Purple, and Emerson, Lake & Palmer appear in this opening program of the "California Jam" series.
- 11:30**
2-Peter Gun
11-The Virginian (c)
- 12:00**
2-Wide World of Entertainment (c). "In Concert."
3-Friday Late Movie.
5,6-Midnight Special.
11-News

- 12:30**
4-Rock Concert. Featuring Ten C.C.'s, Dobie Gray, R-E-O Speedwagon and Billy Joel.
12-News
- 1:00**
3-News
- 2:00**
4-Heads Up

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Saturday

- 23-Police Surgeon (c)
- 24-Bowling for Dollars (c)
- 6:30
- 4-Stand Up and Cheer (c). With Johnny Mann and special guest Florence Henderson.
- 5-Bobby Goldsboro (c)
- 6-Accent (c)
- 11-The Jimmy Dean Show
- 23-Lost in Space (c)
- 30-Riflemen
- 7:00
- 2.3-Patridge Family (c)
- 4.12-All in the Family (c)
- 5.6-Emergency (c)
- 11-The Untamed World (c)
- 30-Wrestling
- 7:30
- 2.3.7-Suspense Movie (c)
- 4.12-Mash
- 11-The Lawrence Welk Show (c)
- 23-Charly Chan
- 8:00
- 4.12-Mary Tyler Moore Show (c)
- 5.6-Saturday Night at the Movies
- 23-Avengers
- 30-Great Western Theatre
- 8:30
- 4.12-Bob Newhart Show (c)
- 11-Wrestling (c)
- 9:00
- 2.3.7-Owen Marshall (c)
- 4.12-Carol Burnett (c)
- 23-Million Dollar Movie
- 9:30
- 11-Comedy Theatre
- 10:00
- 2.3.4.7.12-News
- 10:15
- 5.6-News (c)
- 10:30
- 2-The Avengers
- 3-Saturday Night Movie
- 4-Best of CBS
- 12-The Virginian
- 30-Seymour Presents
- 10:45
- 5-Escape Theatre
- 6-Movie
- 11:00
- 11-Roller Game of the Week (c)
- 11:30
- 2-Saturday Big Movie
- 12:00
- 3-All Star Wrestling (c)
- 12-With This Ring
- 12:30
- 4-Speakasy. Program of conversation and music with current pop music stars.
- 5-Saturday Night In St. Louis
- 1:00
- 3-News (c)
- 1:30
- 2-News and Sports (c)
- 1:31
- 4-Bijou Picture Show

Monday

- 2.3-The Kremlin Letter. Richard Boone, Dean Jagger star. Freelance American spy team is hired to recover a stolen top-secret anti-China infiltrate into Moscow and while doing their job find a traitor in their midst. (c)
- 5.6-The Underground Man. Dramatization of Ross Macdonald's popular book, starring Peter Graves as Detective Lew Archer, about the solution to a 15-year-old crime. Jack Klugman is featured.
- 30-Indiscret. Cary Grant, Ingrid Bergman. Tale of romance between famous European actress and rich American diplomat. Comedy. (1958)

Tuesday

- 30-Seven Thieves. Rod Steiger, Edward G. Robinson star. Strange assortment of thieves unite in Monte Carlo to execute daring robbery. Mystery-comedy. (1940)

Wednesday

- 30-The Tall Men. Clark Gable, Robert Ryan. Two brothers arrive in Montana with robbery in mind and go into partnership with their intended victim. (1955)

Thursday

- 30-Snow White and the Three Stooges. Three Stooges, Carol Heiss star. The Three Stooges added to the classic fairy tale of Snow White. (1961)

Friday

- 4.12-McKenzie Break. With Brian Keith and Patrick O'Connell. Captured German U-boat commander and 600 prisoners plan a daring escape from a POW camp in Scotland. British intelligence officer is assigned to recover the plot and

TV 4 Day Edition, May 6, 1974

Sunday, May 12

- 12-Christopher Closeup
- 4-News
- 6:30
- 4-PS4
- 12-News
- 7:00
- 2-The Human Dimension
- 3-The Story (c)
- 4-Camera 4 (c)
- 5-Gospel Singing Jubilee (c)
- 6-This is the Life (c)
- 7:30
- 2-Davey and Goliath
- 3-Day of Discovery (c)
- 4-Lamp Unto My Feet (c)
- 5-Lester Family (c)
- 6-Gospel Singing Jubilee (c)
- 12-Herald of Truth
- 7:45
- 2-Sacred Heart
- 8:00
- 2-Pattern for Living
- 3-James Robinson (c)
- 4-Look Up and Live (c)
- 5-America Sings (c)
- 12-Bailly's Comets
- 2-Gospel Music Train (c)
- 30-International Voice of Victory (c)
- 8:30
- 2-Catholic Mass
- 3-Oral Roberts (c)
- 4-Sunday Morning (c)
- 5-Insight (c)
- 6-Paducach Devotion
- 12-Amazing Chan
- 2-Young at Heart
- 30-Jimmy Swaggart
- 9:00
- 3-Old Time Gospel Hour (c)
- 4-Faith of Our Fathers
- 5-This Is the Life
- 7-Rex Humbard
- 12-Revival Fires
- 23-Akron Baptist
- 30-Little Rascals
- 9:15
- 2-Message of the Rabbi (c)
- 6-Charlie Hamilton and Smith Brothers (c)
- 9:30
- 2-Osmond Brothers (c)
- 4-The Church Is You
- 5-Go
- 6-Herald of Truth (c)
- 12-Look Up and Live
- 2-Temple
- 30-Great Western Theatre
- 10:00
- 2.3-H.R. Pufnstuf (c)
- 4-Eye on St. Louis (c)
- 5-Wally's Workshop
- 6-Christophers Close Up (c)
- 12-Camera Three
- 23-Untamed World
- 10:30
- 2.3-Make a Wish (c)
- 4-Heads Up (c)
- 5-Jewish Dimension
- 6-Children's Gospel Hour (c)
- 12-Lamp Unto My Feet
- 23-Norman Vincent Peale
- 11:00
- 2.3-Kid Power (c)
- 4-Face the Nation (c)
- 5-Sigaboy
- 6-Accent (c)
- 12-Face the Nation
- 23-First Baptist Church
- 30-Third Baptist Church
- 11:30
- 2-Perception (c)
- 3-Osmond Brothers (c)
- 4-Newsmakers (c)
- 6-Meet the Press
- 12-This is the Life (c)
- 23-First Baptist Church (c)
- 11:45
- 30-Huck and Yogi (c)
- Afternoon
- 12:00
- 2-Dimensions
- 3.7-Directions
- 4.12-CBS Sports Spectacular (c)
- 5.6-World Championship Tennis
- 23-Jimmy Dean Show (c)
- 30-Here Come The Brides (c)
- 12:30
- 2.3-Issues and Answers (c)
- 23-Thy Kingdom Come
- 1:00
- 2-Expression (c)
- 3-This is the Life (c)
- 23-Telecast of Miracles
- 30-Christ Is The Answer (c)
- 1:30
- 2-God's Musical World (c)
- 3-Sunday Afternoon Matinee
- 4.12-NBA Basketball Playoffs (c)
- 30-Revival Fires (c)
- 2:00
- 2-Western Theatre
- 23-Movie
- 30-Day of Discovery
- 30-Kathryn Kuhlman
- 3:00
- 5.6-NHL Hockey (c)

- 30-Good News (c)
- 3:30
- 2-Death Valley Days
- 3-NFL Championship Games (c)
- 30-Earnest Angley Hour
- 4:00
- 2.3-Tennis
- 4.12-CBS Eye on Sports (c)
- 23-12 O'clock High
- 4:30
- 4-Scholar Quiz (c)
- 12-Energy (c)
- 30-Riflemen
- 5:00
- 2-Mission Impossible
- 4.12-Sixty Minutes (c)
- 8-AEI Lecture Series. "The American Revolution: Democratic Politics and Popular Education" Kenneth B. Clark, well known author, social psychologist, and professor of psychology at New York's City College, speaks from a little red schoolhouse at St. Charles, Minn.
- 29-American Angler (c)
- 30-Pin Busters (c)
- 5:30
- 3-Lassie (c)
- 5.6-NBC News
- 23-Mission Impossible
- Evening
- 6:00
- 2-Wild World of Animals (c)
- 3-This Week in NBA (c)
- 4.5.6-News (c)
- 6-Zoom (c)
- 12-T.V. Forum (c)
- 30-Bowling for Dollars (c)
- 6:30
- 2.3-The FBI (c)
- 4.12-Appel Way (c)
- 5.6-World of Disney. "Charlie the Lonsome Cougar." (Pt. II). Domesticity dulls a cougar's instincts.
- 8-Nova. "The Case of the Midwife Toad." A re-examination of the controversy surrounding Austrian biologist Paul Kammerer, who committed suicide in 1926.
- 23-Star Trek (c)
- 30-Roller Game of the Week
- 7:30
- 2.3-ABC Sunday Night Movie (c)
- 4.12-Mannix (c)
- 5.6-Mystery Movie (c). Dennis Weaver as "McCloud." Two strong-willed women reporters bring misery to McCloud in "Butch Cassidy Rides Again." Stefanie Powers, Linda Evans are guest stars.
- 8-Who's Afraid of Opera
- 23-Movie. "His Girl Friday."
- 8:00
- 8-Masterpiece Theatre (c). "Upstairs, Downstairs." Elizabeth arrives to spend Christmas at home and announces that she wants a divorce from Laurence because of Laurence's impotence.
- 8:30
- 4-Barnaby Jones (c)
- 30-American Horse and Horseman (c)
- 9:00
- 8-Firing Line (c)
- 23-Million Dollar Movie
- 9:30
- 2-Police Surgeon (c)
- 3-Wild Kingdom (c)
- 4-The Protectors (c)
- 5-Sunday Special (c)
- 6-Dragnet (c)
- 12-Bobby Goldsboro Show (c)
- 30-Million Dollar Movie
- 10:00
- 2.3.4.5.6.12-News (c)
- 8-The Movies
- 10:15
- 3-Sunday Late Movie
- 10:30
- 2-The Avengers (c)
- 4-Best of CBS
- 5-Tonight Show. Florence Henderson sub-host.
- 6-Weekend at the Movies
- 12-The Virginian
- 23-Movie. "Ain't No Time for Glory."
- 11:30
- 2-Movietime
- 12:00
- 5-It Takes a Thief
- 12:30
- 4-The People Speak
- 2:00
- 4-Bijou Picture Show
- 4:01
- 4-Bijou Picture Show

This Week's Movies

break the commander's hold on the camp. (1972) (c)

30-Tales of Terror. Vincent Price, Basil Rathbone.

9:00

29-Return of Monte Cristo. Louis Hayward stars.

10:30

4.12-Brotherhood of Satan (c). Strother Martin stars.

29-The Spider.

30-Bye, Bye Birdie. Dick Van Dyke, Ann Margaret star in this musical comedy based on a Broadway hit of rock and roll singer about to be drafted. (1963)

Saturday

5.6-Giant. Part I. Rock Hudson, James Dean and Elizabeth Taylor star. Movie based on Edna Ferbers novel of a Texas cattle owner and his wife involving themselves with a former ranchhand.

9:00

29-The Girl Rush. Rosalind Russell stars.

10:00

29-Revenge of Frankenstein. Peter Cushing, Francis Mathews. Two mad scientists create a monster-out of bits and pieces of different bodies. (1958)

10:30

3-Sodom and Gomorrah. Part I. 4-Colossus of the Forbin Project. With Eric Braeden and Susan Clark. A super-sophisticated computer, the biggest ever devised by man, startles its designers when it proves to have a mind of its own and prepares to function independently. (1969)

10:45

5-A Time for Love. Two separate stories of romance, one concerning a young businessman, the other a rock singer. John Davidson, Lauren Hutton, and Jack Cassidy star in one. Christopher Mitcham and Bonnie Bedelia in the other.

11:30

3-Love, Olympia de Havilland. Dick

Bogarde star. Englishman's suit for libel goes badly as he has difficulty remembering details.

Sunday

7:30

2.3-Ice Station Zebra. Rock Hudson, Jim Brown star. A nuclear submarine crew on a rescue mission under the polar ice cap becomes involved in a race with the Russians to find a piece of film from a Russian satellite.

29-First Comes Courage. Starring Merle Oberon.

9:00

23-Suddenly Last Summer. Elizabeth Taylor stars.

9:30

30-The Long Ships. Richard Widmark, Sidney Poitier. Viking adventurer searching for golden bell of St. James, is captured by Moorish sheik. (1964)

10:30

4.12-But Not For Me. With Clark Gable and Lilli Palmer. Romance between a dynamic Broadway producer and his actress-secretary. (1959)

6-Caprice. Doris Day and Richard Harris star.

11:30

2-The Wrong Box. John Mills, Michael Caine star.



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Local author recalls Indian tale

By Charlene Spretnak Merkel

Yellow Leaf
by Mary Joyce Capps

Concordia Publishing, 1974. 119 pp., \$1.75 (paper).

Mary Joyce Capps has a special relationship with one of the blacker chapters of American history. Or perhaps it is more recognizably called a black paragraph — for how many of us recall much coverage in our history books of The Trail of Tears?

In the fall of 1838 the United States government uprooted the entire Cherokee nation from their ancestral home in the Great Smokey Mountains and forcibly escorted it on a year-long march to a barren reservation in Indian Territory on the plains.

Ms. Capps' great-grandmother was lost on The Trail of Tears at about age

three. It is her story, related to the author's father shortly before the old woman's death, which forms the basis of Yellow Leaf's adventures. Although the book was specifically commissioned for the 12-14 year old audience, there is no condescension or loss of pace and sustained suspense; no reason, in short, why adult readers would not enjoy the story.

The author's principal swerving from her source material occurs through a deference to happy endings. They are,

after all, more satisfying for readers, especially for this intended audience. In truth, the real Yellow Leaf never found her family, never learned her given name and died without ever learning who she was.

Mary Joyce Capps is a native of West Frankfort and a long-time resident of Carbondale. She has published over 500 short stories; this is her third book.

Charlene Spretnak Merkel of Carbondale is a free-lance writer.

History of dance unfolds on richly illustrated pages

By Lonny Joseph Gordon
with Diane Mizialko
Staff Writer

Ballet: An Illustrated History
by Mary Clarke and Clement Crips

Universe Books, 1973. 245 pp., \$15.

This is one of those books purchased for its lavish illustrations — all 253 of them. The illustrations, many never-before-published, take the reader through a visual history of ballet. As the story unfolds in rich detail, it becomes not only a history of dance and of dancers, but of costuming, scenery, technique, criticism and theatrical taste. The accompanying captions often provide fresher insights than are found in the text.

There is a portrait of France's Louis XIV, dancing the role of The Sun in The Ballet de la Nuit. (This role earned Louis his title of "Le Roi Soleil.") The caption explains the political purpose of the king's appearance — to convey his supremacy and to impress rival factions with his royal authority. Louis' dancing skill profoundly influenced the expansion of ballet at court.

The symbol of Romantic Ballet was Marie, daughter of Filippo Taglioni. This greatest of Romantic Ballerinas developed under her father's precise and inexhaustible tutelage to become as she is pictured here: an ethereal sylph and exotic temple dancer.

Side by side are insightful representations of Isadora Duncan. A photograph shows her as a forceful and intense presence, despite her evident physical limitations — a double chin, fleshy arms, beefy calves — all draped over by a rumple of muslin. The adjacent drawing of Isadora was made by Edward Gordon Craig while he was her lover. His image of Isadora is intoxicated by flowing graceful love — with no hint of her photographic appearance.

On facing pages, the brilliant constructivist decor by Naum Gabo and Antoine Pevsner, which typified Diaghilev's interest in the avant-garde, is juxtaposed with the less-than-brilliant painted settings of Giorgio de Chirico. Other settings by Salvador Dali, Andre Masson, Oliver Messel and Piotr Williams exemplify the vulgar display of a supportive and accompanying art at the expense of the distinguished ballet.

Two illustrations of special delight are Enrico Cecchetti instructing Anna Pavlova in the carriage of her arms and Natalie Dudinskaya directing a class in beautiful open attitudes at the Leningrad School.

While the illustrations are in command of this book, the text recaptures the sweep and circumstance of historical development. It is precise and, on occasion, lively. In recounting the triumphs of Fanny Elssler during her two-year tour of the Americas, the text quotes a letter she wrote from Havana. During a concert there, Elssler was forced to cope with a novice supporting ballet company in La Sylphide. She wrote of overweight and swarthy ladies

"incapable of activity as a superannuated cow," all whitewashed by the manager in hopes of creating a more sylph-like appearance.

Recounting tales of Diaghilev and the creation of the Ballet Russe, the text describes the significance of Diaghilev's 1908 meeting with Nijinsky: "He fell in love with him." Simple, open, healthy — a good sign.

Negative criticism of the text must focus on Chapter 8, "America: Two Kinds of Dancing." Little attempt is made to explain clearly the circumstances which fostered the development of modern dance and several "personalities" are not properly credited for their historic contributions. Lois Fuller is passed over in one quick sentence and Alwin Nikolai is treated in five lines as little more than a theatrical magician. John Cage is dismissed as a composer "who specializes in random musical effects." These are but examples of a wide spectrum of truly creative and original artists who are glossed over.



The ballet as propaganda—Louis XIV as The Sun in Le Ballet de la Nuit. The ballet's first performance was staged at the Palais de Petit Bourbon in Paris on Feb. 23, 1653.

Besides neglecting what America has produced and created on her own, the crowning error in this chapter is the characterization of Balanchine's contribution to ballet history as an immense achievement — never clarifying the difference between quantity and quality.

A thoughtful addendum to each chapter is a section titled "Further Reading." Each bibliography directly relates to and covers in greater detail the subject matter of its chapter.

For students of ballet, this should be a most informative book — the illustrations are in a dazzling array with captions that bring them alive and set them dancing. The past is logically connected to the present in this panorama of practice and production of a very human, yet very artificial, art.

Anti-slavery Southerners risked imprisonment, death

By Loyd Grimes

The Other South: Southern Dissenters in the Nineteenth Century
by Carl N. Degler

Harper and Row, 1974. 371 pp., \$10.

Carl Degler has written an excellent single-volume interpretation of the Southern dissenters of the Nineteenth Century. They supported the Union, opposed slavery and became Republicans during the Reconstruction Period. He carefully trails those white southerners who not only had serious doubts about slavery but who were willing to stand up and be counted even though it was sometimes literally a matter of life and death to support a dissenting point of view. (This reviewer's grandfather was one of those Southern Union men who landed in jail for his views on the South's "peculiar institution.") The number and influence of the Southern dissenters prior to 1861 is often little understood.

One objective of the author is to present the South not as a monolith, but as the home of a different type of dissenter from many of their Northern brethren. As one historian has emphasized, "Of all Americans, only white Southerners have been defeated in a war and occupied by an enemy." The Southern dissenters not only suffered while remaining in the South during the War, but throughout the rest of the Nineteenth Century.

The author presents a different point of view from that of many historians of Reconstruction. He offers a more favorable interpretation of the Scalawag and

the Carpetbagger than many of our historians. The accession of President Rutherford B. Hayes in 1877 brought about the end of military intervention by the federal government. It ushered in a new period when the Southern dissenters were on their own. This epoch saw the return to power of the Bourbon Democrats. The influence of the Readjusters in Virginia and similar elements in other states was a passing but influential phase in Southern history.

The decade of the 1890's was one of upheaval North and South. It was a period of revolt against the industrial domination of the North. The populist movement had its roots primarily in the West and South, but in the South the race issue created a different problem. The Bourbon Democrats were ultimately able to absorb the populists, but to a remarkable degree much of their influence has continued into the Twentieth Century.

A central theme of the author is to show the way class has been subordinated to race in Southern life. The presence of the blacks has been a political consequence which brought about the 'Solid South.' Yet for almost a century not a Republican had been able to carry a state of the former Confederacy until Warren G. Harding in 1920. Richard Nixon captured them all in 1972. Whether a new "Southern Strategy" will continue to succeed is problematical.

The Other South is a well-researched, convincing and sound study of our national heritage.

Loyd Grimes is a former foreign service officer and internationally known educator.

Political prisoner in Bolivia reviews Communist tactics

By W. Manion Rice

Prison Writings
by Regis Debray

Random House, 1973. 207 pp., \$1.95 (paper).

A French Communist writer while in a Bolivian prison for three years had time to put on paper his views of the political situation in that country along with many theoretical essays and some literary reflections of a wider geographic scope. Debray was imprisoned in 1967 for his association with Che Guevara. He served a tenth of his sentence.

The paperback's title implies writings and lamentations from within walls. It is not typical of that at all. It is an internal review and critique of Communist successes and failures along with

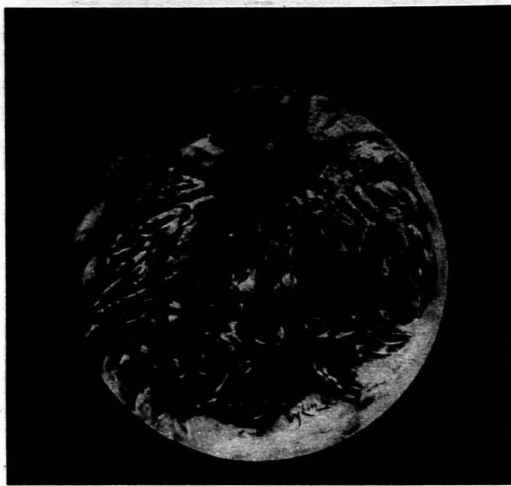
suggested refinements of techniques from various experiences throughout the Western world. In one introspective paragraph, the author sees his fellow Communists in France as naive fools, wrong from the first because of too much restraint and misled by their own cleverness.

A student of Marxism from its beginnings to 1970, regardless of locale, might read this book. Others would be bored or angry.

Note:

In recent weeks, Mr. Debray was denied entry into the United States by the U.S. State Department and the St. Louis Post-Dispatch for one editorialized against the decision.

W. Manion Rice is an associate professor of journalism.



National Book Committee bestows honors

The National Book Committee was busy bestowing honors last month. Vladimir Nabokov got the National Medal For Literature, and 14 other Americans were presented with those "Academy Awards" of the book world, the National Book Awards.

Russian-born Nabokov is the ninth winner of the literature prize. The bronze medal, designed by Leonard Baskin, is presented annually to a living American author for excellence of his or her total contribution to literature. It, along with \$10,000, is endowed by the Ginzburg fund in memory of Harold K. Ginzburg, founder of Viking Press and one of the founders of the National Book Committee. Among former medal winners: E. B. White, Robert Penn Warren, Conrad Aiken, W. H. Auden, Thornton Wilder.

Nabokov became a U.S. citizen in 1945. The fiction works for which he was honored include *Lolita* and *Pale Fire*. The writer, working (on his new novel *Invitation to a Beheading*) under pressure of a publisher's deadline in his Swiss home, was unable to attend the ceremonies. The medal was accepted by his son, Dimitri, who delivered Nabokov's remarks at the April 16 dinner in the Great Hall of the New York Public Library.

The 25th Annual National Book Awards were presented on April 18 in New York's Lincoln Center. For the first time in years, the announcements and the awards were made simultaneously, leaving lots of time for lots of writers to wonder whether they would be among those winning \$10,000 in one of the ten award categories. Not that money is everything. Winning authors are automatically guaranteed a foot in publishers' doors and healthy sales of their works.

The awards are intended to honor individual books, not authors' total output. This criterion is often ignored in the wake of literary politics; William Faulkner, for example, won the 1953 fiction prize for what is considered his worst novel, *A Fable*.

Originally, there were only two award categories — fiction and non-fiction — and critics have claimed that ten categories dilute the honor. Multiple winners in several categories boosted the number of winners to 14 this year, but the awards have yet to suffer a loss of prestige.

This year's winners, by category:
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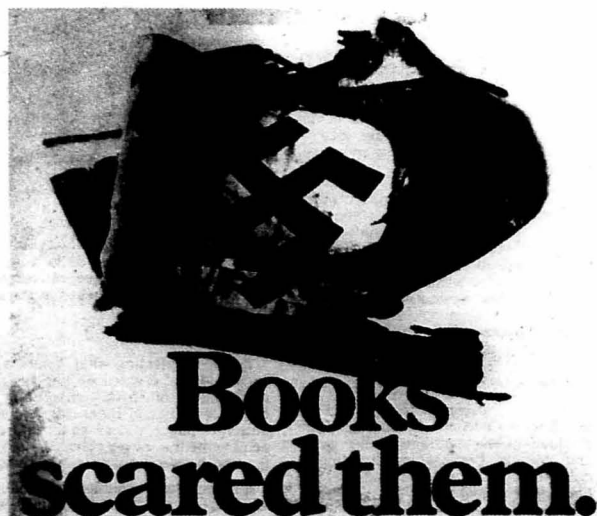
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As a reminder to Americans of the danger of book censorship at a time when many local communities are considering "obscenity" legislation, this 1971 poster has been re-issued by the National Book Committee. The poster's re-issue coincides with the 25th anniversary of the National Book Awards. Copies of the poster may be ordered from the NBC, 1546 Broadway, New York City, N.Y., 10036. One to five copies are \$2.50 each.

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- 9-15 Mitchell Gallery: Hancel Gill and Phyllis Mildrum, MFA Thesis Exhibit.
- 9 Student Composition Concert, 4:30 p.m., Old Baptist Foundation Chapel.
- 9 Graduate Recital, Mona Irej, soprano: 8:00 p.m., Old Baptist Foundation Chapel.
- 10 Student Recital: Cynthia Wagner, flute; Ralph Hanson, percussion: 8:00 p.m., Home Economics Auditorium.
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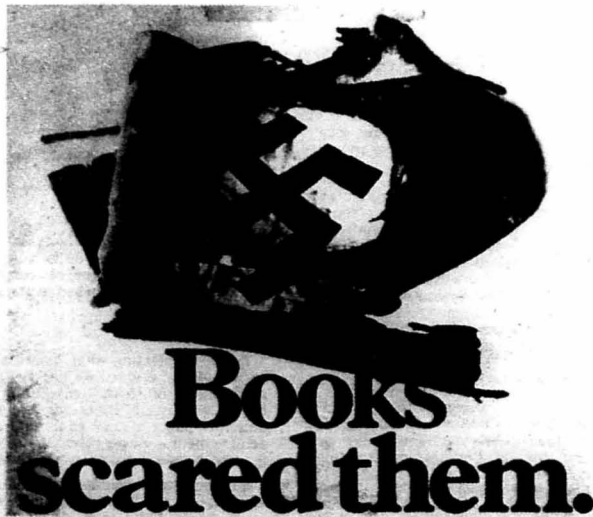
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Surf's up! --Beach Boys back

By M.B. Garrison
Daily Egyptian Graduate Assistant
It was a cool dozen years ago.
Most of us weren't out of elementary school yet, and probably fewer were listening to the radio.

But beginning back in '62 (think: where were you in '62?) a sweet Southern California band known as the Beach Boys were making their first surfin' waves. Actually, it was more like the Wilson Boys, considering brothers Dennis, Brian and Carl made up the majority of the group.

From crude beginnings a local hit called "Surfin' U.S.A." came success and fortune, in that incredible way so many musicians long for. Now, 20-plus albums and 65 million records later, they still are making music.

Nostalgia nuts, beach bums, drag strip freaks and everyone else has a chance to see these guys doing both new and old stuff here at SIU.

The group has been booked at the Arena for a return of the 1960s drag racin' and surfin' sound at 8 p.m. May 16.

As is the case for just about all rock bands which have a long history, the Beach Boys are remembered best for their older material. They still are cutting albums of new material, including the most recent, "Holland," released last spring.

Those oldies are goodies. For a second, think back and remember "409," "Fun, Fun, Fun," "California Girls," and perhaps their biggest, the classic "Good Vibrations."

These hits were reeled off with such regularity a decade ago that it was frightening. The hits came out on schedule, like quarterly earnings reports of the big corporations.

It is hard to say what caused the slide of the Beach Boys in the late sixties; possibly the overwhelming popularity of English music, or the

sophistication of American, or the entry into the acid era did it. Anything could have done it, but their music lives on.

A person would be mistaken to say the Beach Boys quit after "Good Vibrations" in 1966, because they did not. Unlike some musicians, they did not try to live off the fat of those biggies. Instead, Brian Wilson, with his brothers, and Al Jardine, Mike Love and Bruce Johnston, went into different styles of Music. After all, youth of the late sixties had different interests in music.

The music expanded, exemplified by the album "Pet Sounds," which employed disciplined orchestration. Still, a dozen years after Hawthorne, California gave the world the all-American boys, the music is fresh.

This is perhaps why the concert here should be a fascinating experience.

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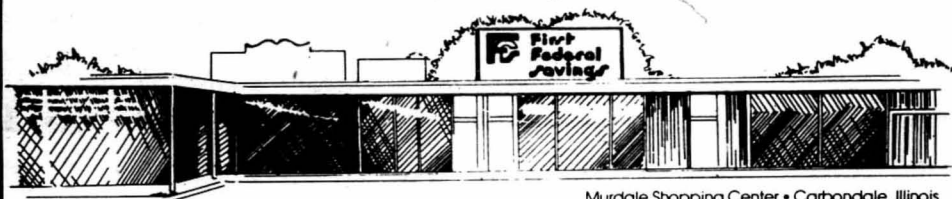
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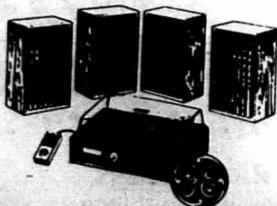


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"Holly Golightly" is surrounded by friends in a scene from "Breakfast at Tiffany's", Truman Capote's story of an enigmatic girl about town in New York during World War II. The Calipre State will present the play at 8 p.m. Friday through Sunday. Admission is \$1.50.

Woodwind concert to perform Monday

By Dave Stearns
Daily Egyptian Staff Writer

Woodwind Ensembles.

That term encompasses the Clarinet Choir, the Undergraduate Woodwind Quintet and the Graduate Woodwind Quintet. They will perform a concert at 8 p.m. Monday in the Old Baptist Foundation Chapel.

"Clarinet choirs are not a very old performance medium," director Jervis Underwood said. "But the concept of grouping families of like instruments dates back to the Renaissance. With the American concert band movement, you might say that a clarinet choir is to a concert band what the string section is to an orchestra."

"But because the medium is so new, there's very little music written for this type of ensemble," Underwood explained.

Consequently, Underwood transcribed Bach's organ Fantasia and Fugue in C Minor for Clarinet choir.

"I transcribed the piece so that the students would be exposed to a Baroque masterpiece. You see, we function as musicians—to play for aesthetic pleasure—and as educators," Underwood said.

Underwood explained that the performance of chamber music in itself is a valuable educational experience, since each performer has his own part with little doubling of instruments in the scoring.

Another transcribed fugue on Monday's program is Prelude and Fugue No. 1 by Shostakovich—a modern Russian composer. And how does it compare with Bach's work in the same form? "If I was to compare the pieces architecturally, I'd say that the Bach is like a cathedral—it's much more ambitious—and the Shostakovich is like a two-room house, although it does have some interesting stretto combinations," Underwood concluded.

Intervening between the Bach and Shostakovich, the Clarinet Choir

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will play Franck's "Two Tone Paintings." And intervening between the Clarinet Choir and the Graduate Woodwind Quintet, the Undergraduate Woodwind Quintet will play Haydn's "Divertimento."

Completing the program will be Haugland's "Little Suite" and Bozza's "Variations sur un theme libre," performed by the graduate ensemble.

The Haugland piece is a short contemporary composition, yet unpublished and still in manuscript form. "I found it here in a file and don't know where it came from," Underwood said.

The concert is open to the public and free of charge.

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Jan Douglas Illustrated by Mitchell Korando

WSIU-TV may air ragtime film series

By Gary Delsohn
Student Writer

Rag mama rag! WSIU-TV is bringing ragtime to its viewers.

"An Invitation to Ragtime," produced and directed by Virginia Mampre, was filmed in late April and is going to be a pilot for a proposed 13 half-hour series of shows, the air date of which has not been determined.

Asked about the purpose of the show, Ms. Mampre said, "There is a rag revival. If we can catch that while it's growing we will add to the enjoyment of many people."

There does seem to be a revival in the old music that the great pianist, Scott Joplin, made famous. "The King of Ragtime," Joplin published his "Maple Leaf Rag" in 1899 and classic ragtime was on its way. The popular motion picture, "The Sting," featuring Joplin's composition, "The Entertainer," has given impetus to the rag revival.

Joplin, an educated and structured musician, blended the syncopated, rhythmic style inherent in black music with the harmony and form of classical music and gave America a music it could call its own. By the time the twenties came along, however, ragtime was overshadowed by other popular styles.

STC to offer 3 seminars for professional artists

Three "Art Seminars for the Professional" will be conducted during May at SIU by commercial graphics faculty of the School of Technical Careers.

The seminars, each scheduled to last four evenings, are offered in cooperation with the Division of Continuing Education.

Kenneth Martin will lead the seminar in "Commercial Cartooning" May 6 through 9. It will analyze the professional cartoon which is developed to promote a product or idea. Participants will learn to create ad layouts into which cartoons are incorporated and carry the cartoon through to the finished stage. Seminar cost is \$16 registration plus \$10 for supplies. Sessions will be from 7 to 9:30 p.m., with enrollment limited to 16.

John L. Yack will conduct the

The new show, according to Ms. Mampre, will be "moving out in the towns where it happened, getting a sense of the environment in which it was all created. It will also emphasize that rag is not a thing of the past."

Jan Douglas, internationally known for his classic ragtime playing, will act as host for the show, getting ragtime musicians on, to talk and play their music. Ms. Mampre said she will attempt to get in touch with Eubie Blake, the 90-year-old rag pianist who can still bang the keys.

The hour-long pilot was filmed in the studio in St. Louis, on an old riverboat docked on the Mississippi River. "The Golden Rod," an authentic showboat, was designed at the turn of the century for travel up and down the river to hold theatrical events.

Ms. Mampre said that for the show to develop into a series it will have to be funded by some outside group. Several proposals have been sent out, she said, but nothing has been heard yet.

Ms. Mampre became interested in a ragtime show when Jan Douglas appeared on "You're in Good Company," the show Ms. Mampre directs for WSIU-TV. "After that show, things started snowballing into this special," she said.

River Fest to offer variety

A variety of music and entertainers will be presented at the 1974 Mississippi River Festival, from July 5 through August 21 at the SIU campus at Edwardsville.

In addition, several innovations will be introduced this season, including a film classics series on Monday evenings, a \$10 Mini-Book of coupons, season tickets for students at Saturday Saint Louis Symphony Orchestra concerts, and free parking on all university parking lots.

The Saint Louis Symphony Orchestra, under the direction of Walter Susskind, will perform serious music on six Saturday evenings, highlighted by the concert version of Verdi's opera, "Aida."

The Symphony concerts will begin July 13 and continue on consecutive Saturdays and Sundays through August 18.

Associate conductor Leonard Slatkin will open the Symphony concerts July 13 with the duo pianists Gold and Fildale in a program of works by French composers.

Guest conductor Henry Lewis will appear at the July 27 concert, with the world-renowned guitarists, The Romanos, as featured artists.

Outstanding guest conductors will appear on four of the Sunday concerts: John Green presenting music from Broadway to Hollywood with soprano Karen Armstrong and baritone Richard Fredricks on July 21; Meredith Willson, composer of "The Music Man" and many other stage and screen hits, in "An Evening with Meredith Willson" on August 4; Andre Kostelanetz, a returning Festival favorite in a program of works by Mozart, Debussy, Strauss and Lehar, on August 11; and Richard Hayman in a program of the other three B's, Bacharach, Bernstein and The Beatles on August 18.

Top Folk-Pop-Rock artists who will perform at the Festival will be

announced May 10. These concerts, presented primarily on Tuesdays, Wednesdays, and Fridays will include a Celebration of Jazz Night, a Bluegrass Jamboree evening, Country Western stars, Rock groups, and other top entertainers.

The MRF Film Festival will present two or more classic movies on seven consecutive Mondays under the tent.

Season tickets may be purchased for the Symphony's six Saturday concerts, the six Sunday concerts, or the full dozen, Mrs. Richard B. Kallaus, general chairman of MRF, ticket sales has announced.

Orders should be sent by mail to the University Center Ticket Office, Southern Illinois University, Edwardsville, Ill. 62025; the telephone number is (618) 692-2320.

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Sue Rudolph (center) talks with Mr. and Mrs. Tony Luckenbach about her work and the show.

3 have feeling of accomplishment

By Julie Titone
Staff Writer

If there is anything better than knowing you accomplished something all by yourself, it is knowing you did something all by yourself that nobody has done before. Joy Purnal, Sue Birnbaum and Sue Rudolph share that feeling of double accomplishment.

They are art majors who decided to put on their own show. What makes their idea unusual is that SIU undergraduates haven't had public showings of their work in the past—and Joy and Sue Birnbaum are seniors. Joy and Sue Rudolph, a graduate student, are into screen printing; the other Sue is an etcher.

The women decided to everything

on their own. They worked for a busy month before their show opened on May 1 in the Allyn Gallery, made available to undergraduates by the Art Students' League. They prepared their latest prints, handled publicity, arranged for refreshments for the opening, all without supervision.

"We learned about our own craftsmanship and set our own high standards," Sue Rudolph explains.

The three worked separately on their etching, silkscreen and lithography works. Sue Birnbaum concentrated on a map theme, Sue Rudolph produced a suite of works entitled "Hang-Ups," and Joy, an aspiring master lithographer, centered her presentation around trite sayings.

The display will end on May 17.

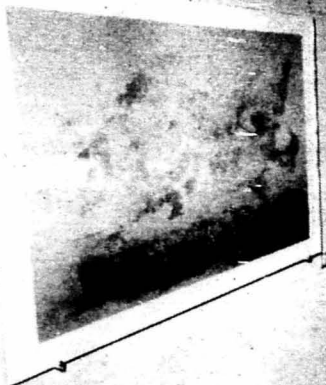


Sue Birnbaum takes a final look at her drawings before the show opens.

Staff photos

by

Dennis Makes



Joy Purnal points to some of her paintings.



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By Julie Titone
Staff Writer

If there is anything better than knowing you accomplished something all by yourself, it is knowing you did something all by yourself that nobody has done before. Joy Purmal, Sue Birnbaum and Sue Rudolph share that feeling of double accomplishment.

They are art majors who decided to put on their own show. What makes their idea unusual is that SIU undergraduates haven't had public showings of their work in the past—and Joy and Sue Birnbaum are seniors. Joy and Sue Rudolph, a graduate student, are into screen printing; the other Sue is an etcher.

The women decided to everything

on their own. They worked for a busy month before their show opened on May 1 in the Allyn Gallery, made available to undergraduates by the Art Students' League. They prepared their latest prints, handled publicity, arranged for refreshments for the opening, all without supervision.

"We learned about our own craftsmanship and set our own high standards," Sue Rudolph explains.

The three worked separately on their etching, silkscreen and lithography works. Sue Birnbaum concentrated on a map theme, Sue Rudolph produced a suite of works entitled "Hang-Ups," and Joy, an aspiring master lithographer, centered her presentation around trite sayings.

The display will end on May 17.



Sue Birnbaum takes a final look at her drawings before the show opens.

Staff photos
by
Dennis Makes



Joy Purmal points to some of her paintings.