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Daily Egyptian Staff

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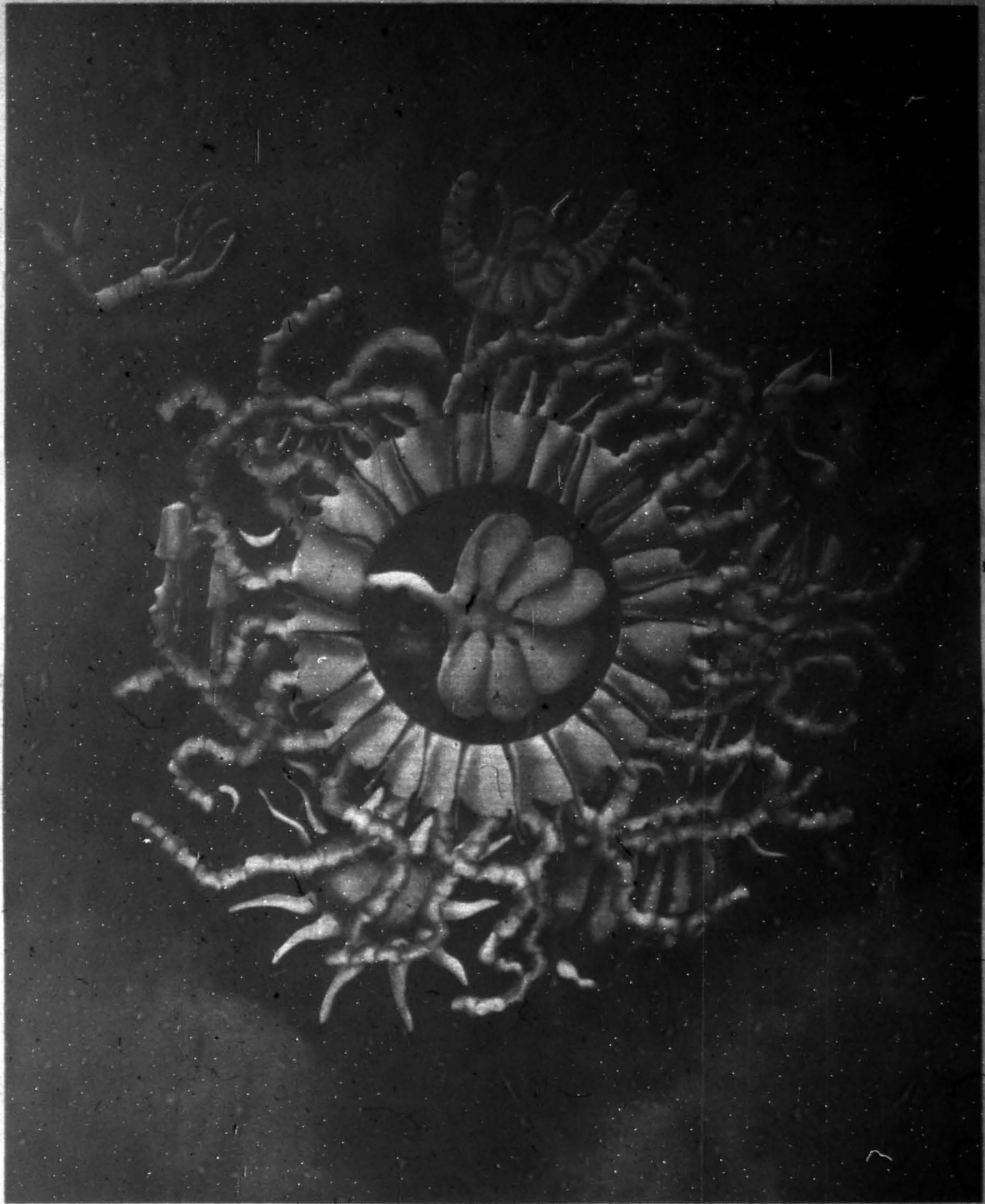


photo by Dennis Makes

"Homage to the Constructionist No. 2" by Patrick Bell. Part of the Graduate Art exhibit which runs now through June 22 at Mitchell Gallery. See story on page two.

**Daily Egyptian**

Magazine

Southern Illinois University

Carbondale, May 7, 1973 - Vol. 56, No. 107



United, by Richard Robinson

## Grad art exhibit stresses novelty, diversity

By Glenn Amato  
Staff Writer

Eight SIU graduate art students are participating in the Graduate Art Exhibit, which runs through June 22 in the Mitchell Gallery of the Home Economics Building.

The work of Linda Talaba Cummins and Peg O'Connor will be displayed through Thursday.

Ms. Cummins' work is concerned with drawings, metals and prints used in a combination of figurative and abstract imagery. Fantasy creatures, small sculptures, jewelry and a new type of pinball game are also included in the exhibit.

Ms. Cummins' drawings are related to organic, living forms that express her feelings about human nature and her personal views of social behavior. Some show a macabre sense of humor, as she is at the same time both

pessimistic and optimistic about man's future.

In her jewelry, Ms. Cummins works with natural forms. An example of this can be found in her rings, where the setting is an extension of the quality of the individual stones. Her use of materials shows that body ornaments can be a very successful art form.

Ms. Cummins has been exhibiting her work nationally for the past 12 years. Her work is now on display in four galleries, including The Detroit Institute of Arts Rental Gallery, The Detroit Artists' Market Gallery and the Birmingham Gallery, Inc. in Birmingham, Michigan.

Ms. Cummins, who resides in Makanda with her husband and son, recently received a grant from National Scholarships, Inc., supporting the continuation of her work in metalsmithing. She had previously received a four-year, full tuition scholarship from National Scholastic Art Awards for her undergraduate work at Illinois Wesleyan. She has taught art appreciation at Shawnee College and has also been a teaching assistant at SIU.

"I have a hard time sticking to one media," Ms. Cummins commented in reference to her work. "The majority of pieces in the show are metal objects and sculpture, which goes to show that I like to keep several things going at once."

"It's much more exciting," she added.

All of Peg O'Connor's work is small in scale, which necessitates an intimate viewing distance that draws the spectator into a miniaturized sphere of fantasy space.

Ms. O'Connor works mainly with drawings, prints, ceramics and hand-tinted photographs, all of which reflect a primary interest in color, especially in relation to spatially complex imagery.

In some of the pieces, Ms. O'Connor has used a lithographic print process to duplicate a basic outline drawing. Each piece is then hand-colored with pencil. This process achieves a variety of unique images.

Ms. O'Connor's interest in drawing carries over into her ceramic work, which utilizes relief drawings. These operate pictorially, some with Baroque ornamentation.

An alumnus of the University of Colorado, Ms. O'Connor has held a teaching assistantship at SIU and last year was awarded a graduate fellowship, which supported the continuation of her graduate studies. Last summer, she received a scholarship to the Oxbow Summer School in Saugatuck, Michigan.

An exhibition of the work of Pat Bell and Larry Spakes will be held May 16-23.

Bell is primarily concerned with large paintings that emphasize the sensations communicated by simple forms and color painted on a white field.

In Bell's later works, color is the basic issue. Although he is not primarily concerned with "after-images" caused by color interaction, this will occasionally occur because of his use of unconventional color-edge relationships.

Since coming to SIU from Stout State



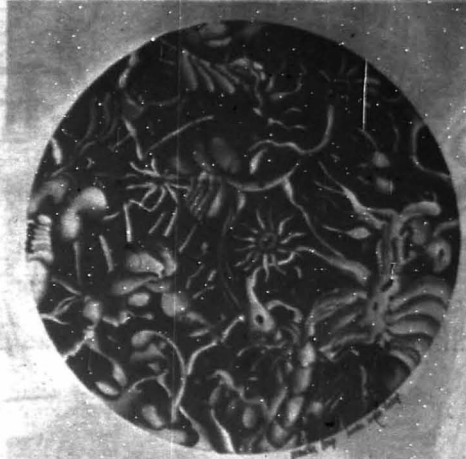
Cover jars, by Larry Spakes



"Although you can't get quite as clean as you'd like to in a tub full of frogs, it is better than a tub full of rhinoceros..." by Robert Casey



"Cumulus Number Three." by Peg O'Connor



"Monster Soup." by Lynda Talbot



Ceramic sculpture, by Larry Spakes

University in Menomonie, Wisconsin. Bell has exhibited his work regionally. He received a Purchase Award in 1972 from the Sheldon Swope Gallery in Terre Haute, Indiana, and for the past year has held a teaching assistantship in the School of Art.

Larry Spakes will exhibit approximately 75 examples of his ceramic work, including production pottery such as tea sets, pitchers, casseroles, plates, planters, bean pots and covered jars.

Ceramic sculpture and a series of large sculptural jars that utilize a photo-silkscreen, decal transfer process will also be displayed. The jars depict landscape images Spakes developed from his own photographic work.

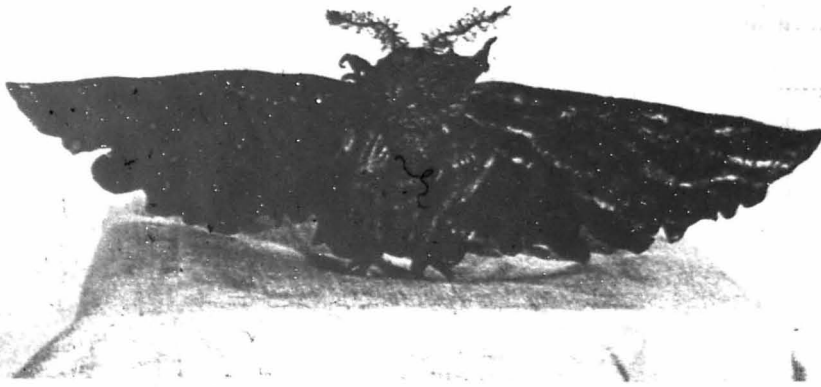
Spakes completed his undergraduate studies at Henderson State College in

Arkansas. After teaching high school for four years in Farmington, Missouri, he came to SIU to complete the requirements for his master's degree.

The drawings, paintings and sculpture of Robert Cauey and drawings of Richard Hohimer will be exhibited May 31-June 6. Lynda Talbot's drawings and Steve Batson's ceramics and drawings will be on display June 18-22.

Ms. Talbot, a graduate of Northeastern University in Chicago, paints small watercolors. She calls them "microcosms," adding that "looking at one of my watercolors is comparable to looking at a microscope slide."

The Mitchell Gallery is open 10 a.m.-4 p.m. Monday through Friday, and admission is free.



North Man, By Linda Talaba Custiness

photos by Dennis Makes



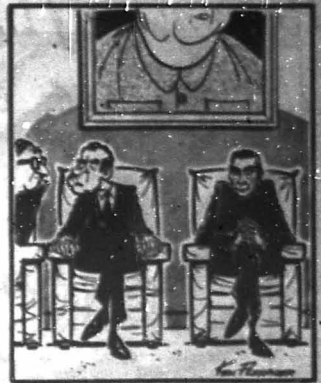
"Thou mayest announce to the assembled multitudes that my governmental reorganization is complete."

BEST EDITORIAL CARTOONS OF 1972: A Pictorial History of the Year, edited by Charles Brooks, Pelican Publishing Company, Inc., 1973, 143 pp. \$7.95.

Featured here are the best works from the major issues of 1972 by 110 leading editorial cartoonists, nine of them Pulitzer Prize winners, representing newspapers, magazines, television stations and cartoon syndicates throughout the United States and Canada.

Liberal and conservative anti-and pro-establishment, advocates of sweeping change and of the status quo—all are given expression among these 400 gems of pictorial commentary.

This collection supports the view of Historical Allen Nevins who has observed that a good political or editorial cartoon, contains three basic elements wit or humor, truth—or at least one side of the truth—and moral purpose.



"How do poker players make out against mah-jongg players?"



(Editor's note: Used on the occasion of Louis Armstrong's death)

'Well, it's a start. You've shot your horse'



"I don't see why we couldn't just go on being good friends."



# Prison confinement alternatives expounded

**THE OPEN PRISON** by Sol Chaneles. The Dial Press, 1973. 296 pp. \$7.95.

Sol Chaneles, a professional sociologist and controversial activist for prison reform, contends that there are many inexpensive, legal, more humane ways of dealing with criminal offenders than sending them off to prison.

Except for the relatively small number of violent offenders for whom there seems to be no other present alternative, the kind of prison confinement we have today is no solution to our growing crime problem.

"For inmates," Chaneles writes, "prison is unrelenting hell. For the public, it is an extravagant yoke, and for the prison establishment, it continues to be a golden goose."

In "The Open Prison," Chaneles analyzes all aspects of our present penal system. He cites what he believes are the causes of recent prison unrest and presents his own recommendations for reform.

These recommendations include shifting the responsibility for prison management from federal, state and local governments to local communities. In the process, Chaneles wants to make sure the legal rights of prisoners are protected, including the right to work for scale wages, the right to organize unions, the right to free expression of sexual needs, the right to communicate and the right to privacy.

"Prisoners are denied opportunities for sexual expression because of the nature of confinement rather than because a judge decrees that a sentenced person shall be subject to sexual denial and deprivation," Chaneles writes in illustration of one of his points. "No state or federal law has ever been passed requiring that as a condition of prison confinement a person shall be denied the right of sexual expression," he adds.

Chaneles proposes that all but the most violent prisoners should be allowed to hold productive jobs in the community in order to help defray prison costs and to help restore them to responsible social life.

"As employers, prisons should not be exempt from laws governing the responsibilities and conduct of employers," Chaneles writes. "As employees, prisoners should not be denied the rights and benefits of all working people: the right to organize and to bargain collectively, the access to grievance machinery, unemployment insurance, workmen's compensation and social security benefits," he states.

Chaneles also offers a unique recommendation for the establishment of transitional prison communities—the redevelopment of neglected areas of our country, such as abandoned desert towns and dying Appalachian communities, into sites for open prisons.

Some of the plans discussed in "The Open Prison" have already been successfully initiated and tested by Chaneles. They have not, however, been implemented to the extent that might easily be possible. To do so, Chaneles asserts, would save taxpayers' money, improve the quality of prison life and give the promise of greater rehabilitation to those who need it most.

"Unless the federal government 'nationalizes' and takes over all prisons, there is no way of trying to deal with America's prisons as a single entity," Chaneles writes. "Each prison army of occupation is relatively autonomous, relating to but not strictly accountable to local vested interests in government and business," he states.

"The Open Prison" is intelligent and, after one becomes accustomed to Chaneles' self-conscious florid writing style, absorbing. Chaneles throws new light on an old, volatile subject.

Reviewed by Glenn Amato, Staff Writer

# Costly menus

**SOWING THE WIND**, by Harrison Wellford. New York: Bantam Books, 1973. 384 pp. \$1.95.

Reviewed by Charles C. Clayton  
Professor Emeritus of Journalism

Inflated prices are not the only concern of housewives in planning family menus. This report from Ralph Nader's Center For Study of Responsive Law on Food Safety and the Chemical Harvest emphasizes the potential perils of the new chemical technology as well. It points out that pesticides, fertilizers, antibiotics, hormones and additives do much more than reduce costs and increase sales. They can also cause cancer, result in birth defects and induce a number of other diseases.

This in-depth study, directed by Harrison Wellford, was begun in 1969 and even before findings were presented last year in hard book form, it provided the ammunition for Congressional hearings on the work of the Department of Agriculture. The researchers found that in addition to the health hazards, some of the biggest food processors in the country are guilty of defrauding the consumer by injecting water into meat products, mislabeling products and using inferior ingredients.

The study focuses attention upon the shortcomings of the Department of Agriculture, which has "traditionally ruled for the powerful and wealthy." The growth of mechanized corporate farms and ranches has swallowed up the small farmer, with drastic social consequences for the nation, the study emphasizes in urging the need for more effective legislation to regulate what the researchers describe as "agribusiness."

Eric Forrer

# From the Nets of a Salmon Fisherman

A young man's adventure in survival and discovery in the Yukon territory



# Yukon beauty experienced

Eric Forrer is not a writer, nor does this short easily read book make any pretensions of literature.

What he does do is blend beautifully a journalistic sociological account of the native people of the Yukon territory, with his own personal experience with the mystery and beauty of the area. Forrer actually lived in a salmon fishing village and was accepted by the Eskimos in the village as one of their own.

After an unscrupulous canning plant manager closed them out of a co-op deal, Forrer put his white man's experience to good use and helped the fishermen form a union. Through firm bargaining they were able to obtain a fair wage from the new manager of the plant.

Forrer is always careful to include the natives' sense of subtle humor in his writings.

Part of the way in which they were able to force the labor settlement was by insisting upon negotiating with the canner's lawyer in a cold warehouse which only the natives could stand, and by talking in Eskimo.

Forrer also holds an almost reverential feeling for the lore of the Eskimos. He tells tales that seem too strange to be true of Indian magic, and leaves you with the graphic evidence to weigh for yourself.

Reviewed by Tom Finan, Daily Egyptian staff writer.

# Bridging two cultures

**TO WALK IN SEASONS: An Introduction to Haiku**, by William Howard Cohen. Rutland, Vermont and Tokyo, Japan. Charles E. Tuttle Co. 1972. \$5.

An effort to culturally span the gap between West and East has been made by William H. Cohen, who compiled an anthology of Japanese Haiku in English versions. Haiku is a Japanese poem of three lines containing five, seven and five syllables respectively, referring in some way to one of the seasons of the year.

Cohen's work is an introduction to Haiku poetry and leads the reader to some of the works of great masters of Japanese Haiku. The author says that he depended on "all available translations" for this work.

For those who want a poetic and intellectual taste of Oriental, particularly Japanese, culture, this introductory piece may provide a good place to start. The author taught at SIU during the period of 1956-60, and in 1970 received his Ph.D. in Philosophy and Asian Studies from SIU.

A piece of Japanese Haiku by Basho, a 17th century poet, goes as follows:  
In the rainy dust  
the flamboyant hibiscus  
makes its own sunset

Echoes of the bell  
following the misty paths  
of autumn dawning

Reviewed by Hyun K. Kim, graduate student, Journalism.

# Record Corner

**WIZZARD'S BREW** by Roy Wood's Wizzard, United Artists, UA-LA 942-F, 1972.

**GRAND HOTEL** by Procol Harum, Chrysalis CHR 1037, 1973

Reviewed by Dave Stearns  
Staff Writer

Both Procol Harum and Roy Wood have made serious attempts at combining classical and rock music.

Both came up with an original sound that was neither rock or classical, but was as innovative and well conceived as the music of the Beatles in their Sgt. Pepper days.

In fact, Roy Wood and his Electric Light Orchestra produced an album that was more chamber music than rock, and among the best albums of 1972.

Perhaps the reason few people have heard of Roy Wood is that his music is truly that of a creative madman. Jim Morrison and Alice Cooper's insanity seems contrived, but Wood's madness is genuine.

Recently Wood left the Electric Light Orchestra and formed his Wizzard band, thus directing his insatiable vitality away from chamber music and toward early rock and roll. This is unfortunate, since so many groups are playing early rock and roll.

But nobody plays it the way Roy Wood's Wizzard does. "Wizzard's Brew" is one of the best rock albums I've heard in the past year. His music is insanely excessive and a throbbing wall of sound. His band is so tight that it almost hurts the ears, for his instrumentalists are exceptionally good. Although their jamming is within conventional rock rifts, their energy is incomparable.

When Wood isn't parodying Elvis Presley, he sings in his natural voice, which is which comes across as a distorted high pitch jolt.

Wood does make a half-hearted relapse into his classically oriented past with "Wear a Fast Gun" which features a Baroque-style trumpet, string accompaniment and classical guitar. His ban also plays a marching song "Have a Cup of Tea" that John

Philip Sousa could have written. All of this sarcasm is well done, but I sure hope Wood is committed to an institution before he gets back to doing the sort of serious music he produced with the Electric Light Orchestra.

Another madman of pop music is Keith Reid, who writes Procol Harum's lyrics. Reid is not near as talented as Wood, for the lyrics on Procol Harum's "Grand Hotel" album frequently are sadistic views of gluttony and other hedonisms.

For example, "Bringing Home the Bacon" has such lyrics as "Emperor baby dumping Loaded, bloated, curse. Mighty baby dumping. Stuffing until he bursts."

Most of the songs on "Grand Hotel" have thick orchestration, which sound excessively lavish and grand.

While those orchestrations are pretty to listen to, they are a glossy replacement for the depth that characterized Procol Harum's earlier music. Making only superficial demands on our ears, it seems that Procol Harum is either making a bid for the popularity that has so long evaded them, or they are trying to hide creative barrenness.

Only one of the orchestral cuts, "Fires Which Burnt Brightly," contains Procol Harum's early brilliance. The song features all kinds of lyrical melodies and counter melodies which are beautifully framed by Christianne Legrand's vocal obbligato.

The best cuts on the album are those with thin orchestrations, like "A Rum Tale" and "Souvenir of London." The latter cut features acoustic guitars and a banjo. Even Reid curbs his perverted tendencies by writing catchy lyrics implying that the souvenir from London was veral disease.

But "Grand Hotel" really isn't such a bad album, for crummy Procol Harum is still good music.

Gary Brooker turns in one of his best vocal performances on "Grand Hotel," and B.J. Wilson is still one of the best drummers on the music scene.

"Grand Hotel" also features crystal clear production and although it is creatively scant compared to their earlier music, it is one of their most listenable albums. Just don't listen too closely.

# Showcase Capsules

By Glenn Amato  
Staff Writer

## Black Talent Search

Howard University is planning a festival of black arts and culture that will draw participants from all over the United States and Canada. It will be held Feb. 9-18 of next year in preparation for the second World Black and African Festival of Arts and Culture, scheduled for Lagos, Nigeria in January 1975.

Ossie Davis, the actor-director and organizer of the international festival, said it was designed to select the best talent from among primarily unknown black artists in North America. Those chosen will then compete for prizes the following year in Lagos.

"Both festivals have as their aim the survival, the resurgence and the propagation of black culture," Davis said.

Jeff Donakson, head of Howard's fine arts department, who will direct the program, stressed that the festival concept would include "avant-garde modes of cultural expression" as well as the more traditional forms of literature, painting, drama and music.

## Departing This World

The publishers of the four Saturday Review magazines have filed bankruptcy proceedings and announced plans to merge with World magazine to form a single biweekly.

The new magazine is to be run by Norman Cousins, now World's editor, who formerly edited Saturday Review. "Our resources didn't suffice to keep on the course we were on," said Frederick S. Wyle, chairman of the Saturday Review's executive committee.

At World's Manhattan office, Cousins was jubilant at the prospect of regaining the helm of Saturday Review, which he had relinquished after a dispute with the publishers in 1971.

"This has been something that has been in my dreams," Cousins said.

"There's a feeling of the deepest possible gratification."

Cousins said he felt "deep sympathy" for Saturday Review's present management, which has about \$3 million in debts, largely for printing.

Wyle said the new merged publication will appear early this summer. The name of the planned biweekly has not yet been chosen, but candidates include Saturday Review-World, S.R. World and The World of Saturday Review.

## What's Your Gas Mileage?

If the Environmental Protection Agency (EPA) has its way, consumers may be able to find out the gas mileage of automobiles the same way they can tell the contents of a can of soup—from the label.

The EPA has released mileage figures for some 450 different 1973 car models Wednesday and said it would continue to do so on an annual basis.

Here are some sample gas mileage figures for selected makes included in the EPA release. Figures for the first model of each domestic auto maker and the first three models for the foreign auto makers are with manual transmissions. Other figures refer to mileage with automatic transmissions.

American Motors Corp. — Gremlin, 18 miles per gallon; Javelin, 12.6 and Ambassador, 11.2.

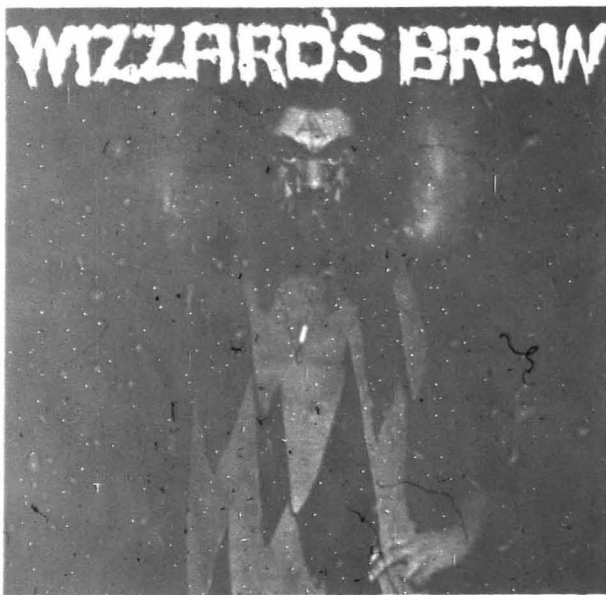
Chrysler Corp. — Valiant, 17.9; Charger, 12.2; Satellite, 9.4; Fury, 9.7 and Imperial, 9.2.

Ford Motor Co. — Pinto, 21.4; Maverick, 15.1; Mercury, 7.7; Mustang, 8.3 and Lincoln, 8.8.

General Motors Corp. — Vega, 21.5; Nova, 12.8; Impala, 12.0; Catalina, 8.1; Oldsmobile 98, 8.9; Electra, 8.2 and Eldorado, 8.1.

Foreign — Ferrari Daytona, 6.3; Datsun 1200, 20.7; Toyota Corolla Wagon, 20.4 and Volkswagen Squareback, 21.3.

The statistics were based on tests run a year ago at the EPA facility in Ann Arbor, Mich.



# Selected Cultural Activities

## Champaign-Urbana

- May 11 University of Illinois Wind Ensemble, Thomas Gray, conductor, Great Hall, 8 p.m.
- May 11-12 "Quiet Cries," a graduate dance concert, Studio, 7 & 9 p.m.
- May 12 An Evening of Black Choral Music featuring Edwin Hawkins, Great Hall, 8 p.m.
- May 13 Music of America (1933-1973), sung by the University of Illinois Concert Choir, Harold Decker, conductor, Great Hall, 8 p.m.

## Chicago

- May 11 The Baroque Festival Orchestra, Robert Conant, conductor, Orchestra Hall, 8:30 p.m.
- May 12 Paul Simon, Opera House, 8 p.m.
- May 13 Kate Smith in Concert, Aire Crown Theatre, 2:30 & 7 p.m.
- May 13-June 17 "PAL Joey," Goodman Theatre Center of Chicago.
- May 17-20 Joel Grey and Joan Rivers, Mill Run Theatre.
- May 18: Carole King in Concert, Aire Crown Theatre.
- May 18-19: Arthur Mitchell Dance Theatre of Harlem, Auditorium Theatre, 8 p.m.

## St. Louis

- May 9: University of Michigan Symphonic Band, Maplewood-Richmond Heights Senior High School.
- May 9-12: "Company," the Conservatory of Theatre Arts at Webster College, Loretto-Hilton Center 8 p.m.
- May 18: Paul Simon in Concert, Kiel Opera House, 8 p.m.
- May 20: "Peter and the Wolf," American Theatre, 1:45 p.m.

## Carbondale

- May 9-11: Vietnamese Art Exhibit, Student Center Gallery Lounge.
- May 8: B.A.C. Film, "Great White Hope," Student Center Auditorium, 8 p.m.
- May 9: Lunch and Learn, "Instant Art: Brass Rubbing and English Churches," speaker Robert Piper, Student Center Mississippi Room, noon.
- May 9: Convocation, Buffalo Bob Smith and the Howdy-Doody Time, Student Center Ballroom D, 8 p.m.
- May 10: School of Music, Faculty Chamber Concert, Old Baptist Foundation, 8 p.m.
- May 11: School of Music, Percussion Ensemble Concert, Home Economics Auditorium, 8 p.m.
- May 11: Caliper Stage, "Moritai," Interpreter's Theatre, Communications Building, 2:45 p.m.

# Spotlight on opera



Laureen Baker as Abigail and Alex Montgomery as John Proctor in "The Crucible."

By Glenn Amato  
Staff Writer

The Marjorie Lawrence Opera Theater and the University Male Glee Club will present operatic scenes from Anton Weber's "Der Freischutz," Robert Weber's "The Crucible" and Francis Poulenc's "The Dialogues of the Carmelites" at 8 p.m. Saturday in Shryock Auditorium. Admission is free.

"Der Freischutz" is based on a Gothic legend of a man who was tried in 1710 for casting magic bullets with the help of the Devil. In the opera, the action is set back in history to seventeenth century Germany. "Der Freischutz" was a great success in its 1821 Berlin premiere, and it had its first American performance in 1825.

"Der Freischutz" opens as the men of the village gather for a shooting match. Max, a huntsman for Prince Ottokar, knows he will win the girl he loves if he wins the shooting contest. When he loses the preliminary trial he is despondent and agrees to go to a haunted glen where, with the aid of the Devil, he will receive magic bullets that never miss.

Meanwhile Agathe, assisted by Annie and the bridesmaids, is getting ready for her wedding to Max. Mysterious events occur that seem to warn of im-

pending danger. Agathe expresses her belief in God's concern for her and prays to Him to protect Max.

As the bridal party reaches the hunter's campsite, Max shoots at a white dove and Agathe, who has dreamed she was a white dove, falls in a faint. The crowd fears she has been killed, but when they find that she is reviving they sing a song of praise to God for saving her.

"The Crucible," based upon the Arthur Miller play of the same title, premiered Oct. 26, 1951 under New York City Opera Company auspices. The story, set in Salem, Mass., in 1692, dramatizes the witch hunts of the seventeenth century.

The curtain rises as a few girls, fettered by a rigid Puritan moral code, seek an outlet in secret dances at night in the woods. Discovered, they manage to elude punishment by declaring themselves victims of the Devil and accusing several innocent women of witchcraft.

The entire Salem community is caught up in the frenzy. John Proctor, his wife Elizabeth and Abigail, the ringleader of the girls, are the central figures in the plot. Abigail once seduced Proctor and now tries to eliminate Elizabeth by declaring her a witch. In an attempt to clear his wife, Proctor

implicates himself and refuses to save his own life, even when Abigail offers him freedom and love.

Both "Der Freischutz" and "The Crucible" will be staged and conducted by Michael Jones, a graduate assistant in the choral area. Edwin Romain, a graduate assistant in the school of music, will serve as pianist for both presentations.

"The Dialogues of the Carmelites" is adapted from a play by Georges Bernanos. Based upon historical events of the French Revolution, its first performance took place in 1957 in Milan, Italy.

The complex and subtle story deals with a young noblewoman's attempt to escape from life in the revolutionary France of 1788.

Joining the Carmelite order, Blanche de la Force soon finds that convent life provides no refuge from the outside world. When the Regime of the Republique dissolves all religious orders, the nuns take a vow of martyrdom, but Blanche escapes to her father's ravaged home.

As word reaches her that all members of the order have been condemned to death by the revolutionary tribunal, Blanche is able to find release from her fear and guilt by joining her sisters in their martyrdom.

Staged and conducted by Michael Dixon, a graduate assistant in opera, "The Dialogues of the Carmelites" will feature Edwin Romain as pianist and Michael Boss as string bassist. James Hollis and Jack Miller, graduate students in the department of theater, will design the settings and lighting respectively. Richard Boss, costumer for the Marjorie Lawrence Opera Theater, is in charge of the more than 125 costumes needed for the production.

Mary Elaine Wallace, director of the Opera Theater, commented, "From the jovial folk music of the huntsmen's chorus in 'Der Freischutz' to the execution scene in 'The Dialogues of the Carmelites,' there should be music and drama enough for everyone to enjoy."



From left, Linda Meador, Cassandra Carter and JoAnn Hawkins, seated, in "Der Freischutz."





"I THINK, MY DEAR, I'LL TROUBLE YOU TO LET ME HAVE HALF A DOLLAR."

## Horatio Alger...

## ... influential back

By William Henderson  
In Publishers Weekly

To call Horatio Alger, Jr., America's most influential writer may seem an overstatement. Horatio's skills with the language influenced nobody. The plots of his novels are patchwork. He often bashed out books in two weeks, never bothering to rewrite.

"If you've read one Alger you've read them all," is a common and justified phrase. With few exceptions his cardboard heroes and villains are the same fellows with new names in his more than 100 novels.

But to classify Alger as a hack is to take nothing away from his influence. Only Benjamin Franklin meant as much to the formation of the American popular mind.

In each of his novels, a hard-working, virtuous young hero triumphs over an assortment of perils and villains to win fame and fortune.

Alger's villains include cigarette smokers who hang out in pool halls, sadistic enslavers of immigrant boys, crafty country squires who foreclose on helpless widows (usually the hero's mother) and beer drinkers who arrive at work hung over...to be promptly fired.

Horatio spiced his novels with every type of sin except the sexual variety—of which, using his novels as a guide, he knew nothing.

More important, Alger's books are basic how-to manuals on the acquiring of cash and high repute. Be good, work hard, be lucky and you will finish rich and famous.

If for some reason you don't make the big time, you will still feel satisfied for being so virtuous while struggling.

Benjamin Fairless, who rose from part-time school teacher to the head of United States Steel, said that he devoured Alger's books as a boy. Carl Sandburg sought Alger's novels in the public library of his hometown of Galesburg, Illinois.

New York Governor Alfred E. Smith struggled upward from newsboy on Manhattan's Lower East Side with the help of Alger, as did Governor Herbert Lehman, who knew the author personally and "eagerly awaited publication of every book Alger wrote."

Even Ernest Hemingway said he was

an Alger fan, as did Christy Mathewson of the New York Giants and Notre Dame's Knute Rockne.

Book sales suggest that Alger's influence peaked between the years 1868 and 1920. Frederick Mott in "Golden Multitudes," a study of American best sellers, is the most conservative estimator: 17-million total sales for all Alger's books.

"Publishers Weekly" for June 11, 1910, 11 years after Alger's death, reports that his books were still selling at a million a year. Ralph Gardner, Horatio's bibliographer, says 400-million is the top estimate for all titles.

Alger's influence waned during the Depression. Many virtuous people were



Horatio Alger Jr.

working hard and struggling downward. Gradually Horatio's books disappeared from the bookstalls. A 1945 revival of four Alger novels in one volume was soon out of print.

The recent sustained revival of interest in Alger began in 1962 when Collier issued a one-book paperback reprint of "Ragged Dick" and "Mark the Match Boy," which has sold over 300,000 copies and remained in print for a decade.

Collier followed up in 1968 with Alger's "Digging For Gold." Other

Alger publishers during the 60s were Holt, Rinehart and Winston, with "Jugus" and "The Store Boy," and Odyssey, with "Adrift in New York" and "The World Before Him."

In the fall of 1971, Nautilus Books, a small firm in North Plainfield, New Jersey, published boxed first edition facsimiles of "Phil The Fiddler" and "Struggling Upward" and has gone back to press for a second printing.

Doubleday recently issued Alger's "Silas Snodden's Office Boy," a novel never before published in book form, which has gone into a third printing, was reviewed in the New York Times Book Review, will be a Popular Library paperback—and achieved the rare distinction of being printed for the second time in the magazine that give it birth: Argosy, in this case.

Alger's books are increasing in value on the rare book market. First editions average about \$40, but some firsts cost more: "Robert Coverdale's Struggle" (1910)—\$350; "Seeking His Fortune" (1875)—\$425; "Timothy Crump's Ward" (1865)—\$1000.

Like the value of his books, Alger's modern-day disciples are increasing, in number and enthusiasm. On Thanksgiving Day, 1961, two ex-farm boys, Forrest Campbell and Ken Butler, met, discovered their mutual hobby of collecting and reading Alger's books, and founded an early version of the Horatio Alger Society.

The first HAS national convention was held at Mendota, Illinois, in 1965. Membership has grown to over 300 members and includes the New York Public Library, Library of Congress and Princeton University.

To fuel Alger's spirit, HAS offers a number of national annual awards, such as the Strive and Succeed Award to "the boy who lives up to the standards described by Horatio Alger and should be a typical Alger Hero." (This award was not presented in 1969 or 1971, apparently for lack of a suitable boy hero.)

The world champ Alger book collector is Ralph Gardner of New York. Gardner owns just about every piece Alger ever wrote, including unpublished manuscripts.

The HAS "100 Club" lists 36 proud collectors who have reached the hundred mark.

So much for Alger's past. But the question remains: Who was this mighty man?

Herbert Mayes's "Alger: A Biography Without A Hero," published by Macy-Masius (now Vanguard) in 1928, tells us that Horatio Alger, Jr., was born on Friday, January 13th, 1832, in Revere, Massachusetts.

His father, a Unitarian minister, enforced his religious will on the boy with terrifying thoroughness, leaving him with a lifetime stutter and the nickname "Holy Horatio."

Horatio attended Harvard and graduated in 1852. While there he started a diary, said to be the basis of most of Mayes's biography.

The diary revealed Alger's love affair with comely Patience Stires. Rev. Mr. Alger forbade Horatio's marriage to her, and Horatio was marked for the rest of his life.

After a three-year stay at Cambridge Theological Seminary, Alger arrived in Paris with two raunchy school friends sometime in the mid-1850s.

Here Elise Monselet, a singer in a "reasonably genteel cafe," seduced him ("I was a fool to have waited so long. It is not vile, as I had thought"), and he dallied with her until Charlotte Evans, "a student of painting in Paris," snatched him away.

Alger escaped from Charlotte, tried to enlist on the Union side in the Civil War, and instead was appointed pastor of the Brewster Unitarian Church in Massachusetts in December, 1864.

In March, 1866, he resigned his pulpit and moved to New York. There the publication of "Ragged Dick" in 1868 made him famous.

The novel also brought him to the attention of New York's Newsboy's Lodging House. He befriended many of the boys living there and used them as models for his heroes and villains.

Following a trip to the West Coast—where he was lionized until Bret Harte arrived and stole the show—Horatio found himself involved in a very indiscreet love affair with a Mrs. Una Farth.



Three visitors explore the bluffs near Cave-in Rock, Illinois.

## Explore a cave this spring

The feeling of the Little Egypt Student Grotto (LESG), also known as the SIU Cave Explorers, is that college life can be much more bearable and enjoyable if a student makes the attempt to spend a day or a weekend enjoying the beauty of nature underground.

LESG has been in existence at

SIU for 10 years and has sponsored such activities as regional conventions and campus cave outings.

Cave explorers have commented that they feel a deep respect for life and get a feeling of a new unblemished frontier when they enter a cave that has never been entered before.

## 'The Advocates' to debate birth control for teens

WSIU-TV presents a Public Broadcasting Service (PBS) special program, "Birth Control: A Decision for Your Teenager?" on The Advocates at 7:30 p.m. Tuesday.

A 16-year-old girl trying to get "the pill" from her family doctor without her parents' knowledge probably won't get it. If she is old enough to know what it is and to want it, should the law let her have it?

Advocate Zipporah Wiseman, a Boston attorney, supports the teenagers' right to contraception without parental permission.

Adolescents are searching for a new kind of inter-personal happiness, she states, one which permits individual freedom and encourages honesty between partners.

More and more young people are "turning off" to the hypocrisy of an unrealistic life-long contract, she says.

Advocate James Hill, an Atlanta attorney, believes teenagers are not ready to accept the responsibility for contraception. He believes the transition from adolescence to adulthood should be a gradual process, not an abrupt severance of parent-child ties.

# Eisenstein classic on Ch. 8 Tuesday

By Bonnie McDonough  
Student Writer

A masterpiece in film production, Sergei Eisenstein's "Alexander Nevsky" will be presented at 7 p.m. Tuesday on "Humanities Film Forum" on Channel 8.

This epic film records the attack of Teutonic knights on Russian lands in the thirteenth century. Russia was victorious over the invading German Teutonic knights. Nevsky was the leader of the poorly equipped Russian defense forces who administer the victorious blow to German invaders in the Battle of the Ice. This 1938 film was withdrawn after the signing of the Russo-German pact and re-released after the German's attacked Russia in 1941.

"Alexander Nevsky" was a turning point in Eisenstein's career. It is his least experimental and most traditional work. It restored him in the eyes of the Stalinist government. Eisenstein's most striking contribution to film was his development of the montage and a new method of cutting and mounting film after the shooting was over. This technique resulted in a rapid panoramic progression of images that forcefully projected some idea.

He once said of this method, "A work of art understood rhythmically is just the process of arranging images and feelings in the mind of the spectator."

Other famous films of Eisenstein include "Ivan the Terrible," "Ten Days That Shook the World" and "Battleship Potemkin."

Eisenstein was also a trained civil engineer and architect. During the Russian Revolution, he built trenches for the Bolsheviks. He then produced propaganda posters for the Red Army.

His career in film began as a Moscow theater director. From the theater, he branched out into making movies.

Eisenstein visited the United States in the 1930's. He detested Hollywood and fled to Mexico to film the tragedy of downtrodden Mexican peasants.

He lived most of his 50-year life in conflict with the Stalinist government. This conflict resulted in many patently propagandistic works.

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# Public TV battle leads to reruns

By Scott Neecher  
Student Writer

Local public TV officials across the country—including those at WSU-TV—began to find out just what was in store for summer programming as the battle over control of public television continues between the Corporation for Public Broadcasting (CPB) and the Public Broadcasting System (PBS).

It's going to be a summer of reruns, according to Dave Rochelle, program manager of WSU-TV. "In the past we could count on about two-thirds of our programming schedule to be comprised of good new shows. But this summer there's only going to be one new program on the whole network," Rochelle said.

The schedule itself was six weeks overdue, but many of the personnel at WSU-TV had anticipated the outcome in advance.

"Public television relies to a great extent on large foundations and corporations such as Ford and Polaroid to fund many of its programs. But if the stations themselves aren't able to decide what's going to be aired, then these people aren't about to sink their money into the programs," Rochelle said.

"And this is precisely what they have or haven't done, whichever way you look at it," he said.

Though CPB and PBS were founded in 1967 by the Public Broadcasting Act, harmony had prevailed over the two organizations for nearly six years.

It was only last January, under a newly appointed Nixon board, CPB decided that it would assume many of the functions previously carried out by PBS.

One of these was programming. Thus, after the middle of May you will no longer be able to watch Bill Moyers' "Journal," the news affairs program "Washington Week in Review," or William F. Buckley's "Firing Line."

In years past CPB had been looked upon as the parent in the relationship between the two organizations. It's job was to authorize operating funds and give final approval to program schedules. But it was all a formality, and virtually no one gave it a second thought.

That is until last January when CPB publicly stated that it is responsible for determining how the tax monies for national programming are spent.

The whole matter has been in limbo ever since.

Realizing the possibility of being usurped of all of its control in a single sweep, some of the individual station managers representing PBS began a series of meetings with the CPB Board in Washington to try and determine the future relationship between the two organizations.

On April 13, the board of directors of CPB "deferred action" on the compromise that had been worked out by the ad hoc board committee of the two organizations.

Under the terms of the agreement which the CPB board rejected, CPB and PBS would have entered into a "full partnership" for the conduct of public television's national programming activities.

Before CPB had begun clamoring for more control, the local station managers, which make up PBS, had enjoyed maximum programming freedom

But as things stand now it's just too complicated to call, because when Congress passed the law they failed to envision such a controversy occurring.

The section on the roles and duties of the two organizations created by the act were very vague.

Both organizations have established new committees to continue negotiations on May 17 in Washington, but Congress has yet to appropriate a penny for next year's programming.

The private funders are waiting for a settlement between the two as well.

WSU-TV's share of this year's \$5 million budget for public broadcasting was about \$33,000, according to John Kurtz, station director for WSU-TV.

"Things look pretty sad around here for the summer and the way this whole thing has been going I won't even speculate on what's going to happen in the fall," Kurtz said.

William Shipley, chairman of the radio-TV department, called the whole thing a "big disappointment."

Rochelle has stronger sentiments.

"Now, instead of wanting to take three-fourths of the cake away from PBS it looks like CPB isn't going to settle for anything less than the whole thing," Rochelle said of the proposal rejected by CPB. "It was far from the greatest from our standpoint, but at least 124 out of the 125 local station representatives at the meeting were willing to give it a chance," added Rochelle, who represented WSU-TV at the PBS meeting last month.

But CPB doesn't want to give the proposal a chance.

CPB's reasoning boiled down to a whole lot more than being held accountable for where the tax dollars are spent.

CPB's main complaint concerns the "Eastern liberal bias" it says dominates both public and commercial broadcasting.

CPB maintains that PBS has neither displayed a proper sense of objectivity nor designed their programming in accord with what a public affairs network should be.

Henry Loomis, president of CPB, said that public affairs must include more "non-timely" educational shows "that could stand up for six months to a year."

Station managers are fearful of what will happen if CPB acquires ultimate programming authority.

"The speculation is that we'll return to the days of National Educational Television—cooking, dance, art. Hard issues will fade away," Kurtz said.

"There's just a whole lot more behind CPB's rejection of the proposed compromise than what they've been complaining about publicly," Rochelle said.

As the controversy rages on amidst the cries of liberal bias by CPB and blatant censorship by PBS, the mood in Washington is too hazy to call.

One thing is for sure. Many people are getting impatient.

Thomas Curtis, chairman of the board of CPB, resigned last month in the aftermath of the board's rejection of his hand-modded compromise that would have buried the hatchet between the two organizations.

Capitol Hill Democrats have already begun accusing the Nixon Administration of being out to kill public broadcasting and a possible showdown is in the making.

But back at WSU-TV the matter is not quite so omnipresent.

"Unless they kill public television altogether, something that to me is nearly inconceivable, then we'll still be around. The programming just may not be as varied," Kurtz said.

## Polish actors to perform modern play in Esperanto

By Kathie Pratt  
Daily Egyptian Staff Writer

Zbigniew Dobrzynski and Kalina Pienkiewicz, two Polish actors from Warsaw will present an Esperanto language version of a modern Polish play at 8 p.m. Thursday in Morris Auditorium.

The husband and wife team are visiting the United States on a special year-long tour of Esperanto groups under the sponsorship of Stanley J. Drake, president of Fort Lauderdale University.

The play to be presented is Alexander Scibor-Rydzki's "In Umaté Stranger." The drama concerns the problems of every day married life with Dobrzynski playing the role of a grief-stricken playwright who has taken an overdose of sleeping pills. Ms. Pienkiewicz appears as a woman who happens along and helps him overcome the affects from the overdose. Dobrzynski decides to write a new play about his past life to keep him awake. Ms. Pienkiewicz plays roles of women with whom Dobrzynski was involved.

John F. Gadway, graduate student of economics and former professor of German at SIU, explained that the local Esperanto Club has been trying to have these Polish actors visit SIU since last summer.

Discovered by Drake while he was visiting international Esperanto groups, the couple were scheduled to leave Warsaw last summer to present a play at the 37th World Esperanto Congress held in July 1972 in Portland, Oregon. Drake had offered to be their sponsor and agent, helping them to book

a cross-country tour in the United States.

After applying for and receiving visas, the couple were refused permission to board the plane in Warsaw last July.

It was rumored that the couple were suspected of attempting to flee the country and seek asylum. Gadway said there was no truth to his rumor and the couple reapplied for a visa and were allowed to leave Warsaw in January.

Kalina Pienkiewicz is a professional actress who appears in theater, radio and television in

Poland. Dobrzynski is a well-known actor who has been featured in more than 30 films.

Gadway said this is the first time Polish actors have presented a play in Esperanto in the United States.

Even though the play will be presented in Esperanto and many people may not be familiar with the language, Gadway said that he expects around 100 people to attend the presentation.

The SIU Esperanto Club is sponsoring the production and admission is \$1.

### Concert Thursday

Nine faculty members and three students from the School of Music will perform a chamber concert at 8 p.m. Thursday in the Old Baptist Foundation Chapel. The program will feature "Trio Sonata" composed by Will Gay Bottje, professor of music.

Other works will be Hindemith's "Septet for Blasinstrumente," and Bernard Heiden's "Quintet." Admission is free.

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## Mixed Media

# Electronic concert to feature all student works Tuesday

by Dave Stearns  
Daily Egyptian Staff Writer

The first Electronic Music Recital to be entirely student composed will be held at 8 p.m. Tuesday, May 8 in Davis Auditorium.

"In the past, we have had electronic music concerts with pieces by faculty composers, but this is the first to feature a program that is composed entirely by the students," according to Alan Oldfield, assistant professor of electronic music.

Oldfield said that the concert will mainly employ mixed media, such as film in addition to electronic tape.

"Beer Cans on the Moon," for example, is a piece on the program in which the composer, Bill Evans, will use abstract color film made by painting clear celluloid. This film will be shown with his electronic tape.

Edward Cochran's "What Are They Up to Now, George?" features slides of contemporary works of art by Klee and Mondrian and of advertisements from magazines in addition to his tape.

Keven Nimmo will narrate a poem by Jacques Brel, "The Old Folks," in an electronic tape. Steven Fish will play electric guitar on his

piece, "A Wave to the Future." Oldfield said that Fish will use feedback as a means to obtain sounds that are not usually associated with guitar, in combination with his electronic tape.

"Flower Music" by Ringer Noel Davis, will utilize slides of different flowers in correlation with a particular "Gower" motive on the electronic tape, Oldfield said. "Flower Music" will also feature ten percussion instruments, such as drums, cymbals and glass bottles. Randy Blue will present "Clarinet Modulations" which consist of a tape with distorted clarinet sounds and a melody that Blue will play on clarinet with the tape.

Also on the program is a taped composition by Phil Loarie, "Music for Dark Places." Admission is free.

## Activities

Monday, May 7

Orientation: 9:00 a.m., Student Center Illinois Room; Tour Train leaves Student Center, 11 a.m.  
U.S. Navy Testing and information, 9 a.m.-4 p.m., Student Center Saline and Iroquois Rooms

Tuesday, May 8

Vietnamese Art Exhibit: Student Center Gallery Lounge, May 8-11.  
Cooperative Teachers' Conference, 9 a.m.-5 p.m.; Student Center River Rooms and Auditorium.  
Baseball: SIU vs. Eastern Illinois, 1 p.m., Abe Martin Field.  
Southern Illinois Society for High School Achievement Dinner, 6:30 p.m., Student Center Ballrooms A and B.

B.A.C. Film "Great White Hope," 8 p.m., Student Center Auditorium.  
Graduate Wives Club: Panel on Self-Defense, 8 p.m., Home Economics Family Living Lab.

Wednesday, May 9

Foreign Language Day 10 a.m.-2 p.m., Student Center Ballrooms and River Rooms.

Lunch and Learn: "Instant Art Brass Rubbing and English Churches," speaker Robert Piper, 12 noon, Student Center Mississippi Room.

Convocation: Buffalo Bob Smith and the Howdy-Doody Time, 8

p.m., Student Center Ballroom D.

Thursday, May 10

National Intercollegiate Flying Assn.: Air Meet and Conference, Southern Illinois Airport.  
School of Music Faculty Chamber Concert, 8 p.m., Old Baptist Foundation.

Friday, May 11

Baseball: SIU vs. Cincinnati, 3 p.m., Abe Martin Field.  
School of Music: Percussion Ensemble Concert, 8 p.m., Home Economics Auditorium.  
Calipre Stage: "Moritat," 2 and 8 p.m., Interpreter's Theatre, Communications Building.

Saturday, May 12

Counseling and Testing: Dental Hygiene Aptitude Test, 8 a.m. to 1 p.m., Wham 308.  
SIU Open House: 9 a.m. to 4 p.m., SIU Arena, May 12 and 13.  
Baseball: SIU vs. Cincinnati, noon, Abe Martin Field.  
Marjorie Lawrence Opera Theater: "Spotlight on Opera," Mary Elaine Wallace, director, 8 p.m., Shryock Auditorium.

Sunday, May 13

Honor's Day 2 p.m., SIU Arena.  
Celebrity Series "Ballet West," 8 p.m., Shryock Auditorium.

## Percussionists to perform

The University Percussion Ensemble, directed by Michael Hanes, will perform in concert at 8 p.m. Friday in Home Ec. Auditorium.

The concert is free and open to the public.

No crimewave

The ten member group will play works by Carlos Chavez, Fisher Tull, Richard Bernard, Harold J. Brown, Mitchell Peters and an arrangement by Michael Reineking.

BRAMPTON, Ont. (AP)—A police report said there was one murder in Brampton in 1972 compared to none the previous year.

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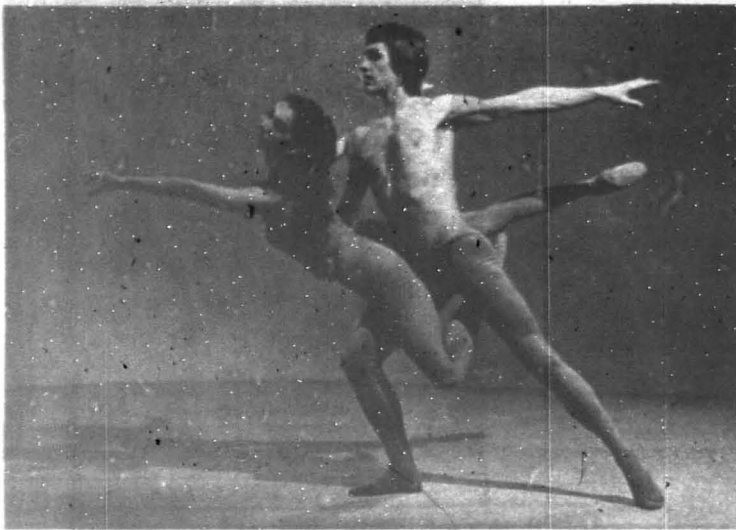
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Soloists Janice James and Tomm Rudd will appear with "Ballet West USA," a touring ballet company from the University of Utah, at 8 p.m. Sunday in Shryock Auditorium as part of Celebrity Series.

## 'Ballet West' here Sunday

Bill O'Brien  
Daily Egyptian Staff Writer

The SIU Celebrity Series will present "Ballet West USA" at 8 p.m. Sunday in Shryock Auditorium.

"Ballet West," billed as one of the most accomplished professional ballet companies in the U.S., is located at the University of Utah in Salt Lake City, with more than 375 dancers. It was established in 1961 by William F. Christensen, artistic director of the company.

Under the teaching abilities of Christensen and Bene Arnold, ballet

mistress, "Ballet West" has performed internationally such works as "Swan Lake," "Symphony in C," the "Nutcracker," "Coppelia" and first complete Cinderella. At SIU, the company will perform a diversified program of excerpts.

The highlight of Christensen's career and "Ballet West" came this past summer on a European tour, beginning with the prestigious Athens Festival and continuing across the continent. The Ford Foundation recently awarded its second grant to the company in the amount of \$287,000.

Christensen's philosophy of the dance can be summarized in his own words, "Good dance should show the nobility of man. Nothing is more beautiful than the human body and in a ballet it tells the story with line and form. A ballet should contain all the elements of good theater spectacle, drama, virtuosity, innovation."

Tickets for the May 13 performance are on sale at the Central Ticket Office, Student Center. Prices are \$2, \$3 and \$4 for students and \$3, \$4, and \$5 for non-students.

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