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Daily Egyptian

Monday, October 8, 1973 — Vol. 55, No. 11

Southern Illinois University

Winslow Homer

Creating Pictorial Poetry



Autumn. Oil. 1877.

In his long active career Winslow Homer developed from a native genre painter into the greatest poet of outdoor life in America. Through the years his art evolved from naturalism to conscious artistry. In his energy, the pristine freshness of his vision, and his simple sensuous vitality, he expressed certain aspects of the American spirit as no preceding artist had. His evolution epitomizes the growth of American painting in the second half of the nineteenth century, from provincial limitations to the main stream of world art.

—Lloyd Goodrich



The Fox Hunt. Oil. 1893.



After The Tornado. Watercolor.
1899.

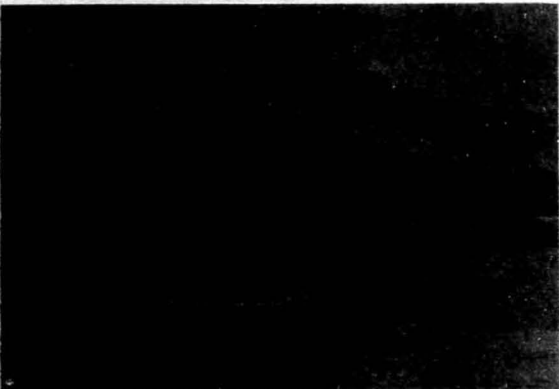
Paintings photographed
by Elliott Mendelson

Winslow Homer creating pictorial poetry

By Howard R. Long
Professor of Journalism



Photograph of Winslow Homer, c. 1880.



'Two Men in a Canoe.' Monochrome watercolor. 1895.



'A Winter Morning - Shoveling Out.' Wood engraving. 1871.

Winslow Homer did so many things. He did them well. And he did them on his own.

A superficial examination of his works, in the museums, in the art books or in the traveling show now at the Art Institute of Chicago, would support the view that if Homer were not the greatest American artist of the nineteenth century, he was at least the greatest stylistic chameleon of his day.

A better understanding of Homer tells something else again. A self-taught painter, Homer was free to follow his genius where it led him. He broke with no school because he was bound to no school. He was influenced by few artists because he was acquainted with few artists, and until he was well-established in his own right, he had little opportunity to study the work of others.

For a great part of his career, Homer made his living as an illustrator for popular magazines and worked at his painting in his free time. He loved the out of doors, the woods and the sea. He loved to hunt and to fish and he enjoyed the people he encountered. So he painted what he saw and the people and the creatures that were there when he was where he most wanted to be.

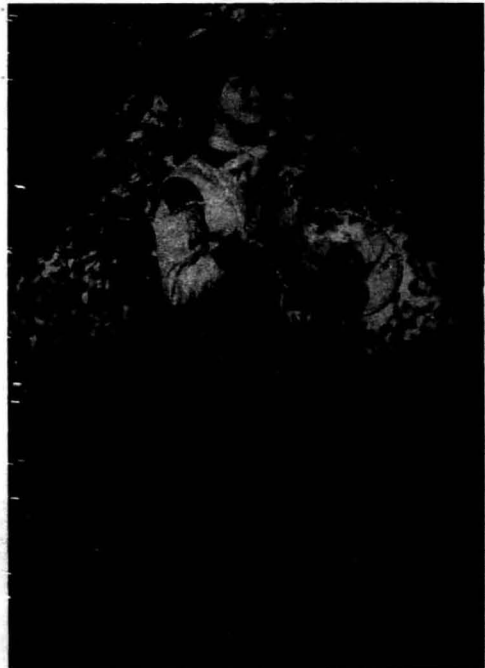
Recently the Chicago Tribune magazine carried on its cover a painting of two people reclining in a field at their ease, with the question, "Is this painting a Homer or a Wyeth?" Of course, the item in question was painted by Winslow Homer.

It is too much to say that Homer invented Wyeth. Nor does it discredit Wyeth to say that in some aspects Homer anticipated by nearly a hundred years the mood of the man whose work is so great in our times.

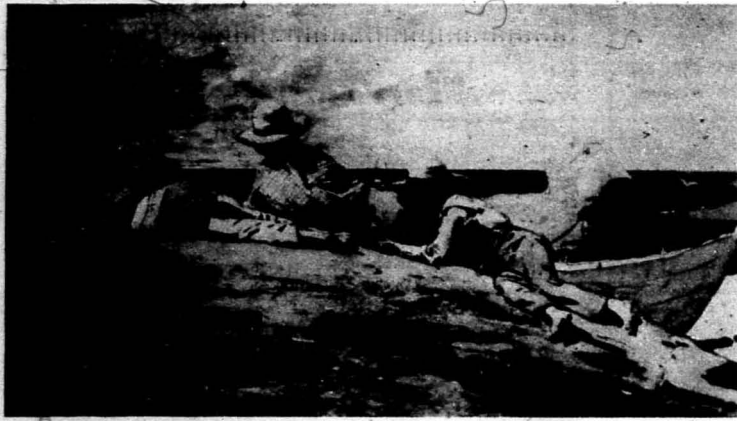
It is too much to say that Homer invented Ukyoe, and there is little to indicate that Homer was influenced by Hiroshige or Utamaro. Yet some of Homer's compositions are straight out of the golden age of the Japanese wood block print when the masters of this medium shared Homer's joy in presenting people and animals in natural settings and his awe of natural forces unleashed.

Homer was a people painter. So were Manet, Degas and Van Gogh. Homer was a colorist. So were all the impressionists. Lloyd Goodrich explains the differences in these words:

Compared to the French impressionists' style of the same years, Homer seems more literal and restrained. They were bolder in their innovations, more brilliant in color, more painterly. They were sophisticated artists, heirs to a long tradition even though rebels against it. Homer had no such artistic background, and in comparison, his art of these years seems limited and homespun. But in relation to established American painting, it was to expand in directions quite different from impressionism.



'Butterflies.' Oil. 1878.



'Three Boys on the Shore.'
Watercolor. 1873.

Winslow Homer

by Lloyd Goodrich

The Whitney Museum of American Art in association with the New York Graphic Society Ltd., 143 pp., \$12.95.

Homer played no tricks with light. To him, light was that which was provided by the sun to enable him to see truly and to record faithfully, in oil or watercolor, the objects before his eyes. The variations in light and shadow, as provided by moving clouds and the changing moods of weather, simply produced the nuances reflecting the complexity of nature. His colors are simple and raw and unimaginative in their fidelity, although Homer does employ color to accentuate the rhythms of composition.

If these compositions at times are exquisite, the rhythms on other occasions do become repetitive and monotonous. To achieve this motion, Homer at times was not above placing his subjects in horrendously melodramatic postures. George William Sheldon, the first critic to take notice of Homer, commented upon the artist's "purely naturalistic philosophy" and the resulting misgivings. It seems that in requiring himself to work on the scene instead of in the studio, Homer created problems for himself that no fidelity to nature could solve.

Had Homer never taken up the brush, his work as a popular illustrator would have earned for him a high place in American social history and some remembrance as a practitioner of the popular arts. Decades before Charles Dana Gibson was accepted as the delineator of ideal American womanhood, the Homer girls were nearly as popular in the magazines.

Homer's drawings first appeared in *Harper's Weekly* in 1859. He was already established as an illustrator when the editor sent him to the front along with the horde of artists who were to provide most of the illustrative Civil War material carried in the magazines and newspapers in the form of wood blocks and, less frequently, steel engravings. Goodrich says that Homer's honest realism and strong draftsmanship made his drawings "the

most authentic pictorial records (together with Mathew Brady's photographs) of how the average Civil War soldier really looked and acted."

It was the draftsmanship first learned under the discipline of youthful apprenticeship in a Boston lithographic

Homer was free to
follow his genius
where it led him

shop, plus a basic honesty he never renounced, that formed the foundation of a career for a man with a talent so strong he required no mentor. Without this integrity, talent or no talent, Homer could never have risen above the superior hack work of his career as an illustrator.

As a man who drew and painted people in their natural environment, he was never sentimental, cynical or satirical. In his matter-of-fact portrayal of black people, he was more than a hundred years ahead of his times. Goodrich offers this summation:

In his long active career, Winslow Homer developed from a native genre painter into the greatest pictorial poet of outdoor life in America. Through the years his art evolved from naturalism to conscious artistry. In his energy, the pristine freshness of his vision and his simple sensuous vitality, he expressed certain aspects of the American spirit as no preceding artist had. His evolution epitomizes the growth of American painting in the second half of the nineteenth century, from provincial limitations to the main stream of world art.



'Harrowing.' Watercolor. 1879.



'The Nurse.' Oil on wood. 1867.

Celebrity Series

once more, with feeling

By Ed Dunin-Wasowicz

Student Writer

With the écho of bouzouki music from the Theodorakis performance still fresh in the ears of music buffs, Shryock Auditorium prepares to receive the Goldovsky Grand Opera Oct. 21 in another exciting season of opera, comedy, drama and contemporary sounds in the eighth SIU Celebrity Series.

The name of Boris Goldovsky is a famous one among those who regularly hear the witty and articulate "Opera News of the Air." *Tosca* is Goldovsky's offering in what will be his fourth



Tosca



Rafael Fruhbeck de Burgos

appearance in the series. Small aspects of Goldovsky's well-planned ensemble presentation make his performance stand out: opera for American audiences sung in English, and bosomy prima donnas replaced by a singer who can better fit the type casted in the role.

Opera buffs will particularly savor the excellent performing techniques of the orchestra and brilliant singers as they relate the story of *Tosca* and her love that cannot be, which causes the deaths of the young lovers.

Two weeks later, Rafael Fruhbeck de Burgos will conduct the Detroit Symphony Orchestra with a featured piano soloist, Christina Ortiz. De Burgos, one of Spain's most dynamic conductors, is known in this country mainly through his phonographic triumphs.

His American debut presented a memorable feast for the critics. He conducted the Philadelphia Orchestra, the Los Angeles Philharmonic and the Chicago Symphony, and people began believing that he did sound as good as his records. Rave notices followed the talented conductor as he performed at Ravinia and Blossom Center with the Cleveland Orchestra. From there he went on to conduct the New York Philharmonic and the orchestras of Toronto, Montreal and Washington D.C., always maintaining the quality that marked his performances.

Now the 40-year-old orchestral conductor returns as the Celebrity Series' third offering Nov. 5. Compositions to be performed include the works of Stravinski, Rachmaninoff, Glinka and Ravel.

The lighter side of Shakespeare will

brighten up the stage Nov. 10 with Joseph Papp's re-creation of *Two Gentlemen of Verona*. This quick moving musical version will be accompanied by a hard-driving score including folk rock, light opera, ballads and soul, all seasoned with witty lyrics and light-hearted dancing.

Winter quarter will be the time to dust off your blue suede shoes, tune up your bike and roll on down to the presentation of *Grease* Feb. 6. This lampon of the '50s has had audiences bee-bopping to its performances for two years.

Grease oozed onto the scene in a little playhouse in Chicago, and since that 1971 opening has jitterbugged its way to New York to become one of the biggest successes in recent stage annals. Now, two years and 625 performances later, *Grease* dispatched a touring company to Los Angeles, where the show took in an average of \$90,000 a week for eight weeks.

The National Ballet of Washington D.C. will visit SIU Feb. 21-22, with performances of "Coppelia" and "The Sleeping Beauty." Founded in 1962, the National Ballet claims the John F. Kennedy Center for the Performing Arts as its home base, but expands yearly tours into most of North America.

Just in time for spring and overflowing with musical gaiety, the 70s version of *No, No, Nanette* will burst into bloom March 8. Featured musical hits will include "I Want To Be Happy," "Tea for Two" and the title song.

With this production, the musical hit of the 20s is given a flavor of contemporary life yet retains the vivacity of



Ferrante and Teicher

the tap dances and soft-shoe routines. The reincarnation of *No, No, Nanette* has gained strong acclaim and notices since its 1971 rebirth, and has captured the charisma of the original production while picking up its own Broadway awards.

Thirty-four of Vienna's finest instrumentalists and the principle singers and dancers from Vienna State Opera and Vienna Volksper will make *Forever Yours* yours in April. The Franz Lehar Orchestra will play highlights from the best-known Viennese operettas and musical hits of all time—"The Student Prince," "The Merry Widow," "Land of Smiles," "Paganini" and "Die Fledermaus," to name a few.

Duelling pianos?

Not quite, but Ferrante and Teicher, a renowned piano team who have recorded 51 albums, sold 15 million records and won 10 gold albums, are sure to be an experience for piano concert buffs.

A sophisticated performance is promised, with highlights such as "The Apartment," "A Man and a Woman" and "Exodus." The two have been together as a team for 12 years, since the age of six, as prodigies at the Julliard School of Music in New York.

So a little bit of this and a little bit of that, put it together, and it is bound to be one of the best Celebrity Series to be presented yet for family entertainment. Tickets may be purchased by mail or in the Central Ticket Office of the SIU Student Center. Season tickets also are available.

Celebrity calendar

All times are 8 p.m. except where noted. All performances will be in Shryock Auditorium.

Oct. 21. "Tosca." The Goldovsky Grand Opera.

Nov. 5. The Detroit Symphony Orchestra with Rafael Fruhbeck de Burgos conducting and pianist Christina Ortiz, featured soloist.

Nov. 10. "Two Gentlemen of Verona." Feb. 6. "Grease."

Feb. 21-22. The National Ballet of Washington, D.C., performing "Coppelia" and "Sleeping Beauty." 1 p.m. on Feb. 21. 10 a.m. on Feb. 22.

March 8. "No, No, Nanette."

April 20. "Forever Yours." The Franz Lehar Orchestra, Vienna State Opera and Vienna Volksper.

April 22. Ferrante and Teicher.

Daily Egyptian

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"I ADORED IT."
—Clare Barnes
New York Times

2 Gentlemen of Verona

The TONY AWARD-WINNING MUSICAL

"The dancingest show in town"

N. Y. DAILY NEWS

Grease

THE NEW 50's MUSICAL COMEDY

A Broadway hit since Feb. '72 - it still is!



Music & Lyrics by JIM JACOBS & WARREN CASEY



Charles Neal

Photo by Linda Lipman

charles neal How to PROFITEER

By C. Anne Prescott
and
Linda Lipman
Staff Writers

'Do-It-Yourself': A practical guide

It is the ambition of every family to own its home. Usually the dream includes building their own home, planned to suit their individual tastes and needs. Two factors today make it more difficult to make the dream come true. Both interest rates on mortgage loans and sharp price increases in building materials and labor put the overall cost beyond the reach of many families. This practical book is a helpful guide in overcoming both obstacles.

For the man who likes to work with tools, it offers detailed instructions on

By Charles C. Clayton

how to build your own home yourself. For those who feel they must employ a professional builder, it provides suggestions on materials and building techniques that can enable the aspiring homeowner to reduce costs without sacrificing sound construction. There is also information on a variety of related subjects, including building codes, interest rates, taxes and improvement assessments.

The author has advice on how to select a home site and how to handle

closing costs and title insurance. One chapter deals with planning pointers and how to evaluate blueprints. He has selected three types of houses for detailed instruction: a one-story home, a rustic cabin and a weekend retreat. The remainder of the book is devoted to specific instructions on excavations, foundations, erecting the frame and finishing the interior.

There are more than 600 illustrations and drawings illustrating every detail, from strengthening the rafters to installing the plumbing and fixtures. There is also a helpful glossary of building terms. In the author's words, "If you can measure a board, saw it correctly, position it properly and nail it into place, you should be able to build most of your house yourself. If you can cut and bend electric wire, handle a propane torch, use a screwdriver and turn nuts tightly with a wrench, you should have very little, if any, need to employ skilled labor in completing the building operations."

Southern Illinois readers will have a special interest in this book. The author is a former professor of education at Southern Illinois University. He has designed and built two homes from the ground up. He makes his home in Carbondale and his published writings include 15 other books as well as articles in *Popular Mechanics* and *Mechanix Illustrated*.

Charles Clayton is a Professor Emeritus of Journalism.



Profiteering.

The word hits you hard. You raise an eyebrow in caution. The word conjures up visions of gun-runners who dodged blockades in the Civil War, or fat whiskey dealers during Prohibition, their wallets bulging with sweaty bills grabbed from sweaty hands during an illicit huddle in some dank storeroom. But stereotypes are meant to be smashed.

Today's profiteer is a distinguished-looking gentleman with slightly graying hair, a doctorate in education and 16 books under his belt as a freelance writer of gradeschool textbooks and "how to do it" books. What's more, today's profiteer began freelancing at age 50, a time when most people are starting installment payments on a funeral plot.

Now in the midst of his retirement from SIU after 22 years as a professor of education, Charles Neal is profiteering on life. How? By making money. Making money by writing anything people will read. And using the money to enjoy life.

Unabashedly, Neal says, "I write for money and plan to use the money to enjoy what life has to offer."

Not that 65-year-old Neal hasn't already made money. Writing more than a book a year does have its financial rewards. Beginning 15 years ago as freelance writer for *Popular Science* magazine and how-to-do-it publications, Neal has sold all the first printing of his first how-to book to *Popular Science* Book Club.

His sixteenth and latest venture, entitled "Do-It-Yourself: House Building Step-by-Step," features 246 pages and 614 photographs and diagrams, all selling for \$12. Not a bad investment if a diehard homebuilder wants to save a few thousand dollars.

As an expert on profiteering on life, Neal knows that life is more enjoyable with money, and as a freelance writer with 15 years' experience, he's an expert on how to make money by writing.

"Shoot for as many readers as possible and check the competition of your idea against other books on the market," Neal advised. "Publishers won't send contracts on subjects where numerous other books have been written."

The book you'll see in area bookstores around Oct. 15 began six years ago with five different ideas and several different titles. "I started with a two-to-three-page proposition of my ideas and a 14-chapter outline which I submitted to my publisher. I then received a \$1,000 advance and contract in 1966, and I began writing," Neal said. "Go straight to the top with your idea and see the editors personally," he added. "Have something to show them. They want someone who can write in their style, be honest and meet deadlines."

"Writing in their style," in the case of

how-to books, means writing for a person with a first or second grade reading ability . . . another key to success in the how-to freelance market, a key that a man who once directed doctoral dissertations has eloquently mastered.

"I wanted to write a book for the person with a first or second grade reading ability, without confusing him," the author said. "The chapters are basic to the man who knows his tools and doesn't want to read material defining different tools. I also wanted to include supplementary material for the man who doesn't know any tools, so I included key information in part two."

To insure that the writing isn't confusing someone, the writer should read each chapter aloud and go through the motions of the text, Neal advised. "You have to be your own editor sometimes, and this way you'll catch most of your own mistakes."

Another technique Neal was forced to devise was the staging of most of the 614 photographs and diagrams which essentially make the book. Because of the problems of timing and unpredictable weather conditions inherent in photographing houses under actual construction, Neal staged the photos from models in his private studio.

He again struck out on his own by working with only the top members of industry and heads of major corporations, since they were "easy to meet and most cooperative." Another advantage to this approach was that industry leaders viewed the book as Neal did—as a way to elicit sales.

But money is not the only Allah before whom Neal bows. "You can see firsthand how to do something, and you've got the opportunity to ask questions," he said. "I learned more about building while being my own boss." Probably some of what he learned is reflected in his personally-designed home in Christopher, 30 miles from Carbondale, where he will move shortly after living 20 years in the Carbondale home he built.

But the move shouldn't quench his thirst for writing his seventeenth book, due for publication next spring. The topic? Greenhouse construction, and Neal admits he knows nothing about it. "I know nothing about greenhouses, but they are currently status symbols of sophistication and the editors and I think the book will sell. The writer doesn't have to know how to do everything," Neal added. "But he must be responsible to write so people can read it."

After the greenhouse manuscript is in the mail, prolific Neal plans to continue his second career as an author of children's texts and how-to books. "I will continue writing as long as anybody will read my stuff," he declared.

And he will continue making money . . . and profiteering on life.

Cultural calendar

SIU

NOW thru Oct. 26. "Naked Clay." American Indian pottery and Navajo rugs. Mitchell Gallery. 10 a.m. — 4 p.m. Free.

10-13 Southern Players. "Livin' de Life." Children's play. University Theater, Communications Building. Call box office for times.

12 Stephen Stills & Manassas concert. SIU Arena. 8 p.m.

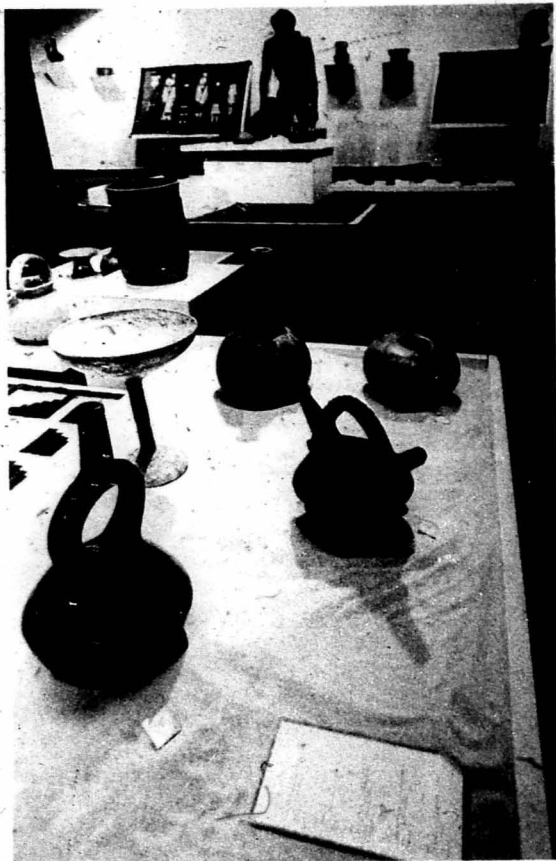
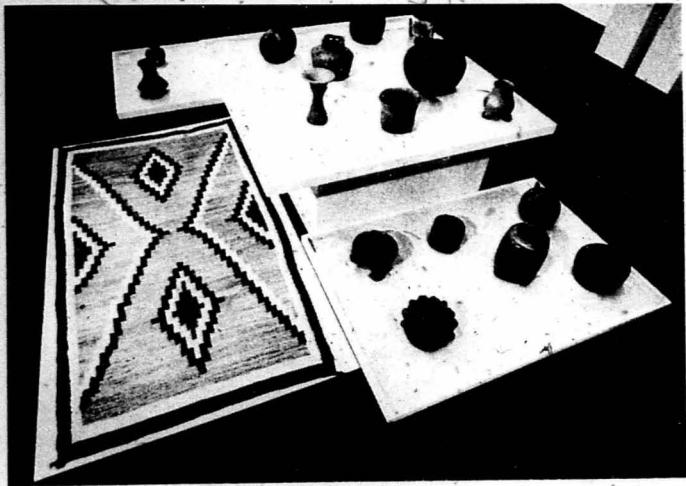
ST. LOUIS

NOW thru Oct. 21. "The Nineteenth Century: Changing Styles—Changing Attitudes." St. Louis Museum.

NOW thru Oct. 28. "Watercolors from the Seth Eastman Album of 1847-1849." Temporary Exhibit Galleries. St. Louis Museum.

11, 13-14 St. Louis Symphony Orchestra with pianist Rudolf Firkušny. Powell Symphony Hall. 8:30 p.m.

12-14 "The Star Spangled Girl." St. Charles Theatre and Opera House. 8 pm.



things of beauty

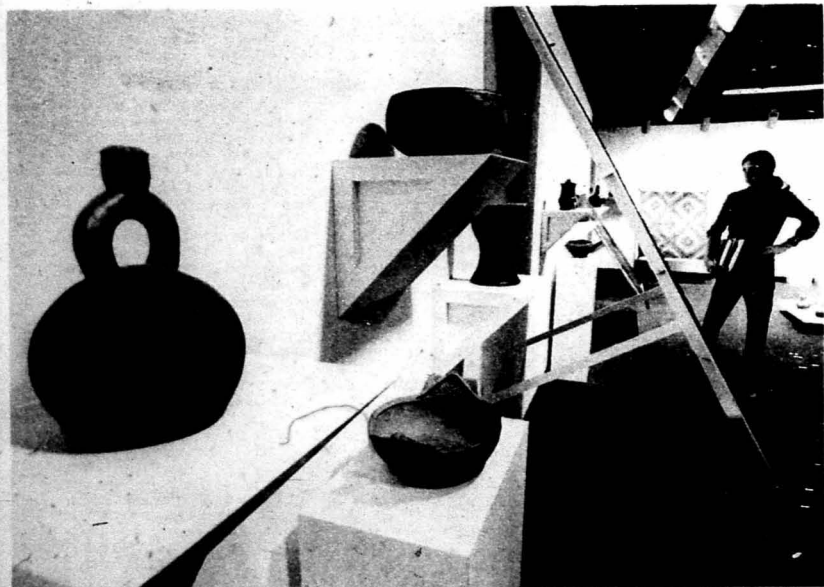
The "things of beauty" now on display at Mitchell Gallery have a good start on being a "joy forever." Some of them are thousands of years old.

The 90 pieces of aboriginal pottery and 10 Navajo rugs combine the human essentials of art and utility. The show is on loan to SIU from the Museum of the American Indian-Heye Foundation of New York City, and will be displayed through Oct. 26.

The rich, earthen colors of the pottery are reminiscent of the ancient craftsmen, who lived anywhere from deep within South America to our arid southwest. Their slow-paced, simple lives, tied closely to the land, are reflected in the long process of firing the earthenware in dung ovens.

The showing includes dark, graceful-necked "wedding jars," a matte-finished colander and a nearly perfect spherical jar designed to sit snugly into the sand. Wisely chosen as a colorful backdrop for the display are Navajo rugs, which, though of recent origin, are distinctive extensions of the ancient Indian artistry.

The simple, smooth lines of the fragile pottery and the uncluttered designs of its woven counterparts are good reminders to twentieth-century man that life can often be more when there is less.



Photos by Dennis Makes,

Elliott Mendelson

Text by Julie Titone

rock showmen: Stills, Simon, Three Dog Night

By Dave Stearns

Staff Writer



Stephen Stills



Paul Simon

Composers who get musical inspiration, from boiled eggs, fried chicken, and good ol' Mother Nature will contribute to the busiest entertainment season in the Arena's history this fall.

Stephen Stills, whose career has crisscrossed the mainstream of rock music, performs Oct. 12. Showstopper Paul Simon climaxes Homecoming Weekend, and the versatile Three Dog Night group will appear Nov. 9.

Stills' professional career dates back to age 17, when he dropped out of the University of Florida to perform in clubs around New Orleans. He eventually landed in Ontario with Neil Young. "We had a good time running around in his hearse and drinking strong Canadian beer and being young," Stills recalls.

Buffalo Springfield evolved with Young and Stills, a band that was highly regarded but short-lived. Buffalo Springfield's country-rock music was relatively innovative in 1966, a time which Stills refers to as the band's creative peak. "Our producer didn't know how to record such a thing, and that virtually destroyed the band," Stills said.

After forming a successful group with David Crosby, Graham Nash and Young ("'cause I didn't have anything better to do"), Stills began a solo career which most critics regarded as artistically unsuccessful. The formation of Manassas was regarded as his comeback, and was referred to by Rolling Stone magazine as a "thoroughly enjoyable and rewarding program of modern American music."

Later this fall, Stills plans to cut an album with Crosby, Nash and Young. "I'll do anything I can to make it easy and pleasant," Stills said, referring to the tentative re-formation of the group. "I don't want to be the pusher this time, I'm looking to somebody else for the energy."

"When it really gets down to the bottom of it," Stills mused, "I just want to make my art and find an ol' lady and just be happy. Art for art's sake. Mother Nature plays the best music and makes the best paintings. It's certainly more powerful than anything we've got yet."

A sellout Homecoming show is predicted when Paul Simon takes the limelight Oct. 27. When Simon and Garfunkel appeared at the Arena in November 1969, the concert was sold out 12 hours after tickets went on sale. The concert featured the song "Bridge Over Troubled Waters" which later won them six Grammy awards. "I got the idea for the lyrics while listening to Swan Silverstone's recording of 'O Mary

Don't you Weep.'" Simon said. "I think 'Bridge' is my strongest melody to date, even if it's not the best lyric."

"When I write a song, I pick a key and start to play," he explained. "I sing any words that come into my head without making any sense out of them. I like to sing easy words with concentrations of 'oo' and 'ah' sounds, which are musically pleasing to me. Sometimes during the stream-of-consciousness singing, a phrase will develop that has a naturalness and a meaning, in which case I start to build a song around it. I almost always complete the melody before the lyric," he added.

"The title of 'Mother and Child Reunion,' by the way, comes from a dish I had in a Chinese restaurant. It was boiled eggs, fried chicken and was very good... I think my next songs will be better," he added.

Half of Simon's concert will be performed solo, and the other half with the Jesse Dixon Singers.

Three Dog Night will appear with a new group, Deodato, Nov. 9. Revolving around the three main vocalists, Danny Hutton, Cory Wells and Chuck Negron, Three Dog Night has a few platinum records and several gold albums and singles. Most of their best-selling singles, such as "Mama Told Me Not to Come" and "Eli's Comin'," are written by artists not associated with the group, such as Randy Newman, Laura Nyro and Steve Winwood.

"I think we are being just as creative by doing our own versions of other artist's songs as if we had written them ourselves," Hutton said. "It's just a different kind of creativity. We just reform the whole song and do it better." Randy Newman, who wrote "Mama Told Me Not to Come," candidly acknowledged this creativity after his 1971 performance at SIU, saying that he enjoyed their version as much as his own—after he got used to it.

"We have a lot of movement in the act with the three lead singers swooping round the microphones," Hutton said. "Sometimes one of us takes the lead and I may walk off the stage and throw a beer at him in the wings. 'We have always put a lot of theater into our act and I think a lot of other groups are using our ideas that we started three years ago.'"

Deodato also used other people's material as a jumping-off point for its own creativity. But they borrow from Richard Strauss and Claude Debussy. Deodato's version of Strauss's "Also Sprach Zarathustra, Opus 30," better known as the theme to "2001: A Space Odyssey," hit the Top 40 last spring.

Tickets for all concerts are \$3.50, \$4.50 and \$5.

Photonovels popular in Brazil

RIO DE JANEIRO (AP) — Photonovels—a hybrid of comic books and movies—are rapidly becoming a multimillion-dollar industry in Brazil, Latin America's biggest country.

Photonovels, as the Brazilians call them, are photographed soap operas with comic book-style dialogue super-imposed on each frame. They are published here in magazines with names such as Seventh Heaven, Caprice, Tenderness and Girl Friend. Their stock theme is that True Love is immutable, eternal and capable of overcoming all obstacles.

Brazil got the idea of photonovels from Italy, where they became popular after World War II. Most Brazilian photonovels still use imported Italian photographs and stories. The names are Brazilianized, and the dialogue is translated into Portuguese, this country's national language.

Home-grown photonovels, written

by Brazilians and starring Brazilian actors, are winning an increasing slice of the market, however.

Brazilian censorship laws require the words, "Not Advisable for Minors under Sixteen" to be written on the covers of most photonovels. But publishers say at least 30 per cent of their readers are girls between 12 and 16.

Editora Bloch, a major Brazilian publishing company, recently started putting photonovels in its TV and movie magazines. Bloch says it now sells a total of 1 million magazines containing photonovels a month.

An average-length photonovel of 150 pictures can be filmed in one day. In the battle to build an all-Brazilian photonovel industry, publishers here are going after top movie, and TV stars, offering \$350 a day.

Brazilian actors and actresses who appear in photonovels don't hesitate to admit that they like the

pay. But they also say the magazine work provides a fun break from the grind of a TV serial or serious theatrical acting.

"It doesn't take any time or require preparation," said Dina Sfat, one of Brazil's most famous TV soap opera heroines and now also a star of photonovels.

Miss Sfat's husband, equally famous actor Paulo Jose, also does photonovels. But he doesn't think they're so great. "My eyes are glassy and the poses look wooden," he snorted, noting it's difficult and frustrating to have to freeze for the photonovel pictures.

A survey showed that girls in Brazil from all economic and social levels read photonovels in their teens. But only women from the working and lower-middle classes keep reading them as adults.

People with little education have no trouble understanding photonovels. The words and ideas

are extremely simple. The standard photonovel used to be a Cinderella tale. Those being printed in Brazil, however, have left the rage-to riches theme in favor of morality tales of poor but honest, virtuous hard-working girls who are seduced by rich, older men. Another

variation is girls who set out to marry for money but wind up discovering that True Happiness can be gained only through True Love.

Cliches and coincidences abound in photonovels. The stories thrive on melodramatic situations.



Photonovels

Gaining popularity—the language is Portuguese and the sentences are short and easy to read in the combination of movies and comic books that is becoming a multimillion-dollar industry in Brazil.

New medical uses are seen for Kava root from south seas

PITTSBURGH (AP) — Centuries ago, missionaries in the South Sea Islands were left agast at the sight of wobbly-legged natives weaving their way among the palms, seemingly drunk where no alcohol was to be found.

The natives, it was later learned, had discovered the unique and

euphoric qualities of Kava, obtained from an abundant island root.

Now scientists predict that a drug distilled from the exotic root may soon be used to control aggressive or violent behavior in mental patients.

Dr. Joseph Buckley of the University of Pittsburgh has been toiling on and off for nearly 15 years to distill the active compound in Kava so that it can be synthesized and made readily available as a modern medicine.

Buckley says Kava is a relaxant which affects only the lower func-

tions of the brain, and suggested the drug could be used to increase concentration by reducing unnecessary aggression and tension.

He said it has already proved effective on laboratory rats with surgically-induced viciousness.

The Polynesian elixir has a diverse history: from the missionary accounts of tipsy natives to the Kava-cocktail hour of modern island businessmen.

It appears to be harmless and nonaddictive, and unlike alcohol does not reduce mobility or acuity, or cause hangovers, Buckley says.

Policewoman talks on self-defense for women

Marilyn Hogan, Carbondale's only policewoman and an SIU graduate, will talk about "Self-defense for women" 7:30-8 p.m. Monday, Oct. 15, on "A Woman's Place" television show, Channel 7 Cable-TV. Alice Mitchell is the show's host.

Memberships open for 1973-74

concert season

Memberships to the 1973-74 Southern Illinois Concerts are still available, said Ms. Orlen Wallace, membership chairwoman.

The Belgrade Chamber Orchestra, directed by conductor Antonio Janigro, will open this season's concert program at 8 p.m. Oct. 21 at Shroyck Auditorium, on the SIU campus.

Membership fees are \$10 per person, \$25 per family and \$5 per student. Memberships may be obtained by calling Ms. Raymond Foster at 457-8070 or Mrs. Calvin Gillespie at 684-3552.

For enrolling by mail, make checks payable to Southern Illinois Concerts and mail to Ms. Gillespie at Rt. 2, Box 205, Murphysboro, Ill. 62908. Name, address, phone number and the name of any children should accompany check.

AAUW program set for Tuesday evening of arts

The Carbondale branch of the American Association of University Women (AAUW) will open their program year 7:30 - 10 p.m. Tuesday with "An Evening with the Arts."

Members and their guests are invited to attend the program at the home of Dormalee Lindberg, 904 S. Division St., Carterville, Ill.

The arts to be covered that night include music, theatre, poetry and a presentation concerning local historical site preservation.

The AAUW has traditionally stood for the advancement of women in education. They support extensive fellowship programs for women, both American and international. Current study and action concerns are the media, woman and dynamic learning and global interdependence.

Membership is open to women graduates of accredited universities and colleges. Interested women may contact Ruth Long, membership chairman at 453-2230 or Julia Muller, president at 536-2338.

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BURGER MARTS

Adaptations of plays to be shown on screen

By Glenn Amato
Daily Egyptian Staff Writer

"The movies can no more do masterpieces of drama than the stage can, so let each concern itself with what it can do best."

This messianic statement on esthetics, issued nearly 40 years ago by drama critic George Jean Nathan, was dismissed recently with a tolerant smile by Ely Landau, an enterprising producer who will begin his American Film Theater (AFT) on Monday,

Oct. 29. The Fox Eastgate Theater is the local outlet for AFT productions.

Landau created the "Play of the Week" series for educational television and produced the film version of Eugene O'Neill's "Long Day's Journey Into Night," which some critics believe surpassed the stage production.

His current \$11.5 million project has echoes of the "Famous Players in Famous Plays" series of Adolph Zukor, patriarch of Paramount Pic-

tures, who, back in 1913, filmed Nazimova in "A Doll's House" and James O'Neill in "The Count of Monte Cristo." Zukor also participated in the once-active subscription operation of the Theater Guild, which sent touring companies to proverbial "tank towns" in the days before television.

Realizing that "the road," except for splashy musicals, had reached a dead end, and that Hollywood studios were no longer buying the one or two serious plays each season that Broadway offered, Landau

decided to adapt for the screen eight dramas with all-star casts that would be shown to subscription audiences.

"If a play is filmed with distinguished actors, it can capture definitive performances that millions of people might never see," said Landau, who will be presenting Lee Marvin in O'Neill's "The Iceman Cometh," Katharine Hepburn in Edward Albee's "A Delicate Balance" and Lord Olivier in Anton Chekhov's "Three Sisters."

Each production will be screened monthly at two evening and two matinee performances. The Landau series of famous plays in famous plays also includes Alan Bates in Simon Gray's "Butley," Paul Rogers in Harold Pinter's "The Homecoming," Stacy Keach in John Osborne's "Luther," Zero Mostel in Eugene Ionesco's "Rhinoceros" and Brock Peters in the Kurt Weill-Maxwell Anderson musical "Lost in the Stars."

Filmgoers will pay \$30 for a subscription to the evening performances and \$24 for matinees. The films will be shown with intermissions, and subscribers will receive programs with articles about the playwrights, directors and actors.

The average film budget was \$800,000. Directors Tony Richardson, Peter Hall, Tom O'Horgan, John Frankenheimer, Guy Green, Harold Pinter, Laurence Olivier and Daniel Mann worked for top salaries of \$30,000. Side-stepping skeptical agents, Landau went to the actors himself. He telephoned Lee Marvin, who had done "The

Iceman Cometh" 15 years ago in summer stock.

Landau began explaining the project. Suddenly, Marvin excitedly interrupted him with the lengthy salesman's soliloquy from the O'Neill drama. Then the actor asked two questions: "Where do I do it? When do I start?"

Given similar reactions from other stars, Landau was on his way.

Following is a list of the films and the dates they will play. All performances are on Monday and Tuesday.

- "The Homecoming," Oct. 29 and 30.
- "A Delicate Balance," Nov. 12 and 13.
- "The Homecoming," Oct. 29 and 30.
- "A Delicate Balance," Nov. 12 and 13.
- "The Iceman Cometh," Dec. 10 and 11.
- "Luther," Jan. 21 and 22.
- "Three Sisters," Feb. 4 and 5.
- "Butley," March 11 and 12.
- "Lost in the Stars," Apr. 8 and 9.
- "Rhinoceros," May 6 and 7.

Generally, evening performances will be at 8 p.m. and matinees at 2 p.m. Performance times will be listed on tickets. For further information, call the Fox Eastgate Theater at 457-5685.



Home puffing

Michael Jayston, Cyril Cusack, Ian Holm and Paul Rogers in Harold Pinter's "The Homecoming."

WSIU-FM to broadcast live from nation's capital tonight

WSIU radio will broadcast, live from Washington D.C., the opening session of Pacem in Terris III, 7 p.m. tonight.

Pacem in Terris III, a national convocation to consider new opportunities for United States foreign policy, will begin its four day convocation Oct. 8. The convocation is being sponsored by the Center for the Study of Democratic Institutions.

Robert M. Hutchins, of the Center

and chairman of the Pacem in Terris III, will offer the opening remarks on "The New Global Setting." Following Hutchins, a two-part discussion of "The National Interests of the United States" will ensue.

Secretary of State Henry Kissinger will speak on the first part of the discussion, "The View of the Administration." Senator J. William Fulbright will conclude with "A Congressional View."

Other participants include Clark Clifford, J. Kenneth Galbraith and Senator Sam J. Ervin, Jr.

WSIU radio is 91.9 on the FM dial.

Kutana Players set program

The Kutana Players, Black Theater Company at SIU has announced its play bill for 1973-74.

"El Hajj Malik"—a semi-documentary-play based on the life of the late Malcolm X—will start off the season Nov. 8 to 10 as the company's tour show. Other productions include "Mornin', Noon and Night," scheduled for Feb. 22 to 24; "Tambourines to Glory" May 10 to 12; and experimental productions of "The Spook Who Sat by the Door," "Breeders," "The Black Woman, and "God's Trombones."

Dates for experimental produc-

tions will be announced later. All Kutana Players' productions will be presented in the auditorium of the Home Economics Building, said Ralph Greene, director of the Kutana Players Steering Committee.

The theater group will begin its touring season Jan. 19, and will perform at various colleges, universities, prisons, and correctional institutions. The company is sponsored by Black American Studies with the cooperation of the department of theater.

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Point of order

Ivan Nagy, one of the principal dancers of American Ballet Theater, executes the glittering finale of Harold Lander's "Etudes" in American Ballet Theater, on A Close-Up in Time on Channel 8, tonight at 7 p.m.

WSIU-TV to feature tribute to American Ballet Theater

A tribute to the American Ballet Theater (ABT) America's oldest dance company, will be presented in a special 90-minute television program Monday at 7 p.m. on Channel 8, WSIU-TV over the Public Broadcasting Service.

Established in 1940, and recently named the official company of the John F. Kennedy Center for the Performing Arts in Washington, D.C., the American Ballet Theater has been credited with the "most diversified repertory of any dance troupe in the world"—a repertory "unmatched in the history of ballet," one critic said.

In the PBS program, staged especially for television, leading

Cartoon aids Brazil drive on cancer

RIO DE JANEIRO (AP)—A slightly scatterbrained-looking cartoon doctor Prevenildo has greatly increased cancer awareness in Brazil.

"We've had a fourfold increase in the number of people showing up here for examinations after the Prevenildo campaign started," said Moacyr Silva, director of Brazil's National Cancer Institute.

Prevenildo was presented earlier this year on TV and movie screens throughout Brazil, Latin America's biggest country. Wearing a white smock and pacing back and forth, the cartoon doctor pointed out the seven most common warning signs of cancer and urged anyone thinking he might be in danger to get a checkup.

The campaign was sponsored by President Emilio G. Medici's public relations department, the same outfit that produces slick, low-key propaganda in favor of this country's military-run government.

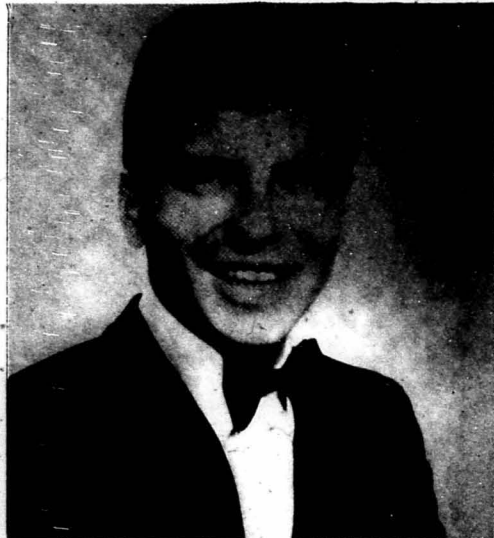
solists of the company will perform selections from the troupe's repertory. In addition to the performance segments, the program will include rehearsal fragments, classroom sessions, glimpses of choreographers at work and backstage conversations with some of the company's key figures.

A complete performance of Antony Tudor's "Pillar of Fire," with Sallie Wilson, Ellen Everett, Marcos Parades, Bonnie Matthis and Gayle Young will be featured.

Ballets will include excerpts from Agnes De Mille's panoramic "Rodeo," with Christine Sarry, Terry Orr and Marcos Parades; the Black Swan pas de deux from David Blaire's "Swan Lake," with Cynthia

Gregory and Ted Kivett; moments from Alvin Ailey's "The River," with Cynthia Gregory and Marcos Parades; portions from Michel Fokine's "Les Sylphides" with Karena Brock, Christine Sarry, Ellen Everett and John Prinz; and the glittering finale of Harold Lander's "Etudes," with Eleanor D'Antonio, Ted Kivett and Ivan Nagy.

A spokesman for WNET—NY, producers of the program, emphasized the capabilities of television in allowing "an intimate and at the same time cinematic view" of the dancers. "Camera and choreographer work in counterpoint to penetrate the core of the action," he said.



Frank Sinatra, Jr.

Frank Sinatra, Jr. to perform two shows in Sparta, Oct. 29

The Sparta Rotary Club will present the Frank Sinatra Jr. Show on Oct. 29, 1973. There will be two shows, one at 6:30 p.m. and the other at 9:00 p.m. The production will be held at the Sparta High School Gymnasium.

All seats will be reserved (\$3.00 for bleacher seats and \$4.00 for chair seats.) To order tickets, send a stamped self-addressed envelope specifying time, 6:30 p.m. or 9:00 p.m., and price of ticket desired to Sparta Rotary Club, P.O. Box 141, Sparta, Illinois 62286, with check or money order.

Featured with Sinatra will be Larry O'Brien and Lettie Jones, a girl vocalist, and ten veteran musicians. Frank has performed on more than 50 national television shows: Laugh In, Jackie Gleason, Red Skelton, Dean Martin, Mike Douglas, Merv Griffin, Johnny Carson, Marcus Welby, MD, Ed Sullivan, Smothers Brothers, Patty Duke, Joey Bishop, Hullabaloo, Adam 12, ABC Special, "Once Upon a Tour," CBS Special Frank Sinatra Jr. Family and Friends, Alias Smith and Jones, and Jack Benny to mention a few.

Sinatra's first motion picture was a Joseph E. Levine production titled

"A Man Called Adam" starring Sammy Davis Jr. To follow was a co-starring role with Dale Robertson and Dina Merrill filmed entirely in Japan and titled "The Walking Major"...one of the all time high profit makers in Japan and soon to be released here in the U.S.

Sinatra was Dean Martin's summer replacement in 1968 when he starred in the original "Dean Martin presents the Goldiggers." Another dimension was added to the career of Frank Sinatra Jr. with his first recording in 1972, a Daybreak album, "Spice."

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Red, White and Blue

Author discusses latest publication on 'Book Beat'

Daniel J. Boorstin, author, and Director of the National Museum of History and Technology of the Smithsonian Institution in Washington D.C. will discuss his new book "The Americans: The Democratic Experience," when he joins Robert Cromie on Book Beat Monday at 8:30 p.m. on Channel 8—WSIU-TV over the Public Broadcasting Service.

"The Americans: The Democratic Experience" chronicles the great transformation in American lifestyle that has evolved from the Civil War to the present. It is the final volume in a trilogy of works by Boorstin including "The Americans: The Colonial Experience," for which he won the Bancroft Prize; and "The Americans: The National Experience," for which he was awarded the Francis Parkman Prize. Each book examines a crucial transitional phase in American history.



Daniel J. Boorstin

Boorstin believes the U.S. has become a nation organized by the

ads its people read, what they buy and the way Americans perceive their wealth or poverty. The latest book studies everything from the candy bar to the decline of grammar and the institution of colloquialisms in the classroom. Boorstin finds that Americans' constant pursuit of novelty and change have democratized it to the point of making it commonplace.

The price paid, the reorientation of the American character that has occurred, the gains that have afforded the common citizenry what once was only within the reach of the aristocrat, is all part of what Boorstin sees as America's "democratic experience."

Other books by Boorstin include: "The Decline of Radicalism: Reflections of America Today (1969)," "The Landmark History of the American People (1968)." He is also the author of a television show and numerous popular articles and books.

Exhibit of rare photos to be displayed

A collection of photographs owned by Charles Swedlund, associate professor of photography, will be on display from 8 a.m. to 5 p.m. Monday at the Cinema and Photography Department in the Communications Building.

The exhibit, considered irreplaceable, consists of daguerreotypes, ambrotypes and tintypes some early photographs. Daguerreotypes, prevalent from 1839 to 1855, were considered the first type of successful image. The images, which are fragile and easily scratched, would be considered dangerous by today's standards of photo development. There danger is a result of the iodine fumes needed to develop the images.

Ambrotypes and tintypes were images made by the wet plate process. The wet plate process meant that a glass or tin plate, ambrotypes and tintypes respectively, would be coated with an emulsion. Before the plate dried,

an image would be shot on it. Photographers had to be careful not to let the plate dry before they shot the picture or else the image

would come out dim. Ambrotypes and tintypes were developed in the mid 1850's.

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First Convo features Blue Grass band, starts Wednesday

By Dave Stearns
Daily Egyptian Staff Writer

Blue grass and unprintable comic material will be offered by the Red, White and Blue Grass Band as the first Convocation of the quarter, at 8 p.m. Wednesday in Shryock Auditorium.

—Drawing influences from country stars like Bill Monroe and Earl Scruggs, the band offers a more modern flavor to their blue grass music by performing songs by Steve Stills and John Stewart.

The band consists of Grant Boatwright on lead and rhythm guitar; Ginger Boatwright (Grant's wife) on guitar, jews harp and lead vocal; Dale Whitcomb on banjo and Dave Sebolt on bass; all Alabamians.

One Baton Rouge newspaper described their songs "gut level"

describing natural disasters, violent death, broken-love affairs and one-night-stands in small Southern towns; most of them originals written by Ms. Bostwright.

"The band also showed themselves to be accomplished country comics as well as musicians. Unfortunately, much of their comic material is unprintable in a family newspaper," the Baton Rouge family newspaper said.

Their version of Earl Scrugg's "Foggy Mountain Breakdown" "went faster and faster...until you felt that you were watching one of those old silent movies where the actors move faster than the normal speed," the article continued.

The concert will be free of admission. An informal coffee hour following the performance will be held backstage to give the audience an opportunity to chat with the performers.

Continuing Education plans workshop

Julie Titone
Daily Egyptian Staff Writer

While awaiting word from the fall Artists Workshop in Paris, SIU's Division of Continuing Education is accepting students into the workshop planned for winter quarter.

The winter Workshop, scheduled from Jan. 3 to March 2, is open to graduate and undergraduate students. Only graduates majoring in art will be accepted. Non-major undergrads may design their own course for independent study abroad (University 388) with their departmental advisors.

Overseas classes will include study of the French language, drawing from life, art history, costume life painting, composition, and a photography workshop. Excursions are planned for all students to all major art museums in Paris and all important art objects and sites within a short radius of the city.

In addition to studio work with the regular faculty, there will be a series of lectures, demonstrations

and informal sessions with distinguished artists, writers, critics and specialists in many art fields.

The Workshop forms part of the Student Mobility and Independent Study Program of the School of Art. At the conclusion of the program students will be given a few days for independent travel, shopping and sightseeing before returning to the United States. Workshop participants are housed in a large rented house at Verneuil on the outskirts of Paris.

Eight students have enrolled in the winter program, including four students currently in Paris who will remain for three quarters. Twenty to 25 students will be accepted. Fourteen are participating in the fall Workshop.

Total cost, which covers room, board, transatlantic air fare, excursions, and tuition will be \$1595 for one quarter.

Further information is available at the Division of Continuing Education, 453-2395.

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