

April 1974

4-8-1974

The Daily Egyptian, April 08, 1974

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_April1974
Volume 55, Issue 135

Recommended Citation

, . "The Daily Egyptian, April 08, 1974." (Apr 1974).

This Article is brought to you for free and open access by OpenSIUC. It has been accepted for inclusion in April 1974 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

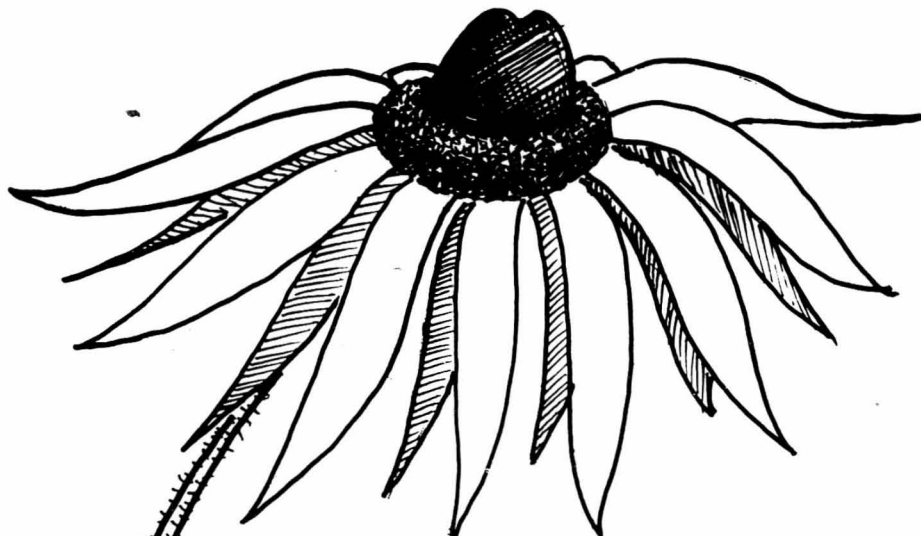


Black-eyed Susan (*Rudbeckia hirta*) and Painted Lady butterfly.

Daily
Egyptian
Magazine
Southern Illinois University

Monday, April 8, 1974—Vol. 55, No. 135

"For lo, the winter is past..."



Bracted
Cone Flower

Our wildflowers—heralds of spring

By C. Anne Prescott
Staff Writer

For to the winter is past,
The rains are over and gone,
Flowers spring up over the earth,
The time for singing is at hand
And the voice of the turtle dove
Is heard over the land.

— The Book of Solomon —

Nowhere is the sight of wildflowers dotting the landscape more appropriate than in Southern Illinois, home of about two-thirds of all the plants in the state. This 12-county, 4,355-square-mile region cradles more than 1,600 of the state's 2,200 species of vascular plants. What makes the region unique, short of its lion's share of wildflowers, is its diversity of habitats, making the area a virtual melting pot of plant species. Add to this the number of state parks, nature preserves and botanical areas, and you have a treat worthy of both the trained botanist and the interested amateur.

Six distinct habitats can be found in Southern Illinois, ranging from moist ravines to dry sandstone and limestone bluffs. Such disparity accounts for the 20 to 25 degree variation in summer daytime temperatures as a thermometer moves from an exposed bluff top to upland rocky woods, to hill prairies, to moist ravines, to swamps and finally to streams and rivers.

The breeding ground for a third of the state's wildflowers is Giant City State Park, where more than 800 species of vascular plants have been described in approximately two square miles. LaRue Pine Hills in Union County southeast of Wolf Lake is another unique area, because more than 1,000 species of flower-

ing plants have been described in its 2,000 acres, a relatively small region. The Lusk Creek Canyon area in Pope County holds the distinction of including 13 species of orchids, a rare flower in Illinois, among its 800 wildflower species.

The four affinities seen in the variations of flowers makes visiting these areas a botanical delight. This area is the home of plants whose heritage lies in Northern Illinois, in the Gulf Coastal plains, in the Appalachian mountains and in the deserts of the Southwest.

Glacial activity millennia ago pushed plants endemic to the northern areas downstate, and there they remained on the Shawnee Ridge, which runs across the southern half of the

state. Traditionally northern plants, such as the partridge berry and bishop's cap, can be viewed in cool, moist areas.

Gulf Coastal flora includes the bald cypress, water tupelo, spider lily, swamp iris and oddities known as the sponge plant and American featherfoil. Rhododendron (or azaleas), the tulip tree and the silver bell tree, naturally found in the southern Appalachians, can be spotted in Southern Illinois. Prickly pear cactus and American agave (aloe), endemic to the Southwest, are found on sandstone bluff tops.

Along with an abundance of wildflowers, however, comes the need to protect both them and their habitat. The habitat is "eroding away," according to Jon Nickles, a graduate botany student and research assistant in SIU's science photography facility. River and stream channelization projects, reservoir projects and general construction scar the land and disrupt the habitat. "There's a need to set aside certain areas for hopefully permanent protection," he said.

Some of the region's lands are already protected, Nickles noted. The Shawnee National Forest, ranging across the southern portion of the state from the Ohio to the Mississippi rivers, has seven



Pappus
Mallow



Water Lily



Iris

ture walks in these parks, a few hardy plants, such as jack-in-the-pulpits, make their appearance in April. This plant, also known as Indian turnip, takes its name from its erect stature. The pale green flower may be found in deep woods and slopes. The plant may be eaten but only if it is boiled; otherwise it is poisonous.

Other edible plants include cattails, whose stalk and root are tasty, though starchy; wild raspberries, which will appear along railroad tracks in late July; and dandelions, whose greens can be fried into fritters. The pale, juicy stems and crinkled, tender leaves in Indian poke weed can be cooked like asparagus, but the shoots must be cut above the ground because the root is poisonous. Indian poke can be found in waste places and woods.

The root stock of wild ginger is used as a flavoring and "is said to be quite like the true ginger," Nickles said. May-apple (or mandrake), flourishing in moist woods, blooms in late April and early May. The mature fruit may be eaten raw or made into jelly but the rhizomes, leaves and seeds are poisonous.

A wildflower to steer clear of is the water hemlock, a deadly poisonous plant of the same genus which killed Socrates. Water hemlock blooms in July along the grassy, wet edges of ponds and swamps. Its appearance belies its effect: the bushy plant with slender branching stems has finely saw-toothed leaves and tiny white flowers. It grows to a height of three to four feet.

Several flowering plants have medicinal value, such as the golden seal, whose yellow roots are used as a tonic. Ginseng is taken to soothe inflamed mucous membranes, but it is rare in moist

woods because its roots have been widely collected.

A flowering plant not to be neglected as it blooms in April is the dogwood, whose familiar white flower appears in rocky woods and on river hills. Also scheduled to appear this month, if the frost didn't kill them, are the redbud trees, whose purple-rose color covers woods and thickets.

The bishop's cap will bloom later in April. The plant is so named because its thin stem bears two leaves which almost meet about halfway up the stalk. It has quite a fragile flower which is patterned like a snowflake. The six- to eight-inch plant thrives in narrow, cool ravines where the soil is rich with leaf mold. The partridge berry, another northern wildflower which grows in moist ravines, is famous for its brilliant red berries almost hidden among dark green foliage. Unlike its fellow bishop's cap, however, the partridge berry blooms in winter.

Among the flora with Gulf Coastal affinities, the bald cypress is believed to be a survivor of plants that thrived in Southern Illinois milleniums ago. The trees grow large in the swamps of Alexander and Pulaski counties, but are found less frequently in Jackson County. Another Gulf Coastal affinity, the American featherfoil, grows in shallow water in Jackson, Union and Johnson counties.

Mid-May will find wild azaleas (rhododendron) blooming in the acid soil of dry woods in Union County's Pine Hills and near Little Grand Canyon in Jackson County. The tulip tree, a southern Appalachian affinity like rhododendron, grows to a height of 100 feet and produces flowers during May. The silver bell tree, found along streams in woods in Massac County, also blooms in May.

American agave (aloe), appearing on the sandstone bluffs of Shawneetown Ridge, begins to flower the last of June. Another Southwest affinity, the prickly pear cactus, takes on life a little earlier — near the beginning of June — and its silken yellow petals bloom through July. The fruits, which are the ripened re-

ceptacles of the flowers, turn dull red and are edible in late summer.

Two wildflowers bear the distinction of being named after the person who first described them. French's shooting star and Forbes' saxifrage were once thought endemic to Southern Illinois but have now been found in the Missouri and Kentucky hills, Nickles said.

French's shooting star, with its white or pink flowers, is fairly common in dry woods and on sandstone bluffs. Forbes' saxifrage is named after Stephen Alfred Forbes who first discovered the species at Makanda around 1870. Its flowers may be found in Jackson, Williamson, Pope and Gallatin counties in April and May. Both wildflowers are located in Fern Rocks Nature Preserve in Giant City State Park.

Interested amateurs and outdoors enthusiasts can pursue their interest in flowering plants through the wildflower classes taught by the botany department in the spring, summer and fall.

Reference material may be found in *A Flora of Southern Illinois*, by SIU's Robert Mohlenbrock and John Voight (issued as a paperback by SIU Press this spring); in *Plant Communities of Southern Illinois*, by Voight and Mohlenbrock; in *Flora of Illinois* by G. N. Jones; and in *Illinois Wild Flowers*, published by the Illinois State Museum and written by John Voss and Virginia S. Eifert.

More Southern Illinois
wildflowers in full color
on pages 6 and 7
of this issue.

botanical areas that are administratively protected. State nature preserves also are protected by law. Such areas include Fern Rocks in Giant City State Park, a portion of the Lusk Creek Canyon area, Heron Pond - Wildcat Bluff in Johnson County, Mermet Swamp in Johnson County, Fults Hill Prairie in Monroe County, Horseshoe Lake in Alexander County and Beall Woods in Wabash County.

But the price of non-protection is striking in the case of prairie grasses, he pointed out. "Illinois is known as the Prairie State, but that's been almost wiped out for agricultural use. Now virtually all the tall grass prairies are confined to railroad track right-of-ways where they are protected," he said. "If someone had had the foresight, these tall grass prairies could have been made into a state park." Among the region's more scenic state parks are Ferncliff in Johnson County, Dixie Springs in Pope County and Giant City, which straddles Union and Jackson counties.

Although it's a little early to take na-



Bellonia
Aet.



Morning
Glory



Langlois
Violet

Sketches by
Ed Travelstead
Staff Artist

Classical scene—sonatas and subscriptions

By Dave Stearns
Staff Writer



Steven Barwick and Helen Poulos, School of Music faculty, prepare for their series of Beethoven sonata recitals. (Staff photo by Richard N. Levine)

"I will seize fate by the throat — most assuredly it shall not overcome me. Oh — it is beautiful to live life a thousand fold," read the dedication by Ludwig van Beethoven on his Opus 12 sonatas for violin and piano.

This passionate lover of life, who gave new expansion and depth to classical music forms, wrote ten of these sonatas expressing a wide gamut of moods. The sonatas will be recreated in a projected series of concerts by violinist Helen Poulos, assistant professor of music, and pianist Steven Barwick, professor of music. The first of the concerts will be performed at 8 p.m. Monday in Shryock Auditorium — a well-rounded program consisting of the first, fifth and seventh sonatas.

"It's something every serious violinist considers doing," Ms. Poulos said. "But performing the sonatas is a Herculean task for the pianist and it's difficult to find one available who wants to do it."

Barwick explained, "They are the sort of sonatas that you could work on for a lifetime and still get something out of them."

"The quality of the writing is idiomatic for both instruments, which are musically equal. The piano is not simply an accompaniment for the violin, as is the case in many other violin-piano sonatas. Each of these Beethoven sonatas is a minor masterpiece."

"But you can't take liberties in a Beethoven sonata like you can in the chamber music of Brahms and Franck," Ms. Poulos continued. "It's all there, more precise than other composers."

Beethoven began in the poise style of Mozart and slowly evolved his own language. Somebody else's rules — no matter how fine — would never do for Beethoven.

Consequently, his Sonata No. 1 for violin and piano is mainly in the elegant classical style with only hints of the defiance that characterized his later works.

"He also used innovative accents and key choices that were considered unusual at that time," Barwick said. "The piece was dedicated to a prominent musician in Vienna, Salieri, who was a rival of Mozart in the opera field. Consequently a myth sprang up that Beethoven poisoned Mozart."

On the other hand, the Sonata No. 5 was dubbed the "Spring" sonata, because it is so happy, light and pastoral. As Beethoven often reserved certain key signatures for particular moods, the "Spring" sonata is in F-Major, as are his "Pastorale" Symphony and the Symphony No. 8, Barwick said.

No tragedy or turbulence here, for despite his growing deafness, the composer wrote, "My bad hearing doesn't trouble me here. No mortal can love the country as I do; for the woods and trees and rocks return the echo a man desires."

Beethoven's attitude was an about-face when he wrote the Sonata No. 7: "Let for once a pure day of joy be mine — so long already is the resonance of true joy unknown to me. Oh, how harshly I was driven back by the doubly grievous experience of my bad hearing."

The key is C-Minor, a fateful one that found its way into the fiery Symphony No. 5, the "Pathétique" (pathetic) piano sonata and the Piano Concerto No. 3.

Confronted with the task of recreating the music of a forceful but extremely troubled and vulnerable man, Ms. Poulos said, "Some of Beethoven's, Brahms' and Mozart's best output was in the chamber idiom, but they aren't performed terribly often."

"Chamber music is abstract," Barwick added. "It demands careful and intelligent listening. It's of a quiet, intimate nature, and people who appreciate music usually get into chamber music last."

Besides having a great affection for the music, Barwick wanted to perform this series of recitals for other personal reasons. "You have to keep certain standards and learn new material to keep growing. Also it helps your teaching and sets an example for your students," he said.

Besides, live performances are an unusual pleasure for the listener as well as the performer.

"A live performance is spontaneous," Ms. Poulos said.

"Unpredictable," Barwick added. "There's nothing endearing about a recording that is perfect, makes no mistake and is the exact same thing every time you hear it," Ms. Poulos continued. "A live performance is always a different experience."

Perhaps there are still other rewards for people who play Beethoven's music, who take the sleeping pages of notation and bring them to life. For as the master himself said, "He who truly understands my music must thereby go free of all the misery which others carry about with them."



Robert Merrill, Rise Stevens, Rudolph Serkin and the Robert Shaw Chorale. To mention a few.

They all have performed in Shryock Auditorium—courtesy of the Southern Illinois Concerts, a group of culture lovers striving to bring fine music to Carbondale.

Next season SIC will be a mature 40-year-old organization and will present Metropolitan Opera tenor Richard Tucker, chamber trio One Third Ninth and one other concert yet to be announced.

The latter blank will be filled after the upcoming subscription drive, for its intake will determine which artist Southern Illinois Concerts can afford.

"Our 'organized audience plan' has worked beautifully in the past," SIC secretary Nancy Gillespie said. "We sell memberships and on the basis of money at hand we book the performers. But if we don't have much money we just have to book a poorer series."

Under this plan, individuals who do not purchase subscriptions in advance cannot attend the concerts, which assures that interested music lovers will make advance purchases and gives SIC an accurate idea on where it stands.

The membership drive will be April 15 through 21 with headquarters at Phillip's in Murdale Shopping Center. Prices are \$12 per person, \$6 per student and \$30 per family. And as a bonus, new members will be invited to Frank Guarrera's April 21 concert in Shryock Auditorium.

Guarrera has been a baritone with the Metropolitan Opera since age 21, when he was chosen by Maestro Arturo Toscanini to sing the role of Fanel in "Nerone." Some of Guarrera's more notable roles are Scarpia in Puccini's "Tosca," Marcello in Puccini's "La Bohème," and the title role in Verdi's "Simon Boccanegra." Concerning the latter role, Music and Artists magazine summed up Guarrera's distinction in the opera world saying, "His voice lent a pleasing lightness to what is largely a bass dominated score, while his unusually relaxed though convincing stage manner helped to create a warm, personable characterization."

Or his role in Strauss' "Die Fledermaus"—"Guarrera retained the Viennese style...and used his big, pleasant, rather dark voice with gusto."

Even more renowned is Richard Tucker, who went straight to the Metropolitan Opera over 25 years ago from his cantorship at a New York Synagogue, where he still officiates during Jewish holidays.

During his years at the Met, Tucker has weathered temperamental prima donnas, comparisons with Enrico Caruso and the singular experience of watching one of his best friends hemorrhage to death onstage.

The latter incident occurred in 1960—Leonard Warren suffered a cerebral hemorrhage while singing an aria in "La Forza Del Destino" and died in Tucker's arms.

"Leonard was only 48 and he literally killed himself to sustain the high quality of his singing," Tucker once said.

As for the comparisons between Tucker and Caruso, the Saturday Evening Post said, "Tucker sings with a liquid 'bel canto' quality that sounds as though he is fresh off the boat from Naples, Caruso's birthplace. The Latin abandon he pours into Verdi and Puccini arias are strictly a triumph of technique over temperament."

Exclaims Rudolf Bing, former general manager of the Met, "Caruso! Caruso! That's all you hear! I have an idea we're going to be proud someday to tell people we heard Richard Tucker. Tucker in any era would have been outstanding for his consistent brilliance."

Says Tucker, referring to the fiery virtuoso roles he's best known for, "I don't kid myself. The public thinks of me strictly as a blood-and-guts tenor. But I occasionally vary my programs with delicate songs by Mozart and Bach, oratorios and contemporary music by American and French composers."

The date of Tucker's Shryock Auditorium concert will be announced later, as will be the chamber music concert by One Third Ninth.

Founded four years ago in Alberta, Canada, One Third Ninth is comprised of Israeli violinist Moshe Hammer, American cellist John Kadz and New Zealand pianist Gloria Saarinen. Their plans for next season (besides their Carbondale date), include 150 concerts in North America plans tours of New Zealand, Australia and Europe.

SIC, with its past roster of stars, keeps its eyes out for the sort of music the Celebrity Series does not bring. "We don't try to compete, we just try to fill in," Ms. Gillespie explained. "It's good shopping. Sometimes we catch outstanding artists on their way up—while they're still within our price range. We try to get chamber orchestras or European orchestras, many of which are state subsidized and don't charge the large prices American orchestras do."

The membership goal this spring is 1,200 subscriptions, which should allow SIC to continue its cultural tradition.



Richard Tucker

Daily Egyptian

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

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

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

Editorial and business offices located in Communications Building, North Wing, Phone 586-3311. Howard R. Long, Editor and Fiscal Officer; Adrian Combs, Business Manager; Edward Horn, Managing Editor; Larry Marshak, Night Editor; John Currier, Advertising Manager; Sharon Walters, Classified Advertising Manager; Jean Carman, Office Manager; Phil Roche, Production Superintendent; Steve Robinson, Asst. Production Superintendent.

Graduate Assistants: Dave Eason, Robert Evans, Bruce Garrison, Richard Lantz and C. Anne Prescott. Student News Staff: David Ambrose, Carl Courtner, David Edsall, Carl Flowers, Dan Haer, Mike Hawley, Gary Houy, Charlotte Jones, Jeff Jovett, David Kornblith, Terry Martin, Randy McCarthy, David Miller, Carolyn Mix, Diane Mizalio, Steve Ochso, Brenda Penland, Ken Pierski, Debby Rasmussen, John Russell, Bruce Shapiro, Dave Stearns, Julie Titone, Mark Tupper, Mary Tupper, Leah Yates.

Photographers: Richard Levine, Dennis Meakes, Steve Sumner.

Vidal shatters American myths in 'Burr'

By Kathleen Fletcher

Burr
by Gore Vidal

Random House, 1973. 428 pp., \$8.95.

This book has ranked as "Number One" on the Best Seller List for weeks. Ask any average American, "Who was Burr?" and he will answer "That's the man who fought a duel with Alexander Hamilton—or is it?" After reading this long episode, one knows a great deal more about Aaron Burr (maybe more than one wants to). The average American is right—Burr did fight a duel with Alexander Hamilton and he did kill Hamilton! But he also was a hero of the American Revolution and Vice-President of the United States under Thomas Jefferson. He also was tried for treason after Jefferson accused him of plotting to establish an empire in the western territories.

This novel is a story within a story. Charles Schuyler is a very young law clerk in Aaron Burr's law office. He has been placed there by Leggett, a noted editor, to write the biography of Aaron Burr. Leggett thinks the biography must be done because most Americans, in 1833, think the Revolution as "remote as the Trojan War." But more important, Leggett is most interested in a rumor that Martin Van Buren is the illegitimate son of Burr, so he instructs Schuyler to listen to Burr, get him to talk, read his memoirs—and write it all down!

The tale opens July 1, 1833 as the aged, debonair Aaron Burr marries the extremely wealthy Madame Jumel (once a noted whore). As the story progresses, we find that Aaron Burr had been not only one of the founders of the country, but knew most of the other founders on a first-name basis, and that he is still brilliant, still scheming—why marry Madame Jumel, if not for

possession of her vast wealth? He sells her stock, collects the cash, sews it into his jacket lining and proceeds to lose it all on a crazy western scheme. As young Charles studies the journals and listens to conversations the reader soon learns that Burr knew everybody and was also "crafty enough to know everything!"

George Washington emerges as a shrewd politician, but a poor soldier who conducted the war in his "own mysterious way." Despite Washington's incompetence, the gods always supported him in the end. He was always short of money, "but managed to always live grandly." George Washington also was a good actor, "he stood before the fire as though expecting to be painted," and his true genius lay in his ability "to look the part he was called upon to play."

Lafayette dances across the pages with all his "youthful enthusiasm and charm and silliness." He was good looking except for his unusual head which "came to a point at the top like a pineapple." Here is also Van Steuben, the man with great military talent which was matched only by his great ability as a liar.

Alexander Hamilton was a "small ginger terrier," a most attractive person with red-gold hair and bright if "somewhat watery blue eyes." He was a man of courage—at least when "there was an audience." The "malice in him was as spontaneous as his brilliance."

Thomas Jefferson is the villain! So much so that the New York Times pronounced Burr's portrait of Jefferson "dangerous." Jefferson (according to the book) was a vain, crafty, cruel, most "power-loving" conniving individual. He has a "brilliant humorless wit." He had faded red hair, a freckled fox face, bright hazel eyes, delicate thin lips and the "shiftest game of any man." He was known to mistreat

animals and to like women who were "submissive, shy and rather stupid." He could be a most charming man and at the same time a most deceitful one. He had an opinion on everything and

Thomas Jefferson. In my fourth grade history textbook, I never read these things about Thomas Jefferson. I believed what my textbook said. I still believe it! And it is not what Burr says. (I always thought my birthday was very special as it was Jefferson's also.)

The story within the story deals with Charles, the law clerk, and his life as he works at the office and seeks his pleasure at a "house" on 41 Thomas Street. The Madame who rules the place usually reads works of philosophy, collections of sermons and sometimes the Bible. The highlight of Charles' life comes when Van Buren is elected President and he is a guest at the White House. The book ends with a most surprising ending involving Charles.

Gore Vidal is a most sophisticated urbane author. He was raised in Washington; his father served in Roosevelt's sub-cabinet and his grandfather was a senator from Oklahoma. His mother later married into the prestigious Auchincloss family. His style is both polished and articulate—perhaps too articulate. His pen can drip acid. He is a master of sarcasm. At times his writing is like a knife—cutting—cutting—cutting.

Kathleen Fletcher is an associate professor of instructional materials.

BURR GORE VIDAL

was driven to express it. His freckles on his hands were played up by his large topaz ring. He was a ruthless man, a hypocrite, interested in power and so he contrived to get it. He was the most successful empire-builder of our country.

This reviewer is an ardent admirer of

Scholars as detectives— unraveling ancient history

By Charles Clayton

Riddles in History
by Cyrus H. Gordon

Crown Publishers, Inc., 1974. 188 pp., \$7.95

Some of the most fascinating mystery stories are factual. By the same token, some of the best detectives are scholars rather than sleuths. Outstanding in this field is Cyrus H. Gordon, who holds the Göttesman Professorship at New York University. In World War II, his linguistic talent was used by the U.S. Army Signal Corps to break enemy codes. This book is the sixteenth in his studies to solve the riddles of ancient cryptograms.

For scholars and historians the book's significance is in the evidence Gordon presents to confirm the transatlantic crossings from Europe and Africa to the Western Hemisphere. For Biblical scholars, his findings corroborate the historical accuracy of events in the Old Testament. For the lay reader, it is a collection of four intriguing mystery yarns.

It is now well-established that men were crossing the Atlantic Ocean since the early Bronze Age, nearly 2000 years

before Columbus. The Paraíba Stone, discovered in Brazil in 1872, for example, reveals that Sidonian sailors crossed the Atlantic Ocean as early as 534 B.C. The Kensington Stone, found by a farmer in Minnesota embedded in the roof of a tree, chronicled an expedition of Norsemen in 1362 from Vinland.

The Spirit Pond inscriptions discovered in Maine reveal that the Norsemen attempted to establish permanent Christian colonies in the new world in the Twelfth Century. The now-famous Vinland map, at Yale University, is attributed to the first recorded bishop in America. His name as Eirikr Gnupsson, also known as Bishop Henricus.

Dr. Gordon explains that one of the challenges for the historical detective is separating the authentic material from the fake. His opening chapter is devoted to this phase of his work. He also provides six maps and numerous illustrations in color. Dr. Gordon's book, *Before Columbus*, attracted wide attention. It is safe to predict his new contribution will prove equally successful.

Charles Clayton is a professor emeritus of Journalism.

Hellman's memoirs— series of perfect portraits

By Debby Ratemarm
Staff Writer

Pentimento: A Book of Portraits
by Lillian Hellman

Little, Brown & Co., 297 pp., \$7.95.

Lillian Hellman's first book of memoirs, *An Unfinished Woman*, won a 1970 National Book Award. Her second volume of memoirs, *Pentimento*, could justly—coupled with her plays (including *The Little Foxes*, *Watch on the Rhine*, *The Children's Hour*, *The Autumn Garden* and *Toys in the Attic*)—win her the Nobel Prize.

Hellman is a very special American writer, perhaps the only woman of her generation who wrote meaningfully about women's lives before the current flurry of novels and plays about woman's "condition." It isn't far-fetched to view her as the American equivalent of Simone de Beauvoir; in fact, if one compares *An Unfinished Woman* and *Pentimento* with Beauvoir's *Memoirs of a Dutiful Daughter* and *Prime of Life*, Hellman seems distinctly the better writer.

Both Hellman and Beauvoir refused to marry the men they loved and instead carried on passionate yet companionable love affairs with these men well past middle-age. Beauvoir and Jean-Paul Sartre may have more cachet in the literary world than Hellman and Dashiell Hammett, but Hellman deserves our attention more because she understands the American woman's condition extraordinarily well in these days when women are looking far and near for examples to live their lives by.

Pentimento, Hellman's best book by

far, is a collection of polished gems, each more fascinating than the last. In "Bethel" Hellman tells of a German cousin who joins the Hellman clan in New Orleans, where Lillian grew up. The young Lillian catches Bethel and her Mafia lover in a restaurant. The look and touch that passed between Bethel and her lover affected Lillian's life more than anything else she had ever witnessed. As she told Hammett later, "It affected what I have with you."

Another gem, "Willy," is the story of young Lillian's love for her Uncle Willy, a gunrunner for plantations in Guatemala.

Perhaps the most interesting chapter is "Julia," about Hellman's dead childhood friend, brilliant and wealthy, who dies a maimed and tortured victim of the Nazis she so bravely tried to sabotage. Julia's illegitimate child, heirless to millions, was never found.

There are other vignettes, each evoking a special time and place—New Orleans during the Depression, New York City during the war, Europe under threat of Hitler. But the people are the most important element in *Pentimento*, as the title indicates.

Hellman tells why in the introduction: "Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called 'pentimento' because the painter/repentant, changed his mind. Perhaps it would be well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again. The paint has aged now and I wanted to see what was there for me once, what is there for me now."

'Blood Dues': the death of the New Left and why

By John Hiland
Student Writer

Blood Dues
by Dotson Rader

Alfred A. Knopf, 211 pp., \$6.95

"I don't mean simply personal failure. It is worse than that. I mean failure of ideas and imagination and collective action. The failure of a movement," said Dotson Rader in the preface to his latest book.

The Movement. The New Left. This is an obituary for it, written by one who was part of it.

This book is a morgue. The New Left is not the only body in it. Rader has his dead friends here, too. He moves from

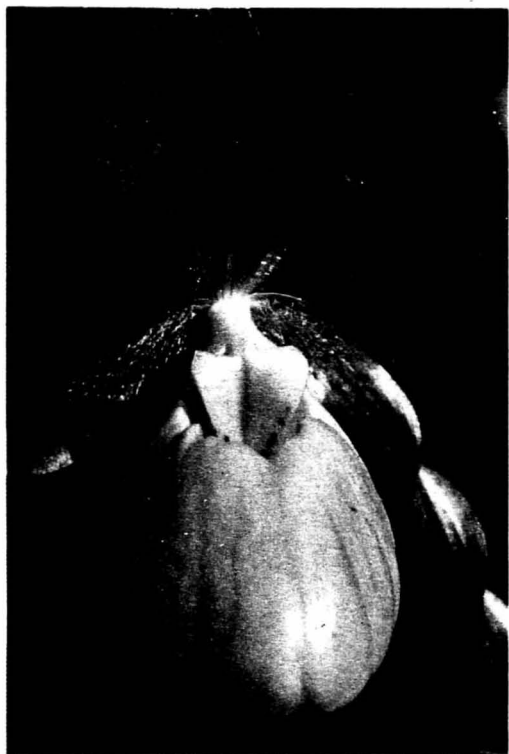
one to another, performing an autopsy and discussing the cause of each, often untimely, death.

He wonders why he is not among the dead and feels lost for something to do. His nose begins bleeding and he is unable to stop it. Realizing he will die if he just lets it bleed, he decides to get help. He goes on living.

Sex, politics and violence are all one to Rader. He is as obsessed by them as he is haunted by fear and a sense of failure.

Here is the soul of a leader of the New Left laid bare. With no apology or pretense, he tells how the Movement died and why.

It makes good reading and really isn't depressing—unless you're a radical.



Yellow lady's slipper orchid



Turk's cap lily (*Lilium michiganense*)

Color Reproduction Credits

Photography-

Jon Nickles, graduate student, botany

Color Separations and Presswork-

Steve Robinson and Wayne Patrick



Canada anemone (*Anemone canadensis*)



American water lotus (*Nelumbo lutea*)



Moonlight Blossoms

Trained in both Oriental and Western art traditions at New Asia College, the Chinese University of Hong Kong and Southern Illinois University at Carbondale, Ms. Yu received her bachelor's degree in art and her master's degree in art education. She is currently a doctoral student in secondary education with a specialization in art instruction and curriculum development.

Ms. Yu's one-woman exhibit of Chinese painting and calligraphy will open with a reception from 7 p.m. to 9 p.m. April 15 in Allyn Gallery. The exhibition will be sponsored by the School of Art and the Art Students' League and will run through April 24.

Included in the exhibition will be some twenty Chinese paintings and calligraphy, including landscape, figures, flowers and birds as well as non-representational themes.

Allyn Gallery is open weekdays from 1 p.m. to 4 p.m. Admission is free.

Ink and inspiration flows from Oriental brushes

By Ming-fai Margaret Yu

Exchanges in ideas about art among different cultures not only provide fresh inspiration for artists, but are instrumental in achieving the goal of global understanding and mutual respect.

It is certainly not a novelty by now for Westerners to study Chinese art and culture and for Chinese to study Western art and civilization.

Back in the early sixteenth century, an Italian Jesuit missionary, Guiseppe Castiglione, became the first Westerner noted for his work in Chinese painting. Known by his Chinese name, Shih-ning Lang, he ventured into China in 1719. Emperor Chien-Lung was impressed by Lang's talent in painting and named him court painter.

The style known as Chinoiserie emerged in Europe during the seventeenth and eighteenth centuries. French Impressionist painters were fascinated by the appearance of Japanese prints in Paris in the 1850's. Influenced by their fresh, simple color harmonies, painters like Manet, Degas, and Whistler strived to free themselves from the austerity of the French Academy. The impact on Van Gogh, a major post-impressionist painter, was manifested in his oils by the rhythmic movement of Oriental brushwork.

Undoubtedly, Oriental art continues to influence some sophisticated twentieth century Western painters who have searched for the implicit meaning and distinct method expressed in Chinese art. Chinese calligraphy has found its counterpart in Paul Klee's sensitive lines, the spontaneity of Action painting has been stimulated by Zen or Taoist painting and the disciplined form of Chinese and Japanese architecture have influenced Western architects and painters, notably Mies van der Rohe and Piet Mondrian.

The influence of Western art on Chinese painters began to mount just before the 1911 Revolution. The movement toward Westernization in art gained momentum thanks to the efforts of numerous Chinese painters who returned to China after many years of studies in Europe. The charm of Paul Klee and Picasso can be found in the early work of Kuo-sung Liu, an internationally known modern Chinese artist. At one time, Liu had tried hard to absorb the techniques and styles of the Impressionists, Cezanne, Matisse, Picasso, Klee, and Pollack.

There are many technical differences between Chinese and Western painting.

Western artists use a wider variety of media, such as oil, crayon, watercolor, pastel, charcoal, and etching. Chinese artists have traditionally limited themselves more to brush and ink and watercolors (mainly natural vegetable colors with occasionally some mineral colors suspended in glue solutions). However, the theories associated with the use of ink and brush are far more complicated and demanding than any of the Western media. A painting can be criticized as "having the 'brush' but no 'ink'" or "having the 'ink' but no 'brush'." This is because the Chinese artists are more concerned about the virtues inherent in ink itself, corresponding to the strength of brush.

A more sophisticated explanation of the use of ink and brush is that if a painter is in tune with the Tao, the ink and brush he uses are not merely technical means but that they are powers with cosmic import. It has been a widely acceptable belief among the painters that "brush is activist and therefore captures the yang; ink is quiescent and therefore captures the yin." Hence, the artists create the yang by capturing the spirit with the brush; they create the yin by producing value with the ink.

The use of the non-existent in painting, that is voids or negative space, were characteristic of all early art. These negative spaces began historically with a neutral background. In Western painting these neutral voids were supplanted by the discovery of perspective and its rendering of figure-ground relationships, while the Chinese transformed the neutral voids of early painting into the spirit voids of composition and its rendering of the being and the non-being relationships. Since the thirteenth century the Chinese painters had become so aware of the significance of the non-existent that the voids said more than the solids!

Two disparate life-styles are reflected clearly in American and Chinese paintings. In Western art, the focus is on man and woman as an individual. The artist strives to express his or her own private feelings and imagery, which need not meet the requirements of objective agreement. In Chinese art, the focus is on the vitality of nature and man's harmony with nature. Flowers must be growing or seem to be growing; mountains and streams, though inert and inanimate, must possess an inner living quality; even a single branch of plum blossoms, must serve as a suggestive glimpse of totality beyond expression.

Awaiting to Cross the River



Film's imagery reflects fated children's hope

By Richard Levine
Daily Egyptian Staff Photographer

The filth and rot of Terezin Concentration Camp sparked the minds of the children living there to create, in words and pictures, a statement of their existence.

"...I never saw another butterfly," by Wanda J.M. Herman, a filmmaker and instructor at Western Michigan University, is a film inspired by a book of drawings and poems by these doomed children.

The film was partially made at SIU by Ms. Herman in collaboration with Frank Paine, director of film production at SIU.

Narration for the film was by Richard Blumenberg, associate professor of cinema and photography at SIU, and the Hebrew songs were sung by Esther Shapiro, a former SIU student.

If you see this film expecting to see another "Night and Fog," forget it.

In Ms. Herman's film you will see a much less brutal explanation of her feelings toward fascism and her empathy for the children of camp. The 15,000 children who passed

through Terezin were, from the first, condemned to an early death. They knew fear but managed to live with "a degree of courage and optimism." They are well represented

by Ms. Herman's opening footage of a fleeting butterfly.

The film is a compilation from many sources. One source was still photographs taken by Ms. Herman during a return visit to Czechoslovakia, her homeland before moving to the States five years ago.

Another source was a collection of children's drawings found at Terezin after World War II and assembled at the Jewish State Museum in Prague. These were later made into the book published by McGraw-Hill, which inspired this film.

Don't take Ms. Herman's approach to this gruesome subject casually. There is a deep meaning to her methods.

The mood of the film emerges from the contrast between the wispy little butterfly and the stark black and white images of Hitler and his men.

Hebrew music also helps establish the mood of the historical scene and helps to emphasize Ms. Herman's statement that children are the strength of the future.

A knowledge of the Hebrew language is not important to the understanding of the film because the mood is created by the feeling put into the songs by Ms. Shapiro.

A suggestion, though, might be to listen and try to understand John Denver's song "Rhymes and

Reasons," before and after seeing the film, to help give greater meaning to what Ms. Herman is trying to say. Denver sings: "It is here we must begin to seek the wisdom of the children...they're a promise of the future and a blessing for today."

The inner strength of the children is evident in their work and Ms. Herman does an excellent job of showing us this strength.

The film will be shown at 7 and 9 p.m. April 18 in Ballroom A of the Student Center. Admission is free.



A child-prisoner's image of Terezin Concentration Camp.

Children's concert to center on presenting world of jazz

By Dave Stearns
Staff Writer

Southern Illinois is not noted for its jazziness.

And the music taught in our grade and high schools is mainly Western European, says jazz band director Alan Oldfield, who plans to introduce primary school children of

the Carbondale area into the world of jazz at 1:30 p.m. Wednesday in Shryock Auditorium.

"Many of the children around here have only been exposed to rock and roll. In terms of jazz, Southern Illinois is a desert. Even the radio stations don't play jazz at prime time hours. And jazz is America's most innovative artistic creation. Our children should be knowledgeable in this cultural creation, but only under the most innovative circumstances are children taught jazz or given an opportunity to perform and create it," Oldfield said.

Oldfield has a certain affection for jazz, not simply because he has performed with noted musicians such as Bunky Green and Art Pepper or because he is an occasional member of the London Branch group, but because he worked his way through San Diego State University playing jazz in various clubs.

"Jazz ensemble playing is a very good way of building up basic musicianship and forces the players to see and hear the music more deeply, for they are often improvising jazz, or composing it on the spot," he said.

To give Wednesday's audience more insight into jazz, Oldfield tentatively plans to explore jazz's roots—African music

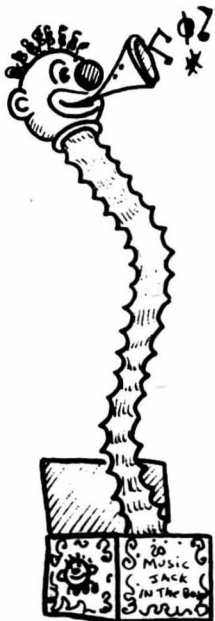
"Jazz contains the rhythmic combinations of African music and I hope to get the musicians to play some of this," Oldfield said. "I made a tape that was sent out to the schools who are sending their students to the concert. And in the tape, I pose the question, 'What is jazz,' which has been a widely debated subject.

About the only thing people can agree on is that jazz contains improvisation and African influence. Actually, jazz lies somewhere between the almost completely improvised music of rock and roll and entirely composed concert music.

"Actually, jazz is composed AND improvised," he said.

Oldfield's ensemble will present a wider variety of jazz than past concerts in order to expose the children to as many different styles as possible. The program consists of Don Ellis' "Pussyswiggles Stomp," Harry Moore's "The Men," Bill Cowling's "Ballad Jaggle" and "Turquoise Lace" and Ray Brown's "Procrastination City." Also on the program is "Togger," a piece composed by Stan Adams, who is a trombonist in Oldfield's ensemble.

Oldfield speculates that the audience will readily relate the large ensemble jazz that his band plays. "After all, rock and roll is a form of jazz," he said.



CONRAD OPTICAL SERVICE CENTER, INC.

606 S. Ill. Plaza Shopping Center

- Your Rx Filled
 - Complete Optical Repair
 - Lenses Duplicated • Frames Replaced
 - 24 Hour Contact Lens Polishing Service
 - Fast Service on Broken Frames & Lenses
- Hours: Mon. 8:30 am-8:00 pm
Tues., Wed., Fri. 8:30 am-5:00 pm
Closed Thursday
Sat. 8:30 am-1:30 pm

549-8622

Monday 99c Special

LumDog - French Fries
ColeSlaw -
small soft drink

Join us tomorrow for a mid-day break ...
1/3 off on all beer 2 p.m. - 5 p.m.

701 E. Main

549-5632

Carbondale Mobile Home Park

North Highway 51

Carbondale

- Heated Swimming Pool
- Free Bus to SIU
- Large Lots
- New and Used Mobile Homes for Rent
- Blacktop Streets
- Laundromats

Phone 549-3000

THE LOGAN HOUSE THE LOGAN HOUSE

SUNDAY ... MONDAY & TUESDAY ARE

"Beef Of Baron" Nights

5:00-9:00

\$4.95



Choice Standing Texas Beef ...
Cooked to a perfect juicy center in its natural juices and carved at your table.

"Beef Of Baron" Special includes our new Salad, Choice of Potato and Hot Homemade Bread. Plus A complimentary glass of wine with each "Beef Of Baron" Special!

And ... SECONDS ARE "ON THE HOUSE"

THE LOGAN HOUSE 687-2941

"Trying To Serve You More in 1974" DOWNTOWN MURPHYSBORO

THE LOGAN HOUSE THE LOGAN HOUSE

Director to unite talent in 'St. John's Passion'

By Dave Stearns
Daily Egyptian Staff Writer

Choral director Robert W. Kingsbury is preparing for a passion — Johann Sebastian Bach's "St. John Passion," specifically.

In performing this epic work, Kingsbury not only will utilize the University Choir and members of the University Orchestra, but also students and faculty soloists from the School of Music. They will all come together 8 p.m. Wednesday at the St. Francis Xavier Church, 303 S. Popular St.

Bach's passions depicted the story of Christ by utilizing such 17th century Baroque forms as polyphonic chorals, recitative and solo arias.

Dramatic action is advanced by various roles and, in this performance, Alex Montgomery will sing the part of Jesus, Mike Jones will sing Pilate, St. Peter will be sung by Larry Richardson and Burt Kageff will sing the evangelist.

Other featured musicians include soprano Marajean Marvin, cellist James Stroud, organist Ted Stewart and oboist George Hussey.

Composed some years before the better known St. Matthew Passion, the St. John Passion is

more compact and strictly formed, according to musicologist Georg von Dadasen. "The earlier work is simpler, but of the highest effectiveness," Von Dadasen writes. "In this earlier work, firmly rooted in the tradition of the old liturgical Passion setting, the musical emphasis is still placed on the Gospel text itself, and in particular the parts of it best suited to dramatic music: the crowd choruses. They are laid out symmetrically round a central axis in accordance with a convincing artistic plan."

In view of the fact that Bach supposedly wrote five passions in all three of which have been lost it is not surprising that performance practices are a subject of much question.

"Bach didn't make any

specification concerning tempo and volume," Kingsbury said. "Consequently, performance practices were reconstructed after much academic research by Arthur Mendel." Also in some passages, boy sopranos were used. To compensate for the darker adult voices during these delicate moments, we're cutting down the number of singers.

The concert is free and open to the public.



'Forever yours'

Austrian virtuoso Martin Meier displays his talents in a scene from "The Birdseller." Meier will perform in "Forever Yours," coming to SIU on April 20 at Shryock Auditorium.

Controversial gay playwright once served as Mormon elder

By Dave Stearns
Daily Egyptian Staff Writer

(EDITOR'S NOTE: Homosexual playwright Lane Bateman has refused to grant any more interviews about his national award-winning play, "Lying in State," which returns to SIU this week. Material for this article, including the quotations from Bateman, was taken from the Jan. 30, 1974, issue of "The Advocate," a national homophile newspaper.)

Carbondale Christians may be surprised to learn that Lane Bateman, the self-professed homosexual author of "Lying in State," was once a Mormon teacher-deacon-priest-elder.

And getting straight A's at Brigham Young University.

"I was a fine teacher. I was a respected and loved member of my ward. But I was a liar—every day of my life," said Bateman, who has one of the most sought-after souls in Carbondale since his recent bouts on the Daily Egyptian editorial page with Christians who condemn homosexuality.

Now a 32-year-old graduate student at SIU, Bateman's gay-oriented play, "Lying in State," was chosen as one of the best nine productions entered in the American College Theater Festival. The play re-opens at SIU Friday and Saturday so the company may prepare for its presentation in Washington later.

Bateman looks back at his seminary days as a time of confusion, when he felt none of the expected heterosexual urges and not really knowing what to make of it.

"Can you imagine my surprise one day when I realized that I was one of those queers that other people whispered about? Who could I go to? Not a soul would not react with horror. So I became a master at lying," Bateman said.

Inevitably, he left the seminary. And his final severance from the Mormon Church came in March 1973, when he sent a six page letter to the Mormon state president requesting excommunication and expressing disillusionment with the church's refusal to confront homosexuality.

"The church promises me that I cannot dwell in the kingdoms with the saints. Thank you. I have no desire to be with people who hated me all my life here on this earth."

Bateman wrote in the letter. "Instead, I shall dwell with those who already love me and all those whom I already love."

"I look forward to being with the Greeks who loved me and all those who already love me and all those whom I already love."

"I look forward to being with the Greeks who loved men and boys. Socrates may not be too bad to spend eternities with. And I look forward to seeing Dag Hammarskjöld and Plato. In fact, Michaelangelo, Tchaikovsky, Handel, Ravel, Maugham, Coward and on and on...may not make for too dull a group of fellow-damned."

"God lost two-thirds of the hosts of heaven before this earth, and now the Church condemns eight per cent of the population. Hell may not be so bad."

And on May 16, 1973, his name had been stricken from the records of the church.

Much of Bateman's post-seminary life is found in "Lying in State," which will re-open at the University Theater Friday and Saturday, as a try-out for the scheduled performance in New York City's Kennedy Center.

In "Lying in State," the character of Paul is a school teacher who fell in love with one of his male students and was fired when the word got around.

Bateman joined the theater faculty at Augustana College in September 1972, and took one of his male students as his lover.

His lover's parents found one of Bateman's letters among their son's

belongings, a discovery which prompted various telephone calls to school officials resulting in a request for Bateman's resignation.

He refused. Controversy followed, since Bateman's teaching abilities were praised by his peers. A compromise resulted under which Bateman left the college but was still paid for the remaining period of his contract.

Bateman and his lover then enrolled in SIU, and decided to quit lying about their relationship and sexual orientation.

"And I got sick and tired of reading plays that were lies, where gay people had to hate or kill themselves or spend their life full of misery. So I said, 'OK, I'll write one,'" Bateman said.

Since the advent of "Lying in State," there has been much controversy, involving not only Christians who believe that homosexuality is wrong, but also homosexuals who disagree with the play's theme—that monogamy does not work in the gay society.

"It's been my experience that with the couples I've met who insist on only-you-and-me always end up in disaster. That's really what my play is saying," Bateman said.

Concerning Christians who believe that homosexuals are sick, Bateman said, "I told a group of the Crusade for Christ people that they can think anything they want and say anything they want at their meetings, but the minute they speak publicly I'm going to tear into them with all my feet and hands and scream as loud as I can."

EGYPTIAN
DRIVE-IN THEATRE

OPEN 7:00
STARTS AT DUSK

A PARAMOUNT RELEASE
DINO DE LAURENTIS

AL PACINO
"SERPICO"

STEVE McQUEEN
"LE MANS"

A CINEMA CENTER FILMS PRESENTATION
DINO DE LAURENTIS
A UNITA FILM A NATIONAL FILM RELEASE

OPEN 7:00 START DUSK

CAMPUS
ON OLD ROUTE 13 BETWEEN
CARBONDALE & MURPHYSBORO
NOW SHOWING

THE OUTLYN

PLUS
"PAT GARRETT
& BILLY THE KID"

OPEN 7:00 START DUSK

RIVIERA
RT 149 HERRIN
NOW SHOWING

"TARZANA
"THE WILD GIRL"
PLUS
"BIG FOOT"
NO. 3 FRI-SAT
"LADY FRANKENSTEIN"

HETZEL OPTICAL
CENTER

415A S. Ill. Ave.

Telephone 457-4919

Complete, reliable

optical services

Fast service on contact

lens polishing

REGISTRATION NOW OPEN!!!

Classes limited to 20 new students.

8 financing programs to choose from.

Instructor: Mr. Wadiak

3rd degree Black Belt

Certified Internationally

KARATE

WHY JOIN KARATE CLUB?

Proven results
our students have won
various Midwest tournaments.
1800 sq. foot work-out area.
Professionally equipped.
Professionally operated.
Serving SIU and the local
community since 1967.
Instruction 6 days a week.

Classes now divided into beginning and advanced
to ensure Black Belt instruction and limit class size.

Registration:

Mon. thru Thurs.: 5:00 - 7:00 p.m.

Sat. & Sun.: 9:00 - 10:30 a.m.

or call 549-4808 evenings.

116 N. Illinois 2nd Floor Carbondale

SALUKI
CURRENCY EXCHANGE

• Checks Cashed

• Money Orders

• Notary Public

• License Plates

• Title Service

• Travelers Checks

Carbondale Western Union Agent

Compos Trust Shopping Center

549-3202

WESTERN UNION

Renaissance feast caps finals festival

By Dave Stearns
Daily Egyptian Staff Writer

SIU always has been noted for its bizarre parties.

But for the first time in recent memory, the party goers were dressed in Renaissance costumes.

And we moved through nine courses of Renaissance food. It was the culmination of an art history class—the final exam you might say—which during Winter Quarter took the 13 students from Meinrad Abbey in Meinrad, Ind. to the head-bumping heights of St. Francis Xavier's Church, where the class collaborated on the painting of Renaissance style fresco.

The fresco's subject was St. Francis Xavier, who peered down at his creators as they celebrated the quarter's end in the church rotunda, which was lit by candles and inhabited by costumed men and women.

"Everybody was a bit self-conscious at first," said Sally Lorenz, who help organize the banquet. "But then everybody started warming up, and I think they got into the role playing of Renaissance men and women."

Greg Tischer, who was part of the class, said "The atmosphere of the Renaissance was captured—the smell and the lush abundance of food, the tinkling glasses, tearing apart the bread."

The man who coordinated the course, assistant professor George Mavigliano, said "Father William

Longest told me that I have a medieval mind. And I suppose I have a romantic image of things that would fit into the chivalry aspect. I went to the banquet dressed as a monk and people said they were surprised at how much I looked like one."

"I wanted to recreate the Renaissance, and we did it. The students organized the whole banquet. I did very little. It was successful and I'm content."

The party was held on March 16 and we consumed opulent loaves of bread, vegetable soup (not like Great American Soups), thick cheese pie, risi bisi (rice and peas), almonds and chicken, roast pig, saffron cake, fruit, nuts and claret wine.

The dim light gave woozy smiles a happy, cherry glow. Since this reporter had to leave early because of his advanced state of drunkenness, Mavigliano and Tischer must account for the aftermath of the banquet.

"At one moment I was feeling as though I had really accomplished my goal and the next minute the lights went on and we had to be janitors," Mavigliano said.

"We were awakened to the fact that we were in the 20th century," Tischer said. "And then, while we were cleaning up, somebody put on a John Phillip Sousa record."

"Sousa was a slap in the face," added Ms. Lorenz.

Most of the food had been consumed, except for the roast pork. "I was eating ham sandwiches for a week," Mavigliano commented.

In retrospect, Mavigliano says that after he initially organized the Renaissance course with several guest lecturers, it would have gone on with just as much success had he not been there.

"The course was a self-supporting, self-perpetuating thing," he said. "I gave my knowledge and they went ahead with it. Once it started, I don't think I could've stopped it, even if I wanted to. It just snowballed."

Ms. Lorenz disagrees. "George was a very important coordinator. We all needed him. After a guest lecturer would speak, George brought it into the context of what he thought the course was all about. He would sum it all up," she said.

Guest lecturers included the chairwoman of the textiles department, Shirley Friend, who discussed Renaissance clothing, and John Boe, the director of the Collegium Museum, who spoke about Renaissance music. One of the main highlights of the course was the aforementioned field trip to the Meinrad Abbey.

"The monastery was the most deeply moving part of the course,"

Ms. Lorenz said. "At 6 in the morning, they would all get up before dawn for a church service, and there was a great intensity between these monks and their god—I'd never felt it before. After the monks dispersed from the service, we stayed in the church and lingered in the shadows of the early morning."

Tischer commented, "The monastery was sort of a Walden-type thing. They were pretty much self-sufficient—they made their own wine and cheese."

"I was not born and raised a Catholic," continued Ms. Lorenz. "And some of the Catholics in the class were rather cynical about the whole thing."

Naturally, the field trips, the creation of the fresco and the preparation of the banquet required extra time and money. "But you couldn't help being involved," Tischer said. "It was like a whirlwind. We were always doing to something all of the time. The preparation of everything was the closest thing to real cooperation I've been exposed to on this campus."

Mavigliano feels the spontaneity of the Winter Quarter class makes it a one shot deal. Besides, Renaissance history is only offered once a year.

However, Mavigliano is toying with the idea of setting up an interdisciplinary class in which various professors from other

departments could offer their knowledge on a particular subject thus allowing students from all departments to participate.

The idea is—to a certain extent—to return to the original concept of university life.

"In the old system of education, a student would go to a teacher and if the teacher had something the student wanted to learn, he would pay the teacher to give him this knowledge," Mavigliano said.

"That's how universities started."

HICKORY LOG RESTAURANT

- ★ STEAKS
- ★ SEAFOOD
- ★ B-BQ
- ★ SALADS
- ★ SANDWICHES
- ★ BEER - WINE

MURDALE SHOPPING CENTER

Famed artists scheduled for series finales

The Celebrity Series will wind up its 1973-74 season this month with the presentations "Forever Yours," and a concert, by the piano team of Ferrante and Teicher.

"Forever Yours", a Viennese operetta, will feature the Franz Lehar Orchestra plus lead singers and dancers from Austria's leading opera houses and theaters.

On this, its first visit to North America, the company will revive the aura of operettas by Johann Strauss Jr., Franz Lehar, Oscar Strauss and many more.

Featured will be glimpses of "The Merry Widow," "Fledermaus," "The Chocolate Soldier," "The Student Prince," and other favorites.

The performance of these theatrical productions will be at 8 p.m., April 20, at Shryock Auditorium.

On April 22, the famous composing and recording team of Ferrante and Teicher will perform a concert of contemporary music.

Together these musicians have combined serious piano technique with popular music to become the most sought after musical combination in show business.

They have made appearances on several major radio and TV network programs, including the Dean Martin Show, the Johnny Carson Show, and the Bell Telephone Hour.

Their recording of the theme music from the motion picture "The Apartment," on the United Artists label, was the hit with which the team first became known.

Among their other hits are "The Knack," "Cleopatra," "A Man and A Woman," and "The Bible."

Tickets for both performances are on sale at the Student Center central ticket office and J.C. Penney's information desk.

World's shortest CPA aptitude test.

- ☐ Problems stimulate me.
- ☐ Problems upset me.

If you want to earn a living in a field that constantly offers new and exciting perspectives — new problems to solve — consider the work of the CPA.

A CPA has to grasp the essentials of many different fields, and have the independence to form objective opinions about them.

He's more in demand than ever before, by corporations, non-profit agencies, government bodies at all levels.

Why? Because the increasing complexity of business requires new concepts of fact-gathering, problem-solving, and communication of economic information.

The CPA, for example, is one of the leaders in planning new ways to use computer systems.

He might also be called upon to weigh the relative merits of social programs in terms of available resources, helping to shape an urban renewal program.

So if problems intrigue you, and if you have aptitude for concentrated, meticulous, creative thinking, you might make a good CPA—in a public accounting firm, in industry, education or government. At some point, you might even decide to form a firm of your own.

Talk with your faculty advisor. He can tell you about the courses that could lead toward a CPA certificate soon after graduation. Or you can do graduate work.

You can also learn about the work of a CPA in a booklet we'll be glad to send you. Drop a note or card to: Career Opportunities - ISCPA, One IBM Plaza, Chicago, Illinois 60611.

Illinois Society of Certified Public Accountants



No 1
in
College Sales

Fidelity Union Life
Insurance Company

549-7321

