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Walter Susskind, Conductor and Music Director,
Saint Louis Symphony
Despite Rough Road,
Celebrity Series Drives On

By Pat Nussman
Staff Writer

Celebrity Series at SIU was born Oct. 1, 1966, with the opening admission by its originators that it was an "experimental and risky operation."

But those originators had a goal.

They described it this way: "Southern Illinois and its University Community, are entitled to—and will support and enjoy—the best in entertain-

The ideal has, at times, been plagued by disorganization in detail, but the ideal is still there...and it is growing.

Now in the midst of its fifth season, with a St. Louis Symphony performance coming up Sunday, the series continues to struggle with a multitude of problems: a tight budget, a bad booking schedule and a smaller audience than Paul Hibbs, the program director, would like.

In 1963, when Hibbs became director of Special Programs, he viewed the assignment as a chance to bring professional touring companies to SIU, with great reductions in the usual ticket rates.

"There was a great need for enrichment of the campus by professional entertainers," Hibbs recalled. "Most universities had several of these series.

Hibbs booked a few experimental shows in 1965, then began the first organized series in the fall of 1966, with the production of the musical, "Half a Sixpence."

And with the beginning of the series came the beginning of problems for Hibbs, who had experience booking for summer musical workshops, but not with a production like the Celebrity Series.

"One of our big handicaps is that we can never book far ahead," he said.

"We never know what our subsidy is, so we dare not risk an expensive contract."

Student activity funds provide the subsidy, which is 15 to 20 per cent of the production costs of the Celebrity Series.

Student government budgets are made out late in the year, and the Board of Trustees approves the budget even later.

Booking for most touring companies takes place early in the season, Hibbs explained, and therein lies one chief difficulty for the Celebrity Series.

"This forces us sometimes to take a bad date for a performance, or perhaps not to book a show at all."

Last year, the series lost three shows because of uncertainty as to whether they could pay for the performances.

The size of said budget is another major series problem, as it is campus wide.

According to Hibbs, the subsidy and ticket sales barely cover the cost of most productions. One year, when the series was displaced from Shryock to a smaller auditorium, the staff had to eke out funds from the year before to sup-

"This lack of money keeps Hibbs from contracting some of the more famous productions—such as the Vienna State Opera and the rock musical, "Tommy."

Shryock Auditorium presently has about 1,250 salable seats, said Hibbs, and at the present admission rates, a sell-out crowd would net only $4,000 to $5,000.

When a show costs about $8,000, or probably $10,000, with production costs, "You don't need to be much of a math-

Hibbs leaned back and flipped through his mental Celebrity Series files, a supplement to the six-year worth of material crowding the cabinets in the Special Programs office.

He recalled the instance when, amidst the turmoil of the 1967 police-student confrontations, an American folk group was due to perform.

Radio announcers warned those in outlying communities to stay away from the area, "Which cut down con-

David Atkinson and Patricia Marand in a scene from the all-award winning musical Man of La Mancha which was performed at SIU in Oct. 1968.

The Celebrity Series has requested funding year after year, but the most the council has ever contributed to the series was $2,000.

"I would think," said the discouraged Hibbs, "that they would realize that this is a territory that needs the money very badly."

"Finance is our biggest problem, all right," he reiterated.

Financial problems can occur at the box office—from "A snow-storm, an ice-storm, some sort of disaster. It's such a risky business."

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But what Hibbs seems most concerned about currently is increasing the size of the audience in non-riotous times.

"We are in an area that is culturally deprived," Hibbs commented. "This is not a reflection on the people; cultural events just haven't been here to see."

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Currenty, Hibbs said, ballet events are beginning to sell. The series, however, still has relatively empty houses for their opera events.

And yet, Hibbs pointed out, Southern Illinois needs this kind of material.

"I can't believe," Hibbs continued, "that we have the kind of people here who can't appreciate this kind of thing. Still, people are not born liking opera or ballet or music.

They have to learn to like cultural
"I can't believe that we have the kind of people here who can't appreciate this kind of thing."

Types of entertainment, Hibbs emphasized. "And the only way they can learn to like it is to attend."

Hibbs said that he had been 30 years of age before he had attended his first ballet, because he was sure he would dislike it.

"If you can get people to attend one such event," he said, "they tend to be repeaters."

With that in mind, Hibb's staff mails out 20,000 brochures each year, to various areas, and writes to schools urging them to bus children to the series programs. Last year, school buses came from as far away as Cairo and Marissa for both Celebrity Series and Convocation programs.

Hibbs admits that it is natural for fewer students to attend series events than attend, say, a rock concert.

"On most campuses if you get Sonny and Cher you can expect more hoopla than attend, say, a rock concert."

"It's even difficult to get Shryock here," Hibbs went on, "still, it doesn't need to be as risky and uncertain as it has become."

There have been many changes and mutations in the form of the Celebrity Series since its inception. These changes have molded it into the primarily musical-opera-ballet-symphony form that it is today.

What Hibbs would like to do now, had he the money, is to change it into a split series. There would be a symphony series, a ballet series, an opera series, an ethnic series and perhaps others.

Even since the remodeling of Shryock, acoustics have not proved perfect, and some companies still have problems, even though, as Hibbs said, "A touring company has to be ready to play on any stage."

Hibbs says Celebrity Series shows through agencies that have proved themselves reliable, and usually ends up booking three or four plays from the same management. Events such as ballet productions, or the St. Louis Symphony, usually have their own management.

"I'm not sure it's impossible, either."

A solution needs to be found, he emphasized, although "They're (student government) kind of limited, too. And there's no cure for that."

Another possibility Hibbs suggested is that the University guarantee that the productions would be backed financially, if need be.

"I actually don't know right now, what my support is going to be," he said, "It's a matter of people in the University still determining what the money is going to be spent for."

It is even difficult to get Shryock Auditorium for the bookings in many cases. And in the meantime, the campus may throw Hibbs a curve by changing dates of homecoming or parent's day so there will be a conflict.

Or, so that the Celebrity Series may be the last event on a big weekend, such as Homecoming.

"Isn't that a matter of lack of communication and organization between University departments?" this reporter asked.

"No, I don't think so," he replied. In a case such as the auditorium, the personnel is limited in what they can do, since many events are scheduled for Shryock.

"If it's a risky and uncertain business," Hibbs said, "still, it doesn't need to be as risky and uncertain as it has become."

Audiences enjoyed the musical Zorba, with the cast lead by Michael Kermoyan and Vivian Blaine, when it appeared on campus in April, 1971.
Aggressive Dance Program Offers Most Opportunity

By Roland Halliday
Staff Writer

Young dancers breaking into a professional career know it doesn't come easy. It often takes as much as 10 years of hard work and training to get ready. Even then—not too many make it.

Despite this fact many continue to enter dance study programs. Dance students at SIU are more fortunate than most. According to W. Grant Gray, assistant professor of theater and physical education for women, the program offered at Southern provides more opportunity to learn and perform than at any other college or university in the United States.

The dance program at SIU has it over other schools because it offers exposure to actual performances, and this is good learning. Students progress from classroom to stage within the same program.

Gray, who developed the dance program at Southern five years ago, has made this claim possible by producing over 50 dance programs a year.

"Over the past four years, performances have had between 90 percent of house or standing room only attendance and with growing student interest," Gray said.

Two dance groups produce the shows. One group, The Southern Dancers, is open to any interested student and puts on one show per quarter. The other, a touring group, is The Southern Repertory Dance Company, which is strictly a professional situation.

Some of the shows done by the dance company are choreographed by the students themselves, with Gray and Nancy Lewis, instructor in dance, doing the rest of the choreography. Students also prepare sets, work lighting and take care of other backstage activity. This provides dancers with a working knowledge of many facets of the profession as possible, at the same time helping them to develop an eye for detail.

Shows put on by the two dance groups, at the University Theater, or Furr Auditorium, draw between 15,000 to 20,000 people a year, Gray estimated.

The successful driving force behind all this interest and activity is Gray himself. As head of the dance program at Southern, the tall, trail looking, goateed professor pushes his students so they can gain the maximum from the program. He is very demanding of his pupils' time. Discipline is essential to any serious beginner, and Gray lets his students know it.

Dancers must develop technique, in other words, something to say, which is expressed through their performance. How well this is done depends on their timing, sharpness and stress.

"This is where the whole performance rests," Gray pointed out, "even with perfect technique, if the dancer can't transcend the audience, then he'll never make it. The dancer must project aesthetic meaning to become an artist."

In most cases, Gray admits, dance at SIU, or at any other college, does not prepare the student for a professional career. The dance program offered here does prepare students for continued study at professional schools, such as the Alwin Nikolais School of Dance in New York.

This is not to say, however, that students who leave SIU never enter immediately into professional dance. Several of Gray's students have entered the field.

Former student Bob Beswick is attending the Nikolais School, and Roger Cunningham is the lighting director with New York's Round About Theater. Steve Parker is now with a dance troupe in Africa, and before that he was doing ballet in London. Another of Gray's students, Bev Barron, is at the Palmer House in Chicago. A majority of students who enter a theater career upon graduation utilize their dance background.

Gray encourages individuality in his students and he gets it! He drives the dancers at each rehearsal to accomplish the most in as few practices as possible. In doing this he creates awareness among the students who do not possess the imagination and drive, to explore and experiment, and thus stimulates their incentive. This method of learning is enormously helpful to a dance student who is serious about a professional career.

According to Gray, dance is the best means to express one's self in the theater. He took notice of this in 1966 when he was involved in directing.

"In directing you are confined to a playwright's script and you can't say what you want to say. Dance, you can change. As choreographer you can write the script, and for this reason dance companies are more popular than ever before—they are always fresh and new," Gray emphasized.

"It should be obvious," Gray pointed out, "that the stress in successful theater today is on dance, with 'Godspell' and 'Jesus Christ Superstar' being evidence of that."

The dance program at Southern, like many other areas of study, has a few hang ups, mostly from administrative ties and other forms of interference due to academic requirements.

There are two major problems Gray spoke of in the dance program. One is the need for the creation of a separate dance department which could service the theater and physical education departments. A second problem stems from a lack of proper emphasis on dance for theater majors and failure to recognize the importance of movement as the basis for all theater.

Never the less SIU has a solid program of dance which could very well be one of the best among the country's colleges.

The Southern Repertory Dance Company is performing "Their Own Thing No. 4," which can be seen today at 8 p.m. in Furr Auditorium. Sunday at 3 p.m. the dance company will perform "Tantalus." There is no charge for admission although donations are sought.
At SIU Sunday

St. Louis Symphony Performs Pops Concert

By Daryl Stephenson
Staff Writer

The St. Louis Symphony Orchestra, which will perform a "Pops" concert at 3 p.m. Sunday in Shroyer Auditorium, brings to SIU a rich musical tradition spanning 93 years.

Conducted by Walter Susskind, the 100-member orchestra is the second oldest symphony orchestra in the United States, as well as being one of the most successful.

Last season it presented 172 concerts, and attendance at the orchestra's St. Louis home, Powell Symphony Hall, was at an all-time high with a 112 percent increase in subscription sales over the previous year.

More than 30 of the orchestra's performances, and a large number of its Young People's and tour concerts, were played to sold-out houses.

In addition, the symphony played at the Mississippi River Festival last summer at SIU-Edwardsville, and attendance at that event was up 43 percent over the previous year.

Susskind, who is in his fourth year as conductor and music director of the orchestra, is the eighth conductor of the St. Louis Symphony and is well-known internationally as both a conductor and pianist.

He has conducted leading orchestras in more than thirty countries on five continents.

Born in Prague, Czechoslovakia in 1913, Susskind by the age of 36 was appointed assistant conductor of the German Opera in Prague, and held that position until that institution closed in 1938. During this period he was also active as a pianist, playing recitals in two dozen European countries and frequently accompanied singers and instrumentalists, as well as having many of his compositions performed.

After his country was occupied by Germany in 1938, Susskind emigrated to England where he became pianist in the London Czech trio. In 1941 he became active again as a conductor, conducting opera at the Strand Theatre, Sadler's Wells and Glyndebourne. He was music director and principal conductor of the Royal Carl Rosa Opera Company from 1943 to 1945.

Susskind made his English debut with the Liverpool Philharmonic in 1945. This was followed immediately by engagements with the London Symphony, London Philharmonic and BBC Symphony orchestras. He became music director of the Scottish Orchestra in 1946 and began his long association with the Edinburgh Festival at the first of those events the following year.

He headed the Scottish Orchestra until 1952, by which time it had become the Scottish National Orchestra (1950), and during this period continued to make guest appearances with leading orchestras in Britain, continental Europe, Israel, Australia and elsewhere.

It was at this time, too, that he began his career as a recording artist. To date, he has made more than 200 recordings, principally with major British orchestras, such as the Philharmonia, London Philharmonic and London Symphony.

Susskind returned to Australia in 1953 as music director and conductor of the Victoria Symphony in Melbourne, but remained active as a guest conductor on several continents.

He was named music director and conductor of the Toronto Symphony and the Toronto Mendelssohn Choir in 1956 and held those posts until 1966, when he undertook a major program of guest-conducting around the world.

His American debut was made in 1961 as guest conductor of the New York City Opera and was followed by performances as pianist with chamber music organizations and as guest conductor of many of the country's leading orchestras, as well as frequent returns to the City Opera.

Known throughout the musical world as an orchestra builder, and particularly for his work with youth orchestras, Susskind is a vice president of the National Symphony Orchestra of Great Britain, which he founded some 35 years ago, and is still honorary music director of the National Youth Orchestra of Canada, which he founded in 1958.

Since becoming Music Director of the St. Louis Symphony Susskind has made five tours of Britain. His tour of New Zealand in 1979 was highlighted by a command performance for Queen Elizabeth II.

He opened the 1971-72 season of the New York Opera conducting Janacek's opera "The Makropoulos Case" and later in the season conducted both that work and Rimsky-Korsakov's "Le Cog d'Or" with the City Opera in Lincoln Center, Los Angeles, and in Washington's new John F. Kennedy Center for the Performing Arts.

Among his other guest engagements this season are concerts with the Cleveland Orchestra, the Pittsburgh Symphony and the BBC Symphony.

Sunday's performance at SIU will consist of lighter classical numbers that appeal to most tastes. The concert will open with the overture to "The Marriage of Figaro" by Mozart, followed by Schubert's unfinished "Symphony Number Eight in B Minor," Johann Strauss's waltz "On the Beautiful Blue Danube" and then an intermission.

The second half of the program will feature the overture to "Russian and Ladimila" by Gluck, the overture-fantasy "Romeo and Juliet" by Tchaikovsky and the Polovtsian Dances from "Prince Igor" by Borodin.

Tickets to the Celebrity Series attraction may be obtained at the Central Ticket Office in the Student Center. Prices are $2, $3 and $4 to the general public, and $1.50, $2 and $3 to students.

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Variety of Personalities Yields an Enrichment

By Sue Mills
Staff Writer

Back in the fall of 1965, when enrollment figures had just tipped over 5,500 students, former President Delyte W. Morris decided that it was time for SIU to have a little "cultural enrichment." Thus, Convocation began.

C. Horton Talley, Dean of the College of Communication and Fine Arts, was the first person in charge of the series. He said he couldn’t recall the exact dates, but Daily Egyptian records show that the first Convocation was held Sept. 29, 1955. Former President Morris was slated as the first guest speaker. Talley said it was Morris’ though that since so many SIU students came from small rural towns and cultural opportunities had been limited, Convocation would be a chance for them to see and meet personalities they otherwise couldn’t.

"We wanted to get people who could interest the students, people who represented students lifelong dreams," he said. Talley said that the original Convocations, held at 10 a.m. on Thursdays, were primarily for the freshmen. "Gradually we developed a list of all the good performers. Since we always had a new audience, repeat performances weren’t a problem," he commented.

One of the more interesting things that happened as a result of a Convocation performance, was when SIU obtained Marjorie Lawrence, a famous opera singer. Talley said Miss Lawrence had been contracted as a Convocation speaker because “we thought our wheelchair students could identify with her.” An SIU administrator was so impressed with Miss Lawrence’s performance that he approached her at the coffee hour following Convocation and asked her if she would be interested in a job with the music department at SIU. “She’s been with us ever since,” he said.

“I thought we’d sort of arrived,” when I got a complaint from VT1 that they weren’t included in the Convocation shows. We wanted to have them there too, but there wasn’t a suitable place to hold them,” he said. “The Convocation shows weren’t always good, but at least we tried to get the unusual,” Talley said.

Paul Hibbs present co-ordinator of the Convocation series said that as the University started growing an additional show at 1 p.m. on Thursdays was also added to the series. He said that originally the 10 o’clock hour was kept free so that all students who wanted it at Convocation could. “Back then they had more lecturers than singers and dancers,” Hibbs recalled.

At the start freshmen were required to attend as part of their graduation requirements. Through the years Convocation has evolved from the freshmen’s mandatory 12 times per quarter-three quarters a year, to the present eight times for all those taking the one-hour optional course—University 200, as it is presently called.

Hibbs said when the idea of the class caught on enrollment jumped to about 2,000 and remains about that now. “It’s an easy credit when you come down to it. All the student has ... do is present his or her body once a week,” he said.

Convocation is free and open to the general public. “One of our functions is to reach out to the Southern Illinois area and provide them with some cultural opportunities that they otherwise would not have,” he said.

Special Programs sends out letters to the area public schools inviting them to attend the performances. "We’ve had whole schools come as far away as 125 miles,” he said. "When Chief Justice Earl Warren was here we had 22 schools come to hear him speak," he beamed.

About 29-32 shows are put on annually with a budget of $24,000. "There are many performers we’d like to have here but we simply can’t afford them," he said with a hint of regret.

Hibbs leaned over and pushed forward three huge stacks of mail. "Everyday we get hundreds and hundreds of public relations flyers from personalities all over the world," he said. "Many of the process of picking future Convocation guests is to sort through this mail and pick out those personalities which SIU might be interested in obtaining. "We look for those people who are fairly well known, but who still aren’t too expensive. The thing to do is to cat a them on their way up," he said.

"Sometimes we get lucky. ’We’ll see something and think—gee,’ slaming his hand on the desk, ”we’ve just got to get that one.”

Since 1965 when Hibbs took over as co-ordinator of the program he said he has had to keep up on the latest things happening in practically all fields. "Everything I read, watch on television or run across in my daily life I think of in terms of Convocation potential," he said.

But the problems don’t end after the talent is found and negotiations ended. Hibbs said the bulk of the problems are managerial. There are other times the students hosting problems but in addition to these Hibbs cited a few more which have caused him to do a little sweating. "Once we had a performer get in one minute before the show started," he said as if he was relieved that the incident was over.

Hibbs said his years of experience have taught him to stay away from representatives, senators and other politicians. “I decided I wouldn’t even consider politicians after Sen. Birch Bayh cancelled out the day before the show," he said bitterly.

But only once has Convocation ever had to be cancelled although Ellen Peck almost made it twice. Wednesday Special Programs got a call informing them that Ellen Peck, author of the "Baby Trap," was in a Chicago hospital with pneumonia.

Replacing her on Thursday was the noted psychiatrist Cleo Dawson. "We were lucky in that we had been in touch with Mrs. Dawson and with a few negotiations we got her,” said Marilyn Hylland, assistant co-ordinator for Convocation. But special programs did find replacement making one Paris Rive Goche, a French group, the only cancelled performance. She added, "The group had plane trouble, and simply couldn’t come.”

Still more problems have been with the performers themselves. Hibbs said Henry Morgan, humorist and celebrated personality, was one of the most difficult personalities he had run across. "He was very overbearing and refused to cooperate with the things scheduled. You can bet he didn’t get too many jobs on the recommendation I gave him," he laughed.

Today, 17 years and 17,000 students later, the SIU Convocation Series enters into its 38 quarter. It has taken many twists and turns since the days when the 10 o’clock period was left open just for Convocation. It has offered as much if not more than what former President Delyte W. Morris dreamed of when he first iniated it. "We think we’ve provided SIU with ‘cultural enrichment’ and we hope to keep providing it," Hibbs smiled.
"The Ballet Companion" is Dull

When Norman Cousins, a short case study of Saturday Review is loaded with the untrained criticism. It is hard to explain why it is that so much of the Press in America seems to serve every interest except that of the public.

The magazine as the Saturday Review of Literature, when Cousins said it in 1940, was an artful success but was approaching financial disaster with no prospects for an admirable publication, out of the red only once, had been supported by handouts from wealthy patrons. Mr. Cousins came in as the subsides went out.

Mr. Cousins took charge of a sound and respected literary journal with a faculty staff and the usual interests transcended the narrow limits of the editorial formula. Mr. Cousins brought to bear to relate the contents of the magazine to the real life scene, the courage to engage in the advocacy of humanitarian causes, the leadership to collect a ... the box office to see what I'd been missing.

Reviewed by Jo Mack Witwer, manager, University Theater.

Saturday Review was slated to become the American temple of Kitsch. Mr. Cousins quit and thereby earned himself a lasting place in history in the pantheon of journalistic folk heroes. But it is the people who had learned to depend upon the honest performance of an honest editor and his staff in an honest publication who are the real losers. It is the people who suffer when a glamorous, non-defensive, undeclared war is fought to ruin an outspoken editor to give up his job.

It was the terrorizing of screaming, and there you have one of the most chilling novels of all time, because the conclusion, or perhaps the last chapter, of that novel is "chilling."
On the Air

THE NEW YORK METROPOLITAN OPERA. Sat. Jan. 15. 12:00 noon to 5 p.m. WSIU Radio (90.9 FM). "That Meistersinger von Nurnberg" will be the second Wagnerian opera presented this season.

BOOK BEAT ON TV. Mon. Jan. 17. 8:30 p.m. WSIU-TV, Channel 8. Host Robert Creme interviews Morris West, author of "Summer of the Red Wolf." The setting is Scotland's Outer Hebrides Islands.


FOOTNOTE TO ODYSSEY. Follows above film. Produced at SIU by Bill Jegl. Features Robert Davis and Rick Amato. Production is sponsored by the Department of Cinema and Photography.

A Look at Broadway's Offerings This Season

The persons are God? Bertoci addresses himself to this question in many places throughout the book. The question, like many others considered in the book, is found on the borderline between psychology of personality and philosophy.

The heart of Bertoci's view is a clear judgement of the considerations that have led thinkers to believe that God is a person. Or, stating the matter in different way, what are the grounds for believing that personhood may serve as an adequate "model" of God?

Perhaps, one may say that every religious person has some "model" of God that enables him to live with his day-to-day problems.

One may be willing to admit also that he frequently retains his model long after he realizes that it conflicts with the relevant evidence. What, Bertoci asks, is the evidence for taking personhood as the model?

This book constitutes an excellent contemporary statement of personalistic theism by one of its outstanding proponents. It should be read by all those who think such theism has lost its vitality.

Reviewed by John Howie, associate professor of philosophy.

God: Creator of Co-Creators


These essays deal with matters that have been in the forefront of the author's philosophical and religious development during the last 35 years. Many of the essays were published earlier in journals and books. However, it is useful to have them readily available within the compass of a single book. And, since each essay begins with introductory remarks that supply theoretical context, the book possesses more unity than one might initially suppose for essays written over such a long span of time.

The backbone of most of the essays in the book is the thesis that only a person can create. This is the central theme of Part I, "God: Creator of Co-Creators," implicit in Part II "The Human Person and His Goodness," (which discusses some metaphysical aspects of creation), and "Religion as Co-Creation with God" (which considers the religious faces of the metaphysical position taken).

What kind of a person is God? Bertoci addresses himself to this question in many places throughout the book. The question, like many others considered in the book, is found on the borderline between psychology of personality and philosophy.

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January is the month for all international students and other aliens to file an annual alien registration, says the International Student Services. The address report, called the Alien Registration Form, is legally required by the Naturalization Service, and willful failure to comply with these requirements will lead to serious penalties such as deportation, according to the immigration office.

The Alien Registration Form is available at any post office, including the campus post office.

The agricultural division of Monsanto Company, St. Louis, has made a $2,000 grant to SIU to help support a 1972 research by James Tweedy on soybean plant physiology and the various effects of growth regulating chemicals. The supported studies are to evaluate some of the plant's growth regulating chemicals for use on soybeans.

Tweedy says the grant will supplement his on-going studies on soybean plant physiology and the effects of various growth regulating chemicals on plant development and soybean yields. The Monsanto grant is new support for his work on soybeans which was initiated last fall for studying the effects of various kinds of chemicals and application procedures.

Articles co-authored by Boris Musulin, professor of chemistry, have been published in two scientific journals. "Molecular Screening in Human Mucocilary Secretion" appears in the Canadian Journal of Chemistry. Senior author is C. M. Wang, first Ph. D. graduate in physical chemistry at SIU and who now teaches at Alice Lloyd (Ky.) College.

"Least Squares Estimation of Concentration Constants" has been published in the Journal of Molecular Spectroscopy. Senior author is William J. Jones, SIU chemistry graduate who is a data processing analyst in SIU's Information Processing Center.

Dotti Peplow Davis of Sycamore has been named administrative assistant to the Student Government Association. She will be working closely with the president, Tom Kelly, in the planning and scheduling of activities and events, as well as helping student groups to coordinate campus entertainment activities.

The theme for winter quarter activities at the Wesley Foundation could be "Christianity ought to help people become human," according to an official of the Wesley Foundation. "To the end, the student 'Involvement Task Force' will continue to work with student Government, theological study groups will be formed, and foundation members again will work with the Parents' Cooperative Day Care program.

A media series, "A Matter of Conscience," will include three films, a dinner, a production by the Kutama Players, and a student debate on the Kutama Festival. John Font's "Cleopatra's Anatomie" will begin the series on Jan. 25 followed by "Me Natalie" starring Patty Duke on Sunday Jan. 29. There will be a Kinette Theatre film on Feb. 6 featuring nine experimental films by American and European filmmakers.

"All You Can Eat" spaghetti dinner will be offered at the foundation on Feb. 8 at 4 p.m.; all donations will go to the Free Clinic.

The film "The Molly McGahey," which deals with the problems of organizing the coal miners union at the turn of the century, will be shown on Feb. 20.

A production on Feb. 27 with a production by the Kutama Players, on a play, "Mauna Lani," will be given for five evenings at the Kappa Alpha Psi fraternity.

The Student Environmental Center set its final field trip to the Crab Orchard Wildlife Refuge Jan. 18.

Ray Loomi, center coordinator, said that a free bus will leave from the Student Center at 7:15 a.m. They said that the purpose of the trip will be to acquaint students or anyone else interested with the refuge and the hundreds of geese and deer that inhabit the area at this time of year.

The Wesley winter activities include films, media series and final academic Polish Alpha Psi Scrull Talent show will be at 2 p.m. Sunday at 112 Greek.

Rehearsals for every one in the show begin at 7:30 p.m. Monday through Thursday at the Kappa Alpha Psi fraternity.

The show will be held on Jan. 21 at 8 p.m. in Shryock Auditorium.

Faculty and staff will join the students for special events.

Scullers set final auditions

Field trip to 'refuge' set

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Plan for library announced

By Maurice Walker
Daily Egyptian Staff Writer

University Services to Carbondale and Black American Studies are working together to implement plans for a community cultural center and library.

The first phase of the plan calls for the construction of a library.

According to C.K. Kumaratnam, University Services staff member, a library is a good starting point and would become the nucleus of the cultural center.

"People are shy about going to a library, so why not bring the library to them?" Kumaratnam said.

He said that the library should have 50,000 to 100,000 books and that these books should be given to the community by book clubs and book publishers.

Letters are being sent to major book clubs and publishers explaining the program to them and asking them to participate in the development of this project.

The library will temporarily be housed in the Student Union. It will have a high concentration of books and a cultural center.

The old barracks are also being torn down for a new library.

The old barracks were once used by the Army and were moved to campus in 1959.

Optical device views eruption

WASHINGTON (AP) — A solar explosion so violent it might have freed the earth back on its axis — but had it been aimed in this direction — has been recorded by an optical device for the first time.

Solar physicists of the Naval Research Laboratory (NRL) were startled not only at the dramatically informative pictures themselves but at the demonstration of a completely new method for observing solar flares. Major explosive outbursts of the sun's atmosphere cause such effects on earth as blackouts of long-distance radio communication and even of telephone service, spectacular displays of the northern lights, and geomagnetic storms in the earth's natural magnetic field.

And when they are of the fantastic energy associated with the solar eruptions of Dec. 13 they could, if they hit the earth directly in full concentration, slow the earth's rotation, said Dr. Richard Tousey, chief of the NRL rocket spectroscopy branch.


despite the abundance of war, set during the Russian Civil War in 1918.

Parents' Co-op sponsors dance

A benefit dance featuring Coal Kitchen will begin at 7:30 p.m. Sunday in the Student Center, Ballrooms A, B and C.

The dance is sponsored by the Parents' Co-op Day-care Center. Donations of 75 cents will be accepted.

Reaching community

WIIDB programs will run every day for winter term

WIIDB (600 AM), the new campus radio station, has scheduled programming for every day of the week winter quarter, according to James Rohr, public relations director.

Here is the complete program schedule for Monday through Friday:

4:00 a.m. - The Robbie Davis Show, Monday, Wednesday and Friday; The Mike Murphy Show, Tuesday and Thursday.

10:00 a.m. - The Sam Glick Show, Monday, Tuesday and Thursday; The Todd Case Show, Wednesday and Friday.

1:00 p.m. - The Dennis Lyle Show, Monday, Wednesday and Friday; The Keith Weinman Show, Tuesday and Thursday; 5:00 p.m. - The Tom Sutherland Show, Monday, Wednesday and Friday; The Kevin Potts Show, Tuesday, Thursday and Saturday.

7:00 p.m. - The Brother E.C. Show, Monday, Wednesday and Friday; The Julie Case Show, Tuesday and Thursday.

10:00 p.m. - Aadyne, a talk show followed by Progressive Rock with Clyde Swanson, Tuesday and Thursday, and Harvey Michauds, Monday and Wednesday, 10 p.m. Friday -Solid Soul with Dynamic LYL and Ken Davis.

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IBHE will meet to discuss Collegiate Common Market

By Chuck Hutchens
Daily Egyptian Writer

A meeting to discuss a proposed Collegiate Common Market has been arranged by James Holdeman, director of the Illinois Board of Higher Education. The meeting will be held at the IBHE office on LaSalle Street.

Holdeman said that nine members of the Student Advisory Committee will meet with him and members of the IBHE's programming staff.

Holdeman could not be contacted Friday to give details about the exact content of the meeting. Mike Murray, associate director of programming, said he had no idea of what Holdeman's plans were.

Ken Midkiff, chairman of SAC, said the meeting will be attended by the students of all the colleges that have expressed interest in the common market.

The SAC feels that the formation of the common market as outlined in the IBHE's Master Plan Phase III would also mean the formation of a large bureaucracy, he said. Such a bureaucracy would render a common market of this sort "worthless and harmful."

The Collegiate Common Market is a plan by which state institutions share resources such as library facilities and faculty under the direction of the IBHE.

"The SAC feels that is okay if individual institutions decided to establish cooperative programs with other institutions," Midkiff said.

However, the SAC fears that a large bureaucracy needed to handle the IBHE's program would mean a "lot of red tape," Midkiff said. He added that the committee also fears such a bureaucracy also might become too well established, thus preventing any change when it may be needed.

"Who owns America?"

Hickel Buckly to debate

Sunday power outage cancelled due to cold

Contrary to earlier plans, Morris Library will open at its regular time, 2 p.m. Sunday, according to Sidney E. Matthews, assistant director of the library.

It was announced Friday that Morris Library and five other University buildings would be affected by a power outage from 6 a.m. to 6 p.m. Sunday, but the outage has been cancelled, according to Bob Marlow, SIU building superintendent. The other buildings that would have been affected are the Physical Plant Greenhouse, the Center for Electron Microscopy, Life Science Building I and II, the Humanities and Social Sciences Building site and barracks T-40, T-41 and T-42.

The purpose of the scheduled outage was to hook up power to the new Humanities and Social Sciences Building site, but Marlow said the outage would be rescheduled as weather permits.

Vets to hold benefit dance for new hall

The SIU-Veterans Corporation is sponsoring a dance Saturday at 315 S. Illinois Ave., as a benefit for a proposed Veteran's Recreation Hall.

According to John Choudion, Corporation president, the proposed structure would provide many services for SIU veterans.

"We would have a permanent dormitory for veterans who don't have a place to live," Choudion said. "We could have a meeting hall for various veteran activities," Choudion said.

Tickets cost $1 for adults and $50 in door prizes donated by Wind River Inc.

The admission will be 50 cents per person.

Music will be provided by a local band, "Earth Shoe.

Jazz on Channel 8

Avant-garde drummer Chico Hamilton is among a multitude of performers, including Melanie and vibensman Gary Burton, in the 90-minute color broadcast of the highlights of the Montreux International Jazz Festival from Switzerland to be seen on Channel 8's "Special of the Week" at 7 p.m. Monday. The program will be preceded by 30 minutes ofCurrent music with Burton and Cunco on "The Session," at 6:30 p.m.

Luncheon seminar subjects announced


The Monday series will focus on pre-school child care. Alpha, a daycare and pre-school service, is designed to foster in children social adjustment, responsibility, decision making, self-confidence, and a positive attitude toward learning. The belief that a child, given freedom of choice in a full environment, will progress toward established goals is the approach used.

"Perspective on the Third World" will be discussed at the Tuesday luncheon. The discussion will center on the widening gap between "those who have and those who have not." Representatives from the People's Law Office and the American Civil Service Committee will moderate.

I'm OK, You're OK, and It's OK will be the theme of the Wednesday session. Steve Walker, moderator of the seminars, will discuss the history, philosophy, and programs of "Askelpion." "Askelpion" is a place to come and "bear the truth, dig yourself and heal yourself with the aid of fellow seekers," according to Walker.

Dramatic readings of eight new plays, written by students, directed by playwrights and presented by the Southern Players, will be the feature for Thursday afternoon meetings. Comment, criticism, and questions are welcome from the audience.

"Is there a future for the church?" An exploration of this question is designed for persons struggling with church organizations and their relationships to it. Concepts which will be dealt with are the underground church, house church, and the community church. The road. These Friday seminars will include the thinking of Bishop George Bell, Charles E. Whitaker, William Chardin and John A.T. Robinson.

Administration considers plans for 'blue barracks'

By Louis Macaluso
Student Writer

Plans for new occupancy in the "blue barracks." Classroom buildings 0722 and 0727 near Brush Towers, are being considered, according to Illini Gold Order, space administrator.

The barracks are presently occupied by the English department. Grobe said Tuesday that the English classes and staff plan to move out of the barracks and into the Humanities Building upon its completion.

The Humanities Building probably will be completed in the spring of 1974.

Grobe said that there are many possibilities as to which department within the university will move into the barracks; it is too early to tell.

He said that no matter which department moves into them, the barracks would have to be altered in some way to fit that department's needs.

"None of them will be able to use the barracks the way they are now," Grobe said.

Free bike rides

TORONTO (AP) — The city has provided free bike transportation for at least two of the two million people living in this area.

Mayor William Demison decided that two bicycles presented to the city by a CBC television program would be left in the streets for public use. "We've got great faith in the honesty of Toronto people," said the mayor.

Page 12, Daily Egyptian, January 15, 1972
Sa tus. sec:'ond 27.95, in Southern's enior Lambert seeks 20th
missions. will day Jim Gilberto. Also back for his
University leads the field with 118 Miles, the freshman from Arkansas,
Miles, the freshman from Arkansas,
Uwst "Southern Illinois followed
season. in the Midwest Open, two-ti
n' t sco red as high as Southern.
season. The Salukis have bowed to Texas Tech, Wisconsin-Milwaukee and
ata Iowa State. "Southern Illinois
Big Eight and Rockies Mountain Classics.
"Lambert was disappointed with
20th season. Lambert has been after
Iowa Invitational this year while
a "mini-squad" was taken to the
in both encounters. SIU's top two
all-around men, Gary Moraska and
Lambert, finished ahead of
One of Lambert's goals is to have
noted, SIU's "..." the second in NCAA
last year, traveled to Ames Saturday
to face the defending champs, Iowa State, to top the first head-on clash
to the national meet.
The Salukis are presently on the
books of a nip-and-tuck win over
New Mexico, 164-80-163.85, and
hold at one season record.
Iowa State, on the other hand, have scored as high as Southern,
beating Mankato State, 156.76-
27.85, in their only dual meet of the season.
The Cyclones lost their top two,
all-around men in Brent Simmons and
Dave Butzman through graduation.
Simmons won the parallel bars and
high bar NCAA championship in '71
in addition to placing behind Yoshi
Hayasaka in the all-around.
This year, the team's top man this year
comes from Jim Stephenson and
Jim Gillette. Also back for his
senior year is two-time national
pommel horse champ Ron Hofm-
ann. Iowa State is further bolstered
by Dennis Mazur on still rings and
parallel bars.
SIU has already competed against
Iowa State in the Midwest Open,
winning an unofficial team title, and
That dropped SIU's record to 6-6,
the first time Southern has slipped
under .500 all year.
Southern Illinois showed definite
signs of leaving its deep forever
behind during the Evansville con-
test. Most notable were the reboun-
ding performances of Bill Perkins
(14) and Marvin Brooks (11). Heading into Saturday'sCreateTime
content, their combined rebound averages still total just 12.1.
For the first time in four games, Southern managed to out-rebound
an opponent. But the margin over
Evansville was a slim one, 51-49.
Lambert was disappointed with
Southern's sub-40 per cent shooting
at Evansville and insists the Salukis
must fire up to a tough second-half schedule that starts with
Creighton Saturday night.
The Bluejays from Omaha, Neb.,
are 7-4 despite starting just one
all-timer and four sophomores.
Their biggest loss of the year was
6-30 center Cyril Baptist who
decided his senior year of college
for $100,000 from the Golden State
Warriors. The NBA western team
will get the short end of that deal when it
cut Cyril because he was out
of shape.
Replacing Baptiste is Ralph
Bobik, tallest of czech Eddie Sat-
ton's four sophomore starters.
Standing 6-7, Bobik averages 14.2
points and 5.5 rebounds per game.
All four Bluejay losses have been
on the road. They dropped road
to decisions to Brigham Young, Kan-
sas State, St. Johns of New York
and Ohio State. The third of those
four losses was in the New Mexico
Invitational.
Creighton is averaging 79.8 points
while giving up 77.5. The Omaha
school's shooting percentages are
43 per cent from the field and 67.8
at the line. The Bluejays average 46.5
rebounds.
Midwestern Conference basketball
All games
Northern Illinois 8-10
Indiana State 0-0 6
Southern Illinois 1-1 2
Ball State 11-1 6
THURSDAY
Evansville 74, Southern Illinois 67.
SATURDAY
Creighton at Southern Illinois, Ball State at Illinois State, Indiana
State at Butler
MONDAY
Kent State at Ball State, Evansville at Indiana State
Box score
Southern Illinois
FG FT RB PF TP
Stupak 8 0 3 2 2 18
Staples 6 0 1 3 2 11
Petersen 4 1 2 1 7 13
Johnson 2 0 1 2 4 6
Brown 4 1 1 1 10 12
Brooks 4 0 0 1 7 9
Stephenson 0 0 2 0 0 0
Gillette 0 0 1 4 4
Team rebounds 0 1 1 6
TOTALS 29 9 52 22 67
Southern Illinois' swimming team
has moved into third place after
one day of competition in the
Southern Invitational.
SIU has 78 points, four behind
Oklahoma. Southern Methodist
University leads the field with 118
points.
Error to third place, the Salukis
have set two meet records. Pat
Miles, the freshman from Arkansas,
cwas clocked at 16.3 in the 1600-
yard free style. Southern Illinois' 600-yard medley relay team set the other record
with a first place 3:53.3. Bill Tingley,
Dale Konner, Geoff Ferreira and
Fernando Gonzalez comprise the
Salukis medley.
In consolation finals, SIU's Rick
Anderson recorded a 50-yard free style
in 22.5 seconds.
SIU third in early Sooners results
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Error to third place, the Salukis
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Miles, the freshman from Arkansas,
Miami vs. Dallas

Personal aids out in Super Bowl Sunday

NEW ORLEANS (AP) — The Miami Dolphins and Dallas Cowboys went through full dress rehearsals Friday for Super Bowl VI — a contest in which both teams will be trying to complete some molding.

Only 45 minutes loosening up drills Saturday remained for the two teams who will come together in Tulane Stadium Sunday at 1:30 p.m. (CST) before a crowd of 80,000 and some 55 million television viewers.

Every Super Bowl has its anticipated heroes and underlying emotional currents — and this one is no exception. But the emotional rising here stem from more personal triumphs than league or conference rivalries.

For those who like to focus their attention on potential stars and viral matchups, there are three that have stood out.

Road running slate listed

The following is a winter quarter distance running schedule for the Southern Illinois Road Runners Club.

The quarter will officially start at 2:30 p.m. Sunday with the two and six mile races.

Christmas Rehilitation Run at the West entrance to the arena Jan 3

The two and six mile competitive runs.

Feb. 29

March 20: The three and eight-mile competitive runs.

Feb. 29

March 20

The three and eight-mile competitive runs.

Feb. 29

March 20

The three and eight-mile competitive runs.

Feb. 29

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