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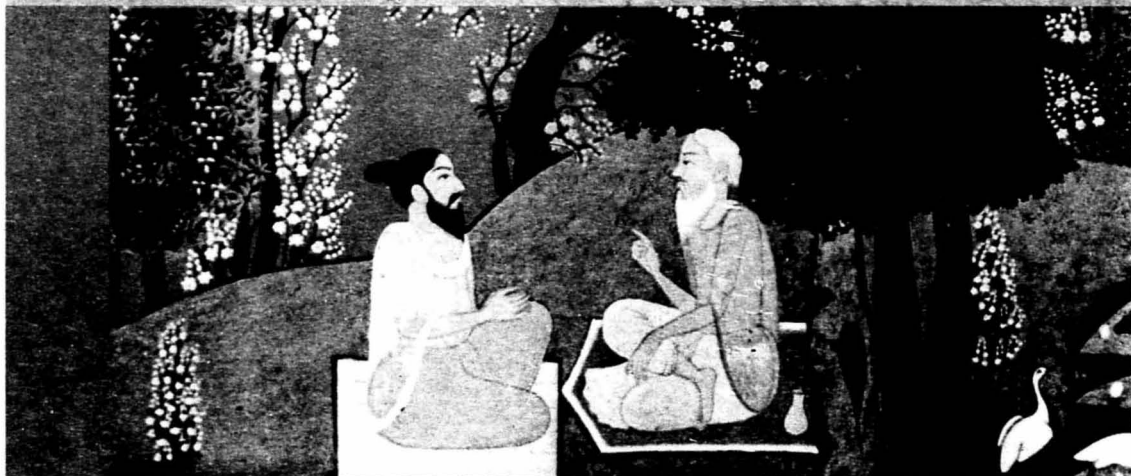
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A down-to-earth manual
on spiritual consciousness
with advanced meditations
on purification,
energy transmutation,
and the five states of mind.
Master Subramuniya

raja yoga



Daily
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Magazine
Southern Illinois University

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GEMS OF WISDOM



Beautiful books for students

By "Hansa Dagley"

Pathfinders Library, a six-book series by Master Subramuniya

Comstock House, 48 pp. each, \$1 each.

Master Subramuniya claims to be "a western Guru." He was born and raised in California on the shores of Fallen Leaf Lake near Tahoe. After getting some training in performing and mystical arts and meditation, he went to Sri Lanka for two and a half years with a cultural and religious mission. There he studied yoga and Hinduism and also performed Kanda and Manipuri dances.

In 1949, he was initiated in Jaffna and ordained by his Guru, Jnaniguru Yoganathan, affectionately known as Yogaswami by his disciples. He established his first ashrama the same year. Now he teaches meditation and Shaiva Siddhanta Hinduism (a sect of the complex and long tradition called Hinduism). He is the founder of Waialua University of Contemplative Arts (Kapaa, on the Garden Island, Hawaii). It has several monastic orders. He has written several booklets, books and articles.

This six-book collection is designed for use as a "basic guide to meditation, to help those on a spiritual path over the boulders, around the pitfalls and past the dead-end trails." The books are printed on natural biodegradable paper in two colors with photographs. They have attractive cover designs, a 5½ inch by 5½ inch format and have undergone several editions.

The **Fine Art of Meditation** contains a series of questions and answers between the aspirant and the master recorded on an evening in November 1972 at a "Meeting of the Ways" radio program in San Francisco. The teacher outlines briefly the attitudes and practices demanded of his own students. Meditation in its highest form requires discipline and dedication found in the fine arts. In simple language,

Comstock House of Virginia City and San Francisco has developed a series of well-designed, low-priced books to deal with a range of mystic and philosophic subjects within the Oriental tradition.

The Monday Magazine of the Daily Egyptian thanks Comstock House for furnishing the color reproductions shown on the cover. The color presswork was done by Steve Robinson and Wayne Patrick of the Daily Egyptian.

suggestions are offered about diet, relaxation and how to breathe, what to eat, whom to study with and what to concentrate on. The master is obviously not interested in having the followers amass more knowledge about spiritual consciousness; he wants them to experience it for themselves and is willing to give them the needed know-how.

I'm All Right, Right Now suggests the goal of the meditator is to find his quiet center and stay there: to simply be. In question and answer form, the message of the master is, "at this very moment the world is perfect and we, all of us, are all right. To realize this fully, we need only quiet the external ramblings of the mind, to seek within and discover that 'I'm all right, right now.'"

According to the master, in **The River of Life**, the spiritual seeker finds that by letting go of fear and possessiveness, by cultivating an attitude of affectionate detachment, he is free. He neither expects reward nor fears punishment. The master likens the flow of life's energies to a cosmic river. The attachments and the congested contents of the "sub-conscious basement" are the obstacles of the path. He gives seven daily meditations to encourage the meditators to study themselves and to let go of the banks of life's river.

The Power of Affirmation offers nine well thought-out affirmations for use in daily life to discover the spiritual fulfillment and material abundance that are our heritage. Master Subramuniya also outlines the judicious use of affirmations. Cautioning the follower to distinguish between desires and genuine

needs, he suggests the key that makes them work. "I will be what I will to be. I will do what I will to do."

Everything Is Within You is a talk by the master to his devotees. He points out that diligent practice of spiritual sadhana leads man naturally to mystical states of contemplation, to inner peace — Knowing, Light, God. He also suggests that sadhana gently shatters the concepts of time and space and guides one to the mountain top. From there, he claims, one may see with fresh clarity the way it really is: that man himself is the creator of his own life happenings and that everything actually resides in his own consciousness and only apparently exists "out there."

A letter written by the master to a devoted seeker, opens **On the Brink of the Absolute**. The letter is about contemplation as a rare and wondrous experience on the spiritual path. Contemplation can range from visionary sights and sounds to an inner peace "that passeth all understanding." After experience of samadhi, he says, "You realize you are the spirit, the life force of all. You become the spirit consciously, if you could say spirit has a conscious." It is the experience on the brink of the timeless, formless and spaceless Self God.

On the Path, a six book series by Master Subramuniya

Comstock House, 72 pp. each, \$2 each.

This is a collection of colorful books on meditation and the spiritual life. They

also adopt the 5½ by 5½ inch format, are printed on good quality paper, and attractively designed by John Richard Kuzich. **The Self God: A Western Mystic's Insight into Self-realization** was originally a talk given by the master in 1959 to a small group of devotees at the temples in San Francisco. It is a summary of his teachings of the timeless, causeless, formless Self. It is claimed that, "Man is not man. Man is God." In order to attain this mystical realization and experience, much work needs be done and the author describes his way, the discipline and the final goal of self-realization.

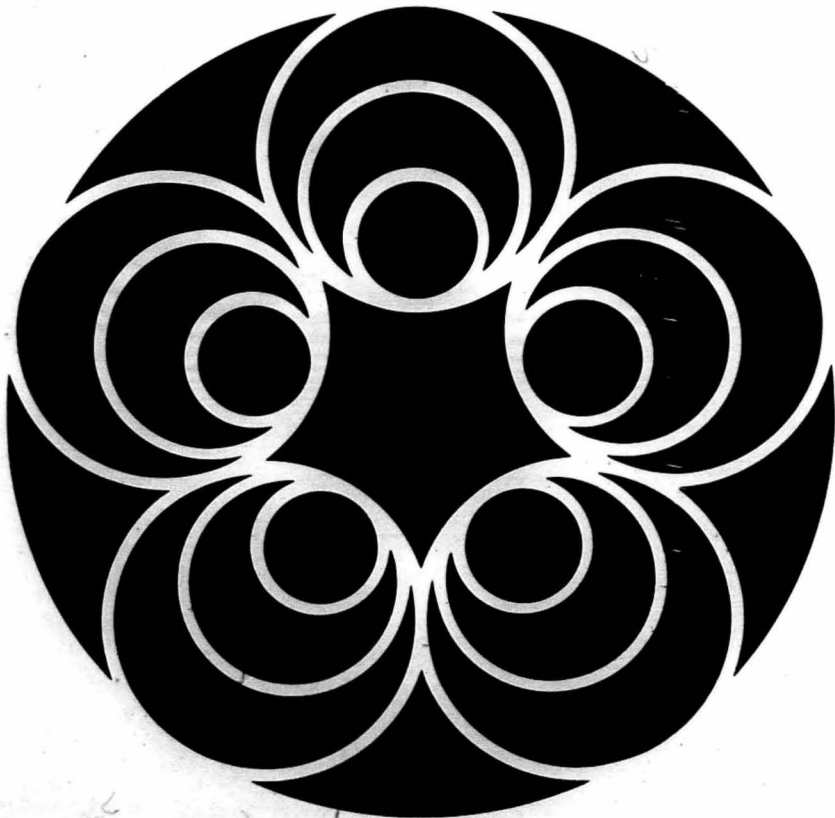
Reflections: A Western Mystic's Inspired Thoughts on the Path with 30 illustrative photographs is the first volume of a collection of meditative reflections gathered by the renunciate disciples of the master from his life and teachings. "Only when man realizes the self does he attain his full maturity and find completeness. Life is meant to be lived — joyously."

In **The Clear White Light: A Western Mystic's Transcendental Experiences** the master discusses in poetic and figurative language the realms of "mystical experience." He also offers techniques and guideposts to those who have awakened their inner vision and describes a variety of "super-conscious experience" encountered on the path of enlightenment along with the reactive state that inhibits the aspirant.

The Lotus of the Heart: A Western Mystic's Three Essays on Awareness is comprised of three essays: "The Lotus of the Heart," "The Yoro Called Bhakti," and "The Human Aura." The essays attempt to further explain the nature of new insight and enlightenment. The master says, "Man is like an egg. He lives and moves within the shell of his own concepts." Yogic insights should help us to break through that self-made shell and to discover the truth and the reality of the self.

The Search Is Within: A Western Mystic's Simple Guidelines for Spiritual Living attempts to describe the path of the ancient Indian sages, in simplified language. The master suggests that all paths lead man back to himself. To truly know anything one must first know oneself. The master shares the 36 basic principles of life which his devotees follow and reminds the reader that "past and future are but illusions of the mind." Some traditional practices of India and darshan are explained.

The Meditator: A Western Mystic's Outline for Advanced Meditation suggests meditation is easy. Our thoughts and concepts make it seem difficult but it's not. Of course, it takes time and sedulous efforts to pursue the vast depths of meditation. This effort, the evolution in life style that inevitably accompanies spiritual sadhana, and the day-to-day guidelines that Master Subramuniya teaches his students, are discussed.



of the inner spirit

Raja Yoga

by Master Subramuniya

Comstock House, 216 pp., \$5 paper, \$7 hardbound.

This attractive book—the color cover shows two poet-sages engaged in discussion—is intended as a down-to-earth manual on spiritual consciousness with advanced meditations on purification, energy transmutation and the five states of mind. One wonders how any well-read person in Indian philosophy or culture will be able to understandably swallow these transmutations and the use of otherwise traditionally well-understood terms which are used here in a highly ambiguous manner. The writer wrote these aphorisms in *Raja Yoga* in 1950 and added explanations seven years later. The book is supposed to be a classical and eminently practical manual for the seeker in the tradition of the *Saiva Siddhant* school of Hinduism, in which the master is said to have been trained. But to a person familiar with the technical vocabulary of the Hindu tradition and with the yoga system of philosophy, the language of this work will appear to be not only strange, ambiguous, unfamiliar and unclear but also confused and misleading.

There are, on the one hand, some very nice suggestions offered to the seeker for self-search based on the scriptures of the Hindu traditions. On the other hand, severe terms of psychology, philosophy, metaphysics and religions are so freely used without caring for their definite and precise meanings that any serious student or scholar of Indian traditions will be left wondering as to what to make out of such writings. Besides, the danger is that many persons who are sincerely interested in yoga but are not familiar with the originals will take these statements to be literally true. These mystifying expressions may mislead them into very unusual and mysterious meditations in search of the mystical knowledge.

Of course, one is free to offer one's own views and interpretations of yoga, but a caution must be taken when one is talking about things that have a precise meaning and have been discussed with care in many original texts.

For example, the four conditions or states of human experience (waking, dreaming, deep sleep and *Turiya*) have been analyzed and discussed in the *Upanishads* and in the tradition that follows. The author of this book talks about "The Five States of Mind" in the same style. A direct reference is also made to the Hindu tradition. The states enumerated are conscious, subcon-

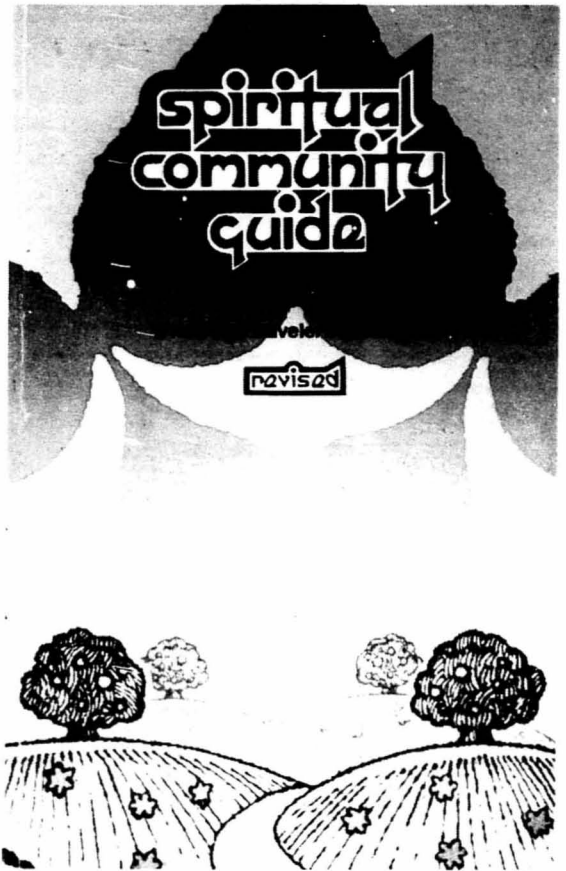
scious, subconscious, subsuperconscious and superconscious. Any scholar of psychology or philosophical psychology may be left wondering about their meanings. The opening lines of this section read:

"Saiva Siddhanta Hinduism, man's spiritual, philosophical and devotional laws and guidelines leads him through practice to the ultimate within himself. For many thousands of years each Saivite Guru has illuminated portions or all of these systematic teachings to his closest disciples, thus adding to the wealth of Hinduism.

"The five states of mind and the basic laws of transmutation here again outline for the seeker needed knowledge and tools to unleash the force of awareness from the seeming bondages of mind to realize the Self God beyond all aspects of mind, time, space, causation. Learn to distinguish the vibratory rate of each state using them as a road map of the within to know where you are in consciousness at all times."

Terms like time, space, causation etc., have a specific meaning and usage in the common language. The claims of realizing something "beyond" all aspects of mind, time, space and causation" need clarification and explanation; one may take a suggestion from such expressions that there "exists" a reality beyond all these.

The term "Self God" also needs further explanation. For example, if it is a translation of the term *Brahman* of *Advaita Vedanta*, which is referred to many times, it must not be forgotten that God as *Ishwara* (Personal God) is also considered to be only a creation of ignorance and is a "product" of the "superimposition" (*Adhyas*) of the mind. *Brahman* is said to be the self (*Atman*) or God (*Ishwara*) or for that matter is also said to be "all that is" only from a particular point of view; that is, it is so only in one sense and it can not be said ordinarily that according to *Saiva Siddhanta* or *Advaita-yoga* "Man is not man. Man is God." The term "man" is not equivalent to "self" or *Atman* and *Brahman*, neither is *Self-God*, a meaningful equivalent of *Brahman*. It must be remembered that "God" in the western sense as a personal God of monotheism is accepted only in some types of yogas and ways of self-realization. In Jainism, early Buddhism and several schools of Vedanta it is considered not only not necessary but also only a product of ignorance (*Aridya*) which must be transcended if the final state of release freedom, liberation, *moksha* or *hivana* is to be attained. In the light of enlightenment, mythical ghosts of anthropomorphic religion, whatever be their name and form, must vanish.



The term *Dharma*, literally and strictly speaking, means "duty" or "whatever one ought to do." It does not necessarily need a God. Rather in the state of *Samadhi* the distinction between God and soul does not exist. Hence, the use of the term "religion" for the practices of *Dharma* is possible only by extension and with caution.

However, it may be said that all these booklets are not meant to be scholarly and strictly philosophical. They are for those who are interested in meditation to be used as a basic guide. Then, it becomes clear that they are addressed to a certain kind of individual who sees this kind of literature to aid in the preliminary stages of meditation. So long as this is borne in mind, these books will be helpful.

Two other books from Comstock House are *The Wailua Story* (the story of a people who live two-thirds within) and *Spiritual Community Guide for North America: A New Age Travelers' Handbook*. The "Guide" is colorful and attractively designed; it contains information about places, people, shops and gurus, mandalas and astrology, etc. in the United States and Canada. *The Wailua Story* is a handbook of Wailua University which was founded by Master Subramuniya. Once known as the Himalayan Academy, Wailua now has nine schools and two temples.

The handbook points out "Academic degrees are not given at Wailua, nor do we attempt to present anything except the inner teachings and the related life style. Wailua is not substitute for college and provides no preparation for professional careers."

At a time when, to meet the sincere interest of people in yoga and self-search, all kinds of sectarian and cultist institutes, schools and *stramas* are springing up and many Gurus are offering all kinds of things in the name of yoga and meditation (often without making clear as to what they stand for) it is a credit to Wailua to make such clear statements about its offerings.

On the one hand, it is comforting to find that many are being benefited—therapeutically and otherwise—by Wailua's teaching when they need it so

badly, but on the other hand it is very disgusting to note that yoga's systematic philosophy and scientific discipline for self-realization and self-fulfillment is being commercially exploited in many ways by interested persons and groups. Many self-styled Gurus are offering whatever they want to in the name of yoga. It is surprising that the American educational system has not taken serious cognizance of this fact. Millions of young men and women are left to the mercy of unqualified teachers of yoga or swamies and Gurus, because no good programs are developed in the colleges and universities.

It is hoped that an attempt to solve the problem will be made before it is too late. It can only be said that individual students must proceed with caution when their life-style is in question.

"Hansa Dagley" is the pen name of a native of India and a college teacher of yoga, world-religion and philosophy in the United States.

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Incense burner shaped as a tree of life composed of serpents. Rajasthan, 18th century. Bronze, 21 inches.

Danger and boredom on music's frontier

By Dave Stearns
Staff Writer

"Creep into the vagina of a living whale," reads the performance directions for a new musical composition by Nam June Paik.

Whereas Beethoven and Mozart generally used more conventional one-word terms, such as "allegro" or "legato," Paik's choice of terms reflects his belief that everything is music. Consequently, Paik's composition, "Danger Music for Dick Higgins" is performed by literally crawling into a living whale's vagina. And nothing else. Those performance instructions ARE "Danger Music for Dick Higgins." Kind of an X-rated Pinocchio.



Composer Bob Chamberlin plays the piano while Alan Oldfield, assistant professor of music, turns the pages.

Which all goes to show that there are other musical ideas being explored besides those of Miles Davis and Three Dog Night.

"Danger music is a fragmentary movement of the Fluxus Group, which consists of composers who stress danger and boredom as the aesthetically important values in art," said Robert Chamberlin, a composer and SIU alumni, in discussing new trends in music.

One of the more boring aspects of Fluxus is an unfinished piece, which Lamont Young has been laboring over for the past five years—and when completed, will take three months to perform. Yet untitled, the composition consists of two tones that linger at an interval of a minor third for a few days then perhaps switch to a major seventh and then perhaps switch to a...

Maybe it will be marketable on cable television.

But there aren't very many composers in this fragmentary group," Chamberlin asserted. "Probably the main trend these days in music is environmental control with multi-media devices. This is not new—Scriabin wanted to use different colored lights in the performance of his compositions. But now, composers want to control the environment and the senses of the audience.

"One composer conceived a piece called 'Highway Music' in which there were sound generators emitting a tone that gradually diminished over a 12-mile stretch of road. So in this composition, the audience was the people driving on the highway.

"I don't know how long this trend will last—multi-media has been popular at various times in the past and somebody has always come out of it saying, 'Let's return to the abstract, esoteric forms,'" Chamberlin said.

Chamberlin's slight form—made to look larger by his long blond beard (the sort that occasionally finds its way into soup bowls and then drips all over a shirt)—appeared around the Altgeld building until August. During his final year at SIU, he was asked to compose a piece for the University Orchestra—an honor previously never given to a graduate student.

In discussing his own music, Chamberlin said the first thing to consider is the practical limitations of the in-

struments he writes for. "As far as styles of music go, they're up for grabs. But I like to compose strictly controlled pieces with some improvisation involved.

"I've been influenced by serialism but the most important thing in my music is rhythm; no music can exist without it. Music can exist without melody and with minimal harmony, but you can't get rid of rhythm because the piece has to evolve in time," Chamberlin explained.

And rhythm means absolute time, how long the piece will take to perform; real time, how many hours, days or weeks it takes to compose the piece; and most importantly, imaginary time, how the composition controls the

listeners' perception of time.

Some critics may pass off the improvisatory and chance techniques that many young composers, including Chamberlin, utilize as a cop-out for lack of technical ability or musicianship. Chamberlin argues, "a good composer knows pretty much what's going to occur in the piece, and this takes a lot of thinking through. A cop-out is when the composer gets up there and tells the orchestra, 'Okay, do anything you want to, sit there, walk around, play your horns.'"

But no matter how well thought-out a piece is, there is always a chance that unforeseen things may pop up.

"Once a piece of mine was being performed, which featured a hidden narrator speaking through a speaker mounted on stage. I invited the audience to participate in the piece, and one guy walked onstage yelling 'Chamberlin, you're a fraud,' and sticking his tongue out at me. Then he ripped the wires off the speaker and carried it away.

"And when the narrator saw that his speaker was about to be ripped out, he started yelling, 'No, don't cut me off! Don't take me away!'"

"Anyway," Chamberlin admitted frankly, "it was an appropriate thing to happen on that particular composition."

Some of Chamberlin's more recent and serious compositions have contained Jewish titles and programs—which seems unlikely since he is the son of a Lutheran minister.

"I became extremely interested in Judaism after the incident at the Olympics last summer. It made me very angry that something as ridiculous as that was happening. I reacted emotionally to what was happening over in the Middle East, and identified a lot with the Jews.

"You know, it's not just a political struggle, but a religious one as well. And that carries with it a double punch," Chamberlin said.

Chamberlin's compositional abilities have landed him a teaching position at Webster College in St. Louis. By allowing him to compose while he isn't teaching, Webster College serves pretty much as Chamberlin's patron.

"There are two routes a composer can take nowadays," he said. "There's the academic route, which I've taken, or a composer may go into showbiz, writing music for TV commercials or 'Mission Impossible' themes. But if a composer has established a good reputation and has won a few prizes, he can obtain a number of commissions which will be enough for bread and water. A trend that is beginning now is that of cities patronizing a composer to provide music for civic activities, which will be a significant change if it catches on."

But there are other ways of making money on music—none of which promises riches. Small prices can be obtained from publishers, but from the sale of a \$1.25 three-page piece of sheet music, the composer will only clear 15 cents.

He also has sold some compositions under the pseudonym of Trebor Nilrebmahe (Robert Chamberlin spelled backwards), a name which was coined last winter in the piece, "Gray Madness," a title which was borrowed from a description of Carbonade weather by piano professor W. Kent Werner.

However, Trebor Nilrebmahe has no Dali-esque schizophrenic connotations. "It just has an interesting punch to it. Three of my Trebor Nilrebmahe compositions, 'Small Curd Cream Cottage Cheese' (which was scored on blue paper), 'Inverted Pyramid for Keyboard' and 'Trio Senarta' (which is scored on pink paper) were sold on Channel 9's Camelot Auction show, which is a telephone that will sell anything. So I sold these pieces for a total of \$40.

"And it only took me two and a half hours to compose them," he said.

For the kids, Prokofiev and Britten

By Tim Ransom

Prokofiev's *Peter and the Wolf*, (Narrated by Mia Farrow); Britten's *The Young Person's Guide to the Orchestra*, (Narrated by Andre Previn).

The London Symphony Orchestra, Andre Previn, Conductor.

Prokofiev and Britten both have written music more ambitious and technically interesting than *Peter and the Wolf* and *The Young Person's Guide to the Orchestra*, but nobody over 10 should feel himself too sophisticated to enjoy these sure charmers, two of the composers' most "accessible" pieces.

Britten, like Holst and Vaughan Williams before him, belongs to that long and admirable English tradition which values a music rooted deep in a sense of community, both in performance and conception. Prokofiev, at least after returning for good to Mother Russia in 1934, committed himself (with uneven success, the government would claim) to a music "for the People."

So the strong audience orientation of both works should not surprise. Britten finished the *Variations and Fugue on a Theme by Purcell* in 1945 as the soundtrack for an educational film on the orchestra, while Prokofiev wrote "Peter" for the Moscow Children's Theater, using the Russian folk tale to illustrate instruments of the orchestra.

And as time and a welter of recordings testify, they've been a smashing success. Prokofiev, especially, proved himself one of the master orchestrators of the century, and even the smallest orchestra of "Peter" is no mean vehicle for his talents. Economy of means, clarity of texture and—as usual—Prokofiev's great flair for melody and humor aptly serve his primary desire, i.e., to reach a kiddie-audience.

Instruments or groups of instruments

stand for different characters in the drama of how little Peter caught the wolf, and one test of the command conductor and players have over the music is how convincingly they can infuse the score with distinct personalities. Both pass in this case, helped by EMI's sharp but ambient recording pick-up. And Mia Farrow filling in the facts is everybody's memory of an endearingly literate babysitter.

If the "Guide" comes off less effectively, the reason may be organic to the work itself, at least in this narrated version. Narration is optional, and the analytic effect of an overlaid voice, even with Previn's ease, tends to accentuate the family-by-family sectioning over the music's continuity. The best way to experience this work—especially for those who want their orchestra instructively dissected and labeled—may be to hear it first with play-by-play analysis, then without it to get Britten's synthesis of pure music. There are recordings available that offer both, and Previn's is an exciting account that captures the splendor of Purcell's original inspiration as well as the zest of Britten's romp beyond it.

If you or a little kid you know has never really listened to a modern orchestra show off with cleverness, wit and comparative simplicity, then here is a pair that should win you and make you want more.

Saturday morning cartoons and "Smokin' in the Boys' Room" may prove less than the ultimate entertainment after all.

Tim Ransom is a graduate student in English.



Caricature of Prokofiev by N. Radlov

Art from the fire

By Linda Lipman
Staff Writer

Outside the sun is hot but the day is not warm. The brisk air and the open fields make you feel like "you're away from it all."

But inside, your cheeks turn red for another reason. Three sunken gas furnaces are fiery red, melting down one thousand pounds of ingot and scrap bronze in less than four hours.

The SIU Foundry, hidden south of campus in a tin hut across from Evergreen Terrace, is the "best equipped University foundry in the Midwest," graduate student and sculptor Hancel Gill proclaimed.

Comfortably dressed in blue jeans and workshirt, Gill picked up a ceramic shell mold and watched the silicon (sand-based mixture) crumble onto the floor. "You sure get dirty in this business," he smiled.

Gill teaches metal sculpture to about 20 students this quarter. The class is taught in the relic Goodluck Glove factory, also off campus, but the students prepare their small models at the foundry, learning each step in the process of making the wax mold become a creative work of art in bronze, aluminum or brass.

SIU is one of few universities to use the ceramic shell process in metal sculpture, because the process is relatively new, Gill explained. The plaster molds are typical.

In the ceramic shell process, a wax pattern is construed in any shape. The beginning students' molds are usually under a foot long. The wax figure is then dipped in slurry, a combination of silicon and sand. A fine sand is then applied to the surface, which adheres to the slurry. This process is repeated, so "there are several layers of the same stuff in different consistencies," Gill explained. He turned the fan back on, so the 20-some models on the table would dry.

At this point, the models are funny-looking to a layman — crystallized chunks with styrofoam cups hanging at one end of each piece. The wax is later fired out at temperatures exceeding 300 degrees and melted through the cup.

The system is basically for smaller pieces, but larger models (four feet or more) may use the ceramic shell mold process, if done in pieces and later welded together.

Gill walked to the back of the hut, stepping over large sand blocks and cracked plaster, left from molds which had been used and cracked open.

In this room, three graduate students were preparing larger pieces. One student was in the "wax stage" of a slightly smaller than life-size head. The other two girls were combining the sand mixture on two abstract pieces.

When enough ceramic shell molds are finished (the wax burned out and the cup removed), the students have a "pour." The metal is heated in a "crucible" (foundry lingo for 60- to 120-pound melting pots). Not all three furnaces are lit if the students plan a small pour, as they have this quarter.

Metal is getting harder to come by, Gill said, and "we do try to conserve energy. Natural gas is kind of expensive." The ceramic shell molds are expensive, too, Gill said. The finished mold costs between \$1.25 and \$1.50 per pound.

Gill said several graduate students set the furnaces, under supervision of one art faculty member, and pour the metal into the casts. When the metal hardens — voila! — the mold is cracked, and the metal figure stands alone. The sand cannot be reused and is hauled away.

Each mold lends itself to a different form. The larger ones may be made in the sand mold process. The pattern is compacted within a sand block. When the metal is poured, the sand mold must be "buried" so it doesn't explode.

The sand mold is a sand-packed box around a relief form. Two blocks of sand fit into each other and holes are drilled to pour the metal through. "You have to be able to think in reverse to make positive and negative patterns," Gill explained.

Art for art's sake? Students at the SIU Foundry learn each step in the process for "artistic reasons," Gill said.

In a commercial foundry, the draftsman performs only one step in the process, "of say, making fireplace implements." The commercial foundry casts iron in several molds then manufactures several thousand of the same piece. In a commercial art foundry, the pieces are cast on a consignment basis, Gill explained.

The art students work in an experimental operation. "The creative idea is put into form as opposed to industrial casting of items like wrenches," Gill added. "Sometimes you get a flash for an idea and you can finish the piece in less than a week, if you hustle. But in being creative you can't make yourself have ideas."

Art foundries have been around for awhile, but only recently have universities opened them for studio artists. The SIU Foundry, at its present site, is only two years old.

"Casting is becoming more popular and more facilities are being built. Once it gets more recognition, more foundries will be open for art casting," Gill said.

Metal sculpture was once regarded as mystical. But now, according to Gill, the myths are breaking down and more artists are getting involved. Discoveries are being made all over the country and artists are taking on a more creative attitude toward metal casting.

Photography
by
Richard N. Levine



Eleven pieces from the ceramic shell process were welded together to produce this bronze cast by senior James Rourke.



Graduate Thomas Neuwirt pours slurry on his ceramic shell mold. The two styrofoam cups, after serving their drainage function, will later be removed.



Hancel Gill and Earl Moorehead, graduate students in art, tip the crucible to pour yellow brass into a buried sand mold.

A book to return and haunt the reader

By Madelon Golden Schilpp

The Eye of the Storm
by Patrick White

Viking, \$8.95, 608 pp.

Nobel Laureate Patrick White's new novel is a massive masterpiece of somber-colored tapestry intricately interwoven with meaning and detail. The Eye of the Storm's majesty is funereal; in its pathos, there is grandeur and beauty.

While the book will find a ready audience in those who appreciate fine literature, White's novel calls for a strong stomach and an acceptance of overwhelming disappointment with human life. There are few relieving comic or even hopeful scenes. White's philosophy is one of despair at the overpowering impulse to evil, cruelty, and selfishness in most people.

The story itself, however, is continuously intriguing and wins the reader's aghast fascination from the opening paragraph to the last. As a prose writer, White is a giant. This book will first possess, then come back to haunt, the reader.

The setting is White's homeland of Australia, although his living-breathing characters might come from any civilized society. The plot concerns a wealthy old invalid slowly dying in her faded, ostentatious mansion. At 86, Elizabeth Hunter still has a few shrewd moments left to live both in the past and the present, although she is a desiccated shred of "acerbated flesh," and frail, "like a deck chair upset by the wind" when turned on her side. Appropriately, the Dowager Hunter is surrounded by nurses, an admiring housekeeper, and a trusted, an elderly man.

Her 11th-hour wish is for her middle-aged children to return home, after some years of absence, for a few last hours of goodbye. Her son, the imbibing Sir Basil, is a famous actor, whose profile and popularity, unlike his ego, are waning. Her daughter, Princess Dorothy, is a sagging figure in an "old Chanel" and "rather mature Persian" whose fancy European marriage failed. ("I have never managed to escape being this thing Myself," laments Dorothy in words which also well fit her floundering brother Basil.)

When the uneasy children arrive at "Mummy Dear's" beside their main interest is in the inheritance. Their entries, each with a wavering fake of affection mixed with attack, are superb. Dorothy and Basil want to uproot their mother (from what is comfortably home) to expire a little faster in a "retirement village" thereby rescuing some dwindling cash.

"I do think it's sweet of you both to pay me a visit — and tell me what you're arranging for me," says the old mother forthrightly. "I'm ready to die when you want me to."

The children's blatant conniving about the legacy and their lack of any real feeling for her is painful; at the same time she recognizes the truth that these children, "barbs in her womb" in retrospect, never experienced steady or continuing love from her any more than had her "saintly" husband.

Although one nurse decries Mrs. Hunter as an "old bitch" and Dorothy declares her "an evil heartless old woman," the author reveals her remorseful side.

Through numerous flash-backs we see Elizabeth Hunter as a young woman — attractive, adventurous and powerful — but apparently incapable of giving the love she wants so greatly to find for herself.

A clue to her character is provided in her rambling reminiscences as a child, "living in a broken-down farmhouse, in patched dresses — a gawky desperate

vain little girl . . . I used to long for possessions . . . dolls (then) . . . jewels (later) . . . and I longed to possess people who would obey me — and love me, of course."

At 86 she has left to show for life the salaried obedience of her staff and the mansion of "ephemeral elegance" laden with "that certain pathos of possessions of the very rich." Even the box of jewels she toys with daily is as humanly satisfying as dime-store junk.

"The worst thing about love between human beings," she philosophizes, "when you've prepared to love them they don't want it; when they do, it's you who can't bear the idea."

How Mrs. Hunter manages to outwill her children, to die peacefully at home is told with wit and grief. The ghoully ritual before her death is one of the numerous scenes underlying the book's possibilities as conversion to theater.

The spectre of Death and the mystery of existence is White's pervading gloomy theme, of course. As Elizabeth Hunter approaches her end, each surrounding character not merely senses the old lady's death but grapples with his own inevitable finality.

The title of the book, *Eye of the Storm*, is taken from an experience when Elizabeth Hunter was once left alone on a holiday island in the path of a cyclone. Those hours, both exhilarating and terrifying, bring her remark: "Whatever is given you to live, you alone can live, and re-live, and re-live, till it is gasped out of you."

White, who became a Nobel laureate at the age of 61 in 1973, was under consideration by the committee for years. Reportedly he was second behind Samuel Beckett as a choice four years earlier, and to have been the compromise winner in 1970, if Solzhenitsyn were deemed too political.

Some critics felt his recognition was long overdue (this is his ninth novel), and others would still rate him as less deserving than writers such as Jorge Luis Borges or Andre Malraux, for example. By and large his novels have been concerned with lonely and alienated people. The search for meaning in existence through and despite suffering has been a recurring theme.

The Nobel committee cited White for his "epic and psychological narrative art . . . (and his) . . . unbroken creative power, an ever deeper restlessness and seeking urge, an onslaught against vital problems that have never ceased to engage him in a wrestling with the language."

Madelon Golden Schilpp of *Carbondale* is a former staff writer for the *Chicago Sun-Times* and the *Chicago Tribune* Sunday magazine.

Old controversy

By Loyd E. Grimes

I Led Three Lives
by Herbert A. Philbrick

The Capitol Hill Press, 300 pp., \$7.95

Herbert Philbrick's book is a first-rate adventure story. Many who recall the decade of the 1940s covered in this volume will remember those controversial days. However, more of us may recall the long-running television series based on his nine years' experience in the underground apparatus of America's Communist party.

This is a revised, updated edition and a worthwhile reference source for the serious student of communism.

Loyd E. Grimes is a retired international educator and foreign service officer.



Patrick White

The self-appointed elite in control of the money

by Walter J. Wills

The Dollar Barons
by Christopher Elias

MacMillan Publishing Co., Inc., 1973.
453 pp., \$8.95

The picture on the dust cover suggests banks and bankers have a stranglehold on the consumer, business, government, housing and car financing. The thesis of the book is expressed by this picture plus the proposition that bankers consider themselves to be a self-appointed elite responsible only to the banking industry as they are the only ones who know what is good for themselves, hence for the United States and the world. This particular type of arrogance is better expressed and with more credibility by Halberstram in *The Best and the Brightest*. Many other equally competent and informed people have known bank leaders and express more confidence in these people as community, state and national leaders.

The author recognizes the need for an efficient banking and monetary system for effective business and trade in a monetized economy.

A number of thought provoking questions are raised. (a) the relationship between the regulated (banks) and their regulators (Federal Reserve Bank, Federal Deposit Insurance Corporation and the Comptroller). Does this lead to a game of "footsy" and "hanky pank"? (b) The relationship between the Federal Reserve Bank and the Treasury Department. Does this independent Fed lead to policies in conflict with national policy? Is an inde-

pendent organization any more or less desirable than having policies subject to the vagaries of politics? The failure of politicians to face the issues of inflation is a case in point. (c) The political and financial power of interlocking directorates. Can a person serve the best interest of two businesses that at times may be competing, in any event they may have conflicting goals? (d) The one bank holding company and business competition. Does a bank engaged in non-banking business treat customers engaged in competing businesses the same as non-competing customers? (e) Tie in sales and operation. Are large, full service banks in a position to force customers to use bank services they do not want or could acquire at less cost elsewhere?

A critical analysis of these questions and their implications suggest another vital issue. People in a number of professions occupy a peculiar position of trust and therefore have a unique responsibility to society to justify this trust. Six groups that fall in this category are: bankers, lawyers, medical doctors, media leaders (TV, radio, newspapers), academic staff and government regulatory agencies. A strong case can be made that there are many in all six of these groups in 1974 whose actions, in the mind of society members, do not merit this trust. Maybe an analysis of alternatives to guarantee the public against either overt or covert malevolence should have high priority.

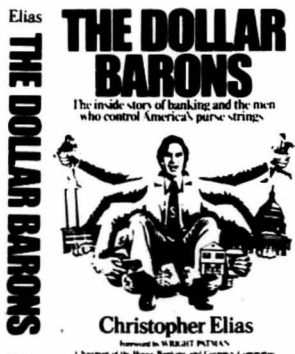
The author does not indicate a recognition of any relationship between money supply, credit, goods and services and inflation. There is an index to make this book more useful.

Two chapters are devoted to Congressman Patman and his determined efforts to keep banks responsive to the "little person" (the majority of our society). Mr. Patman also wrote the foreword to the book.

Bankers generally will fault this book for being biased and anti-bank. Others will find support for their belief that banks are less than perfect. There are a number of suggestions as to ways to improve the banking system, but there is not unanimity among business and academic leaders as to the validity of his "road to progress."

This book needs to be read by many people who will be critically honest. Then they should make their appraisal known to their state and federal legislators.

Walter J. Wills is assistant dean of Agricultural Industries.



The man from Missouri as reported from tapes

By Charles Clayton

Plain Speaking: An Oral Biography of Harry S Truman
by Merle Miller

Berkley Publishing Corp., 1974. 448 pp., \$8.95

After a year of devious doubletalk, evasion, denials and denouements engendered by the Watergate scandals, it is a welcome respite to read about a President who always believed the buck stopped at his desk and who expressed himself in plain unequivocal words. This comment is not a partisan observation. Not all readers will share Harry Truman's convictions, but no one

can complain that his meaning is obscure.

For example Mr. Truman's opinion of President Nixon is crystal clear: "All the time I've been in politics, there's only two people I hate, and he's one. Nixon is a shifty-eyed goddamn liar. He is one of the few in the history of this country to run for high office talking out of both sides of his mouth at the same time, and lying out of both sides."

This quotation is one of the two which were publicized even before the book was published. The second is his revelation that the late President Eisenhower wrote to General George C. Marshall asking to be relieved of duty so he could return to the United States and divorce Mrs. Eisenhower to marry

an Englishwoman. Mr. Truman added: "I don't like Eisenhower. I never have, but one of the last things I did as President. I got those letters (Eisenhower's and Marshall's blistering reply) from his file in the Pentagon and I destroyed them."

Merle Miller spent a good part of 1961 and 1962 in Independence, Mo., as a writer and "general organizer" of a projected series of filmed television interviews with the former President. The project later was abandoned when none of the television networks were interested but Miller kept his tapes and notes which are presented, with his own comments, in question and answer form.

Interviews with other members of the Truman family and neighbors make up this intimate, warm and frankly partisan "oral biography". It is the most impressive when Mr. Truman speaks for himself in his own salty, uninhibited "give 'em hell" language. He had no tolerance for Mr. and Mrs. Henry Luce, the father of John F. Kennedy, Gen. Douglas MacArthur and everyone who dared cast slurs on his wife or his daughter. He had profound respect for General Marshall, Secretary of State

Dean Acheson and Harry Hopkins.

Two facets of Mr. Truman's character are revealed. One is his lifelong study of history, which frequently enabled him to confound the experts. The other is his confession that because he had to wear glasses he was a "kind of sissy," and if there was any danger of getting into a fight, I always ran." It could never be said that he ever ran away from a fight as a public servant. This reviewer, who was privileged to know Mr. Truman personally and who followed his career in public life as a newspaper observer, can attest to the veracity of that statement.

Dean Acheson, who was interviewed by the author, said of Mr. Truman: "I have read over that he was an ordinary man. I consider him one of the most extraordinary human beings who ever lived." The quotation aptly sums up this "oral biography."

Mr. Miller is the author of several novels as well as books of non-fiction. He was a combat correspondent in World War II and later served as an editor for Time and for Harper's.

Charles Clayton is a professor emeritus of journalism.

Communicators become lost in their message

By William Eaton

When I was Your Age — STOP
By Edmond C. Hallberg and William G. Thomas

The Free Press, 1973. 219 pp., \$5.95

This book was written to describe the problem of communication between those over 30 years of age and those under 30. Being exactly 30 years of age I am of a class of persons best qualified to objectively review such a book.

The authors, both of whom are over 30 and therefore potentially suspect, each hold university positions that require them to counsel and advise students and that experience has apparently made them sympathetic to students and the problems younger people encounter in communicating with older people, especially their parents. The central problem in communication, as suggested by the authors, seems to be the tendency of both parties to think in stereotypes. Those under 30 regard their parents as hypocritical, over-nourished, prudish, war-loving, Archie Bunker types, while those over 30 counter with stereotypes of their own that regard anyone under the magic age as an anarchist, dirty long-haired, sex-perturbed, hippie-addict. Such thinking in stereotypes blurs the individuality and has led to fragmentary intergroup communication characterized by platitudinous clichés on the part of the over-thirty crowd and shock-value rejoinders on the part of the younger people. The authors have made much of this kind of phrase which really destroys the possibility of dialogue. The book abounds with such phrases, followed by little "STOP" signs constructed by the authors. Here are two examples:

"Don't you know the sacrifices we've made to put you through college? Now look what you've done." STOP

"I want to try everything, do everything, feel everything, and be everything. I may even join the 'gays'." STOP

These little STOP signs are just one kind of gimmick employed by the authors; they also print the first page of every chapter at a 45-degree angle, and inject the words to contemporary songs by such performers as Frank Zappa and Bob Dylan. The authors tend to do the latter whenever the content gets thin — and that is frequently.

After devoting most of the book to loosely describing the mores, dress, music, and life style of the youth culture and American college life in general, the authors employ a mere 16 pages to ask how better communication can take place. Their conclusion — filled in with brief case studies — is that communication would best be served by what they term "GO" phrases such as:

"You're right. Authority should be earned. It's not a divine right." GO

Apparently this book was written to call attention to the communications problem and suggest that it is the central issue in the generation gap. It does succeed in making this point. It fails, however, in making any other points: its descriptions of the youth culture and its attempt at coining new terms like "acropolis" to describe the university community are poorly developed, often confusing, and in the last analysis without much meaning. The idea that good communication requires avoidance of stereotype thinking is important. Unfortunately, the message gets lost in the travelogue through youth culture. A slow walk down Illinois Avenue on a warm day would be more instructive than this book.

William Eaton is an assistant professor in the Department of Educational Administration and Foundations.

Noisy Minority and their goals

By John Hiland
Student Writer

The Three Faces of Revolution
by Dr. Fred Schwarz

The Capitol Hill Press, \$8.95

The Noisy Minority is explained to the Silent Majority by Dr. Schwarz, a leading anti-Communist. In a scholarly way he dissects the current revolutionary movements within the U.S. "Today there are three primary faces to revolution — communism, anarchism and sensualism," his preface states. Each one is explained, along with their origin, ideology, goals and methods.

He does an excellent job of discussing communism, but doesn't do as well on anarchy. This is not surprising, as the anarchists themselves disagree over what anarchy is. His discussion of sensualism is largely a review of an old feud between himself and the leader of this movement, philosopher Herbert Marcuse.

Schwarz explains the difference between agitation and propaganda, how the Communists regard Marxism-Leninism as a science and themselves as administrators of a political technology, the use of sexual license as a political weapon, and a host of other things which are keys to understanding radical movements.

He accomplished his goal of producing a good, readable layman's guide to the revolutionary movements which recently were so active and march again. This book, already in its second printing, may eclipse his previous best seller, *You Can Trust the Communists (To Be Communists)*.



The Goddess Parvati, a form of the consort of Siva. South India, 16th century. Bronze, 27 inches.

The Art of Tantra
by Philip Rawson

New York Graphic Society, Greenwich, Conn. Paper, \$7.95

Tantra art expresses an obscure mystical strain of thought and beliefs cherished by certain Hindu and Buddhist sects with an origin perhaps three thousand years old. Yet, according to the author, Tantra art has been known to westerners no longer than ten years. Tantra itself has been under the scrutiny of Western scholars no more than two generations.

In his last journal, Thomas Merton reports contacts with Asian religious people who furthered his exploration of Eastern contemplative monasticism. Merton writes again and again in his notes about this or that sacred drawing or woven cloth shown to him by these people. Mantra and Tantra are two terms (which have religious meanings as well) applied to the art forms of Tantra. The media range from complete temple designs through stone, metal and wood sculpture, paintings, drawings, a rock or pile of rocks... even the human body.

A simple explanation of a most complex subject is offered by Rawson in the following statement:

"Tantra is a special manifestation of Indian feeling, art and religion. It may really be understood, in the last resort, by people who are prepared to undertake inner meditative action. There can be no quick and easy definitions. They have been tried, but they either turn out to be too broad and general if they are expressed in Indian words that they can scarcely mean anything to the Westerner, or so narrow that they are only true for a part of the enormous and diffuse reality. There are many variations of practice and belief. However, there is only one thread that can guide through the labyrinth; all the different manifestations of Tantra can be strung on it. This thread is the idea that Tantra is a cult of ecstasy, focused on a vision of cosmic sexuality. Life-styles, ritual, magic, myth, philosophy and a complex of signs and emotive symbols converge upon that version. The basic texts in which these are conveyed are also called Tantras."

HRL

Notable publishing event: unveiling of the new EB

By C. Anne Prescott
Staff Writer

A radically new concept in encyclopedias, involving 17 years of planning, 5,000 people and \$32 million, premiered 10 days ago when the 15th edition of the *Encyclopedia Britannica* was unveiled.

Variouly heralded as "the largest single project in the history of publishing" and "a milestone in publishing history," the new EB rocks the traditional encyclopedia structure with its three-in-one concept.

"*Britannica 3*," as its creators call it, is composed of 30 volumes split into a 10-volume *Micropaedia*, a 19-volume *Macropaedia* and a one-volume *Propaedia*, billed as an "inventory of the whole terrain of human knowledge."

The *Micropaedia*, subtitled "Ready Reference and Index," contains more than 100,000 brief articles (up to 750 words) on subjects you'd expect to find in an encyclopedia — battles, population figures, birth dates, etc. It also includes brief synopses of the 4,207 in-depth articles found elsewhere in the set, and more than 18,000 pictures, many of them in color.

The heavyweight *Macropaedia* contains 42,000 longer articles, some which run up to 200,000 words, though the average length is 7,500 words.

The *Propaedia*, however, with its book-length essays on 10 areas of human knowledge and references in information in the other 29 volumes, is revolutionary in its concept. It is the brainchild of Mortimer J. Adler, famous for his creation of the Great Books of the West World and the accompanying *Syntopicon*, the guide to the range of subjects covered. The key to the *Propaedia* is its purpose: it strives to present a structure of knowledge about a subject rather than separate unrelated facts. It discusses the whole and not merely the parts.

Indeed, this synopsis of the *Propaedia* could apply to the whole concept of this brand new EB. For perhaps the first time in its two-century history, EB has produced an edition with which both freshmen and scholars can feel comfortable.

This radical departure from a straightforward A-Z concept dates back to 1957, the time when the 14th edition, first published in 1929, was under continual updating and revision. EB publisher



Sen. William Benton, now deceased, decided that the 15th edition should be published with its new concept and updated information. By 1965 EB began expanding its staff so that at its peak, about 385 people working on the 15th were processing an average of 400,000 words a week and studying more than one million pieces of artwork considered for illustration. The final tally shows that 19,323 photography, 1,174 maps, 3,582 drawings and 160 color insert plates were published.

The cost of the new edition, needless to say, appropriately reflects the prodigious expenditure of money and manpower. The new EB will cost \$548 in standard binding and \$648 and \$748 for more luxurious ones. If you want to view one for free, however, you may have to journey to EB's Chicago headquarters, since neither the SIU nor Carbondale libraries intend to buy a set in the near future.

Tight budgets and a listless attitude toward the 15th edition have combined to make a wait-and-see position among some of the librarians at Morris Library. Undergraduate librarian Judy Williford questioned the radical format. "I'm not sure it's all that easy to use,"

she said. "I'm not sure how receptive students would be to use it." She added, however, that she would consider buying it "if we get a lot of demand."

A limited budget was the "overriding consideration" for education librarian Ruth Bauner. "We don't buy every edition that comes out," she said. "We definitely won't buy (the new EB) this year."

Social studies librarian John Clifford was skeptical about the new concept, saying he preferred the traditional A-Z structure because he's "found too many college students who can't get past A."

The new EB is not a "luxury item" to humanities librarian Alan Cohn, but his budget is "too tight" to accommodate the rush order that "ideally I'd like to place."

The most pessimistic note came from Charles Perdue, head of the Carbondale Public Library, who indicated that the new EB wouldn't sit on their shelves until 1977. "We have a '72 edition," he said. "If ours was five years old, for sure we'd get it. We have a tight budget, too."

If librarians across the country express similar views, *Britannica's* "milestone in publishing history" could fast become a millstone.

From out of Red China — stunning display of treasure

By Patricia Degener
of the St. Louis Post-Dispatch

LONDON

A stunning show of archeological treasures unearthed in recent years has been sent on tour by the People's Republic of China. It is now at the Royal Academy, and is to travel to the United States on an as yet unannounced itinerary. The exhibition spans a period from paleolithic times to the Yuan Dynasty of the fourteenth century, which makes the most recent works contemporary with the visit of Marco Polo.

News of the impressive new tomb excavations reached the West a year or so ago. Interest in the show has been intense, not only among Chinese scholars but the public as well, and there have been waiting lines at the Academy ever since it opened. One of the spectacular finds, the second century B.C. tombs of the Western Han Dynasty prince, Liu Sheng, and his consort, Princess Toy Wan, has provided the most dramatic highlight of the show. The royal couple are in burial costumes of armor-like shrouds covering the entire body and constructed of thousands of jade tablets fastened together with gold wire.

Taoist magicians of the period believed jade could prevent decay of the body. Jade was even ground and eaten. The traditional association of jade with death and immortality goes back to neolithic times, and small pieces of jade and gold were often placed on the nine orifices of the body in preparation for burial. The jade burial costumes were a case of carrying the tradition to its most conspicuous consumption extreme. The princess, or rather her shroud — her body having long since non-magically turned to dust — lies below floor level in a dark red room. Glowingly lighted and covered with a transparent cone, the form looks like a strange and ancient astronaut resting after a celestial trip on a mythical dragon.

Chinese antiquarianism dates back at least to the pre-Han period before 200 B.C., a natural development of Confucian philosophy which viewed the traditional rites as a stabilizing force in society. Sung Dynasty antiquarians of the eleventh and twelfth centuries, when there was a strong official revival of Confucianism as a force against the infiltration of "foreign" Buddhism, laid the foundations of archeological methods superior to any in the West for more than a century. The study and dissemination of the glories of the past as a unifying cultural force is fully under-

stood by the present Chinese government. The catalogue ends with one of Mao Tse Tung's pragmatic homilies. "Let the past serve the present."

The show, which is named "The Genesis of China," is clearly labeled to guide the viewer through the complicated maze of China's long history of artistic accomplishments, which are astounding.

The burnished black pottery excavated in Shantung, dated to the third or second millennium B.C., shows not only long use of a potter's wheel but kilns capable of high temperatures and of producing controlled reduction atmospheres necessary to turn gray clay bodies black. A Honan pottery vase of the Shang Dynasty (sixteenth century B.C.) has a body fired almost to stoneware temperatures carefully covered with a feldspathic glaze — no accident of melting wood ash inside the kiln. This early and revolutionary invention by the Chinese of high-fire bodies, feldspathic glazes and sophisticated kilns developed gradually toward the great porcelains and reduction glazes of the Sung Dynasty potters, techniques unknown in Europe and not imitated until the eighteenth century.

Along with the development of pottery, and closely related to it, was the apparent sudden development of the highly skilled bronze metallurgy that produced early in the Shang Dynasty superbly crafted bronze ceremonial vessels in which this show abounds. These bronzes were cast directly into carved and fired clay molds, rather than by the lost-wax techniques more typical of bronze age cultures. It must account for the graceful shapes so closely related to thrown pottery. Pottery was often made to resemble bronze, and the early development of green glazes is attributed to this aim. However, the famous Sung Dynasty celadon glazes were admired in part for their resemblance to jade. In actuality copper and iron oxides from which green glazes are developed are readily found in nature. So also in China was an abundance of highly plastic white clay, kaolin, from which porcelains were made.

These early booze vessels, decorated in a linear style characteristic of inner Asian art forms, were made in special hieratic shapes for grain, wine, meat or human sacrifices, and these forms were strictly adhered to. Art used primarily in sacrifice, in connection with the dead and immortality, reminds one of Egypt and the ancient civilizations of the Americas, but the Chinese, building with wood, left no ex-



pressive ruins except for the underground tombs.

Through Chinese art runs a craft-
smanlike but highly poetic reasonableness. China absorbed various elements into her art forms — the linear intertwined designs of nomadic Asian art, Greco-Bactrian influences from India with the entry of Buddhism in the second century A.D. and Iranian designs introduced along the great silk route that flourished until the Arabs conquered Iran in the seventh century. Chinese literature, language, the visual arts and crafts, in turn, influenced an art in Asia (especially Japan and Korea) far wider than his inconsistent political control. China's role can be compared to those of Egypt, Greece and Rome in the West.

The continuing thread that runs through Chinese art from its early tradition of a non-realistic, formalizing art to the great change that occurred in the first century B.C. toward a livelier realistic art is the absorption in and depicting nature, whether stylized or not. Plants, flowers, birds, landscapes and especially animals in abundance decor-

ate the show. There are bears, leopards, rams, tigers, camels, boars, fanciful dragons and even a small wooden unicorn, a rare find, attributed to the Eastern Han Dynasty where the great change in art took place. The unicorn, for the ancient Chinese as for medieval Europeans, was a benign symbol.

But the animal that dominates the show is the horse, the "celestial horse" of the West introduced into China by Emperor Wu-Ti in the first century B.C. There are the great Tang Dynasty horses, multi-glazed, long familiar in the West and represented by superb, recently discovered examples in this show. The symbol of the show is the bronze figure of a flying horse at full gallop, its neck arched, a hind hoof lightly resting on a swallow's back. This sculpture from the Eastern Han Dynasty is 1800 years old, and its freshness, epitomizing the new exuberance in Chinese art, is a joy.

The Monday Magazine thanks the St. Louis Post-Dispatch and Patricia Degener for permission to reprint this article.

'Lying' surfaces bearing honors

By Dave Stearns
Daily Egyptian Staff Writer

Never one to lay low for very long, Lane Bateman's "Lying in State" will come on-campus for the third time — April 12 and 13.

But this time, the original play about four homosexuals contending with a homophobic society has several honors attached to it — not to mention its extended sold-out run during November and January at the University Lab Theater.

"Lying in State" was chosen as

Author to talk on present-day Irish literature

Irish playwright and critic John Boyd will lecture on "Drama and Fiction in Ireland Today," at 8 p.m. March 11 in the Studio Theater in Pulliam Hall.

Boyd's latest play, "The Flats," is currently being performed by the Drama Department of the University of Kansas.

He is a graduate of Queens University, Belfast, and a producer in Dublin. Boyd was a translator for the British Broadcasting Company for many years, and presently is serving on the Board of Directors of the Lyric Theater in Belfast.

His plays deal mainly with aspects of life in Ireland. Besides "The Flats" and other plays, Boyd has written an autobiography, and several books of fiction and poetry.

There is no admission charge for the lecture. Anyone interested in the Irish theater is invited to attend.

SGAC bringing 'The Godfather' for four shows

"The Godfather" is coming to SIU.

The Student Government Activities Council (SGAC) will sponsor between eight and 10 showings of the film, running from March 28 through 31 in the Student Center Auditorium.

Ellen Nemeth, head of the SGAC film committee, said SIU will be one of only 14 universities throughout the United States in 1974 to get the award-winning film.

The Godfather is the biggest money-making movie in the history of the U.S. Admission price for the showing at SIU will be \$1.

Liberia follows U.S. on coins

WASHINGTON (AP)—Several nations have adopted decimal currency systems and now issue dollars, but Liberia is the only one to use exactly the same coin denominations as the United States.

Founded by freed American slaves in 1822, Liberia has many of its coins struck by the U.S. Mint, and United States currency circulates freely in the African country.

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one of the best nine productions in the American College Theater Festival, held earlier this year in Milwaukee. Consequently, "Lying in State" will be performed in the Eisenhower Theater of New York City's Kennedy Center, which has an audience capacity of 1,000. To give the feel of playing to a larger house (and to test script revisions), the upcoming SIU performances will be held in the 500-capacity University Theater.

"When we performed in Milwaukee, the audience lost a lot of detail in the characters," director Phyllis Wagner said. "The audience caught the broad things, such as the comedy, but the more intimate things didn't project well.

"We got laughs on almost all of the lines, but the players couldn't control the audience's laughter as well as they could in the smaller Lab Theater," she said.

The play is being re-blocked and the sets are being modified to suit a proscenium stage. Script changes, which have been occurring since the play's premiere in November, include three-dimensional qualities given to the previously flat characters of Alan and Clayton.

"Alan was more of a snotty brassy kid to begin with," explained Paul Klapper, who plays Eric in "Lying in State." "Now he's not as pushy — he's soft around the edges."

"And the seduction scene has

been restructured to clarify Alan's intentions to show Eric that he could be attracted to other men besides Paul," added Ms. Wagner.

Clayton was a sissy-hating chauvinist in the original script, to which Bateman has added an element of concern over his girlfriend, Justine.

"The actors' interpretations of their roles influenced Lane a great deal," Ms. Wagner said. "He found that certain lines simply wouldn't work with certain actors. But the players have been an integral part of creating the script.

"For example, the original script did not have the scene in which Chloe tells her mother she is a lesbian. This came out of an improvisation during auditions."

"My interpretation of Eric has changed over the past few months because of my personal growth as a person," Klapper said.

"The play has been a long slow process of liberation for all of us, I think," added Ms. Wagner.

Klapper, who received the runner-up best actor award of the midwest region for his performance in "Lying in State," commented that the play's many performances gave

him an opportunity to increase his concentration and facility as an actor — as he got himself into the role of Eric night after night.

"But the problem is, how to be in 'Lying in State' and stay in school at the same time. After we got back from Milwaukee we found that we were two weeks behind in our classes."

Tickets are available at the University Theater box office, priced at \$1.

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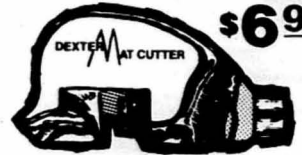
Art affair

Mrs. Sarah Geiselman of the Carterville Newcomers Club and Jeff France of the Advertising Design and Illustration Club of the SIU School of Technical Careers (STC) discuss plans for an art fair to be held May 5 and 5. The Newcomers Club will hold a Sidewalk Art Gallery from 10 a.m. to 4 p.m. May 4 in downtown Carterville. The STC art fair will be held from 9 a.m. to 5 p.m. May 4 and 1 p.m. to 4 p.m. on the STC campus.

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Cancelleds could damage future concerts

By Linda Lipman
Daily Egyptian Staff Writer

Two weeks... two concerts... canceled.

"Students are going to wait until the night of the concert to buy their tickets from now on. And we're not going to know if the show will sell out," Jim Slavik, chairman of cultural affairs, said.

Slavik was referring to his anticipation of student reaction regarding the canceling of two concerts on campus. But two concerts that were scheduled by two organizations, using two different methods, in two different facilities and canceled for two different reasons.

Slavik said SIU "lucked out" in getting out of their contract for a falsely represented Fleetwood Mac concert that was scheduled for Shryock Auditorium on Feb. 23.

The Arena situation was slightly different. For the J. Geils Band concert scheduled for March 9, the Arena management had received only a verbal agreement the concert would take place Dean Justice, Arena manager said.

"A phony Fleetwood Mac was scheduled to tour, and there was no way I was going to let them appear here. I think most of the students were happy we canceled them. It's better than getting ripped off," he said.

Slavik said in the year he has been on the cultural affairs committee, not one group has canceled or now shown up for a concert. "We have a pretty good track record."

Slavik said the committee books shows through the "top of the promoting field, so cancellations don't happen too often." If a group

does cancel, the manager might postpone the concert, cancel it all together or send another group of equal caliber in their place.

But a lot of problems come up during the negotiating stage of booking a show, Slavik said. A group may get a contract and hold on to it, waiting to see if something better is going to be offered them.

"We usually wait until we have a signed contract before we start advertising and selling tickets. It's very rare a group will cancel after they've signed," he said.

The Arena management was waiting for a return on a contract, when J. Geils decided to cancel themselves. "We had sent the contract and were waiting for the group to return it signed. Since the date was coming up soon, we had to start advertising and selling tickets," Justice explained.

"More professional" entertainers will make a verbal commitment stick. For the Geils Band concert, a personal problem of the lead singer, caused the group to cancel, only three days before the concert on the basis they would reschedule.

"In the long run, if a group decides to cancel, we're better off letting them off the hook," he said.

The Arena ties up in excess of \$3,000 in advance preparation for a concert. If the group reschedules, that money is saved. The only recourse for a broken contract is court actions, which may run \$6,000 in New York, where the contracts are interpreted.

Justice said the cancellations may hurt ticket sales, but this will mean a "bigger door." He added "J. Geils Band has got to be dying if they don't show up the second time we schedule them."

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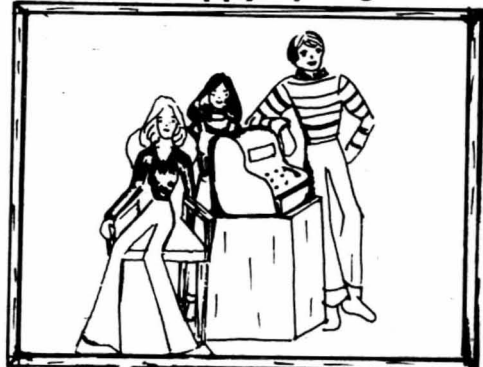
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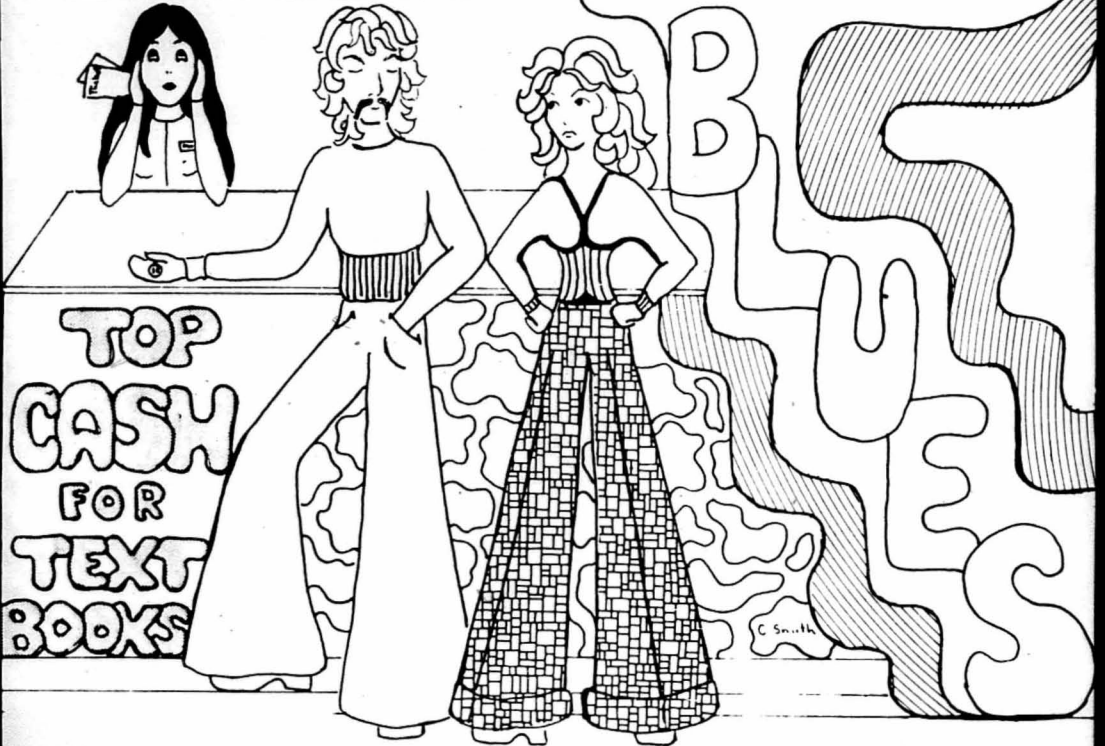
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Final 'Killers' segment will probe cancer

"The Killers" will examine cancer, a disease that will strike two out of every three American families, at 7 p.m. Monday on WSIU-TV.

"People fear cancer more than any other disease," David Prowitt, executive producer of "The Killers," explained.

About 53 million Americans who are now living will eventually have cancer, and this year alone, 350,000 Americans will die of the disease.

"The alarming thing," Prowitt added, "is that so few forms of cancer can be prevented, and only ten per cent of all the people who get cancer get one of the kinds that doctors can do something about."

The 90-minute documentary, produced by the WNET Science

Program Group under a grant from Bristol-Myers Company, will examine all kinds of cancer, but will focus on the kinds of cancer, that can be detected early and treated.

The program will show the work of doctors and researchers at St. Jude's Hospital in Memphis, where young leukemias are successfully treated by radiation.

In addition, the documentary will visit a therapy session in New York City where women who have had mastectomies to remove breast cancer are talking with a therapist about their surgery. A young woman, who underwent a mastectomy several years ago, will explain how she and her husband-to-be reacted to the surgery.

Also, in what is believed to be a first for national television, a woman will demonstrate how women can check themselves for breast cancer.

The program, titled "Cancer: The Cell That Won't Die," also will include a candid and moving conversation with a New York housewife who has a very advanced case of cancer, and a look at a hospital that is successfully treating cancer in animals.

Prowitt said the program will examine diagnostic techniques, existing methods of treatment and the latest research that is being con-

ducted at centers across the nation.

"What we've learned as we've put this program together," Prowitt added, "is that the country is not making the best use of the treatment that's currently available. If you get cancer in one part of the country, you may receive excellent treatment. It all depends on where you live and whether or not you can get to a cancer specialist."

"New Cancer Centers are opening across the nation," Prowitt noted, "and we'll try to give the viewers some straight answers on what they can expect from the new facilities."

Like the other four programs in

"The Killers" series, the final installment, "Cancer: The Cell that Won't Die" will be followed with local programs examining local cancer problems and treatment. Charles T. Lynch will host "Inquiry," at 8:30 p.m. to follow up to the cancer show. Viewers are invited to call in questions of the guests.



'Cell That Won't Die'

A New York City couple explains how they are coping with a diagnosis that the wife has a usually-fatal cancer. The interview appears during "Cancer: The Cell that Won't Die" at 7 p.m. Monday on WSIU-TV.

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