

10-22-1973

## The Daily Egyptian, October 22, 1973

Daily Egyptian Staff

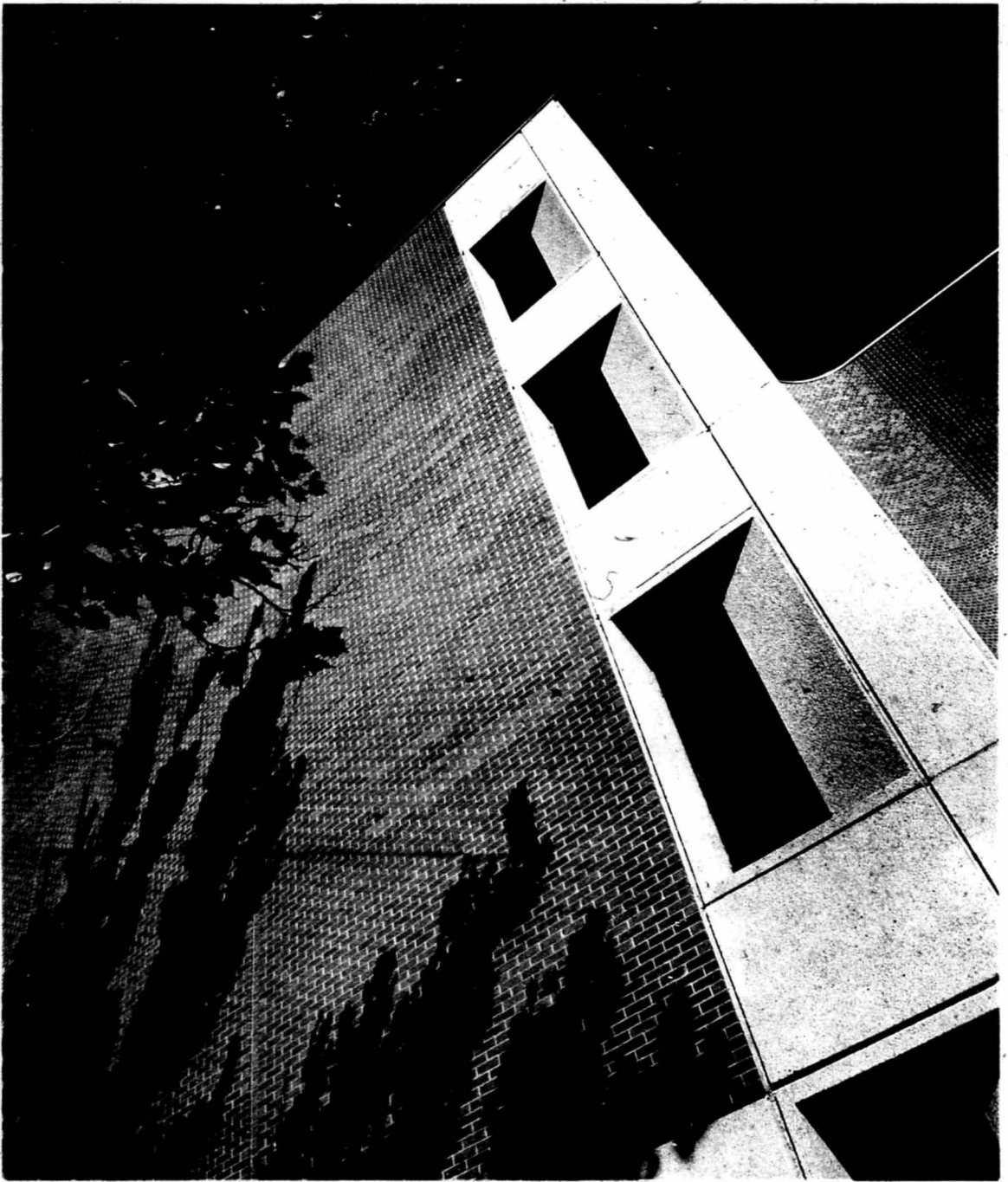
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Life Science II

Photograph by Elliott Mendelson

*Daily*  
***Egyptian***  
*Magazine*  
*Southern Illinois University*

Monday, October 22, 1973—Vol. 55, No. 23

*Campus  
plan  
unfolds*

# Campus architecture: Something with a plan

By Julie Titone  
Staff Writer

"We shape our buildings and afterwards our buildings shape us," said Winston Churchill. SIU students can attest to what the prime minister really meant. SIU-C has something going for it, something with a plan.

Something called architecture.

Southern's play, according to Charles M. Pulley, advisory architect in the Board of Trustees office, has been an unwritten one. The idea has been to keep buildings in various campus areas compatible. The academic core of campus has retained the salmon-colored brick, the peripheral housing facilities are a tan or brownish brick, and the character of the old quadrangle has not been tampered with.

"We formerly would limit the general exterior of the building to brick, limestone or the like," said lanky, expressive Pulley. "But about the time that idea started going real good, we started using precast concrete. It got to the point where we said, 'if you use brick, would you use this color?'"

Exposed concrete, Pulley claims, is not used in an effort to make a building look completely different. Its use is a reflection of modern technology. Appropriately enough, the School of Technology Group, completed in 1967, was the first campus structure built with precast concrete.

"It's really the economy of the times that dictates the use of materials," he said.

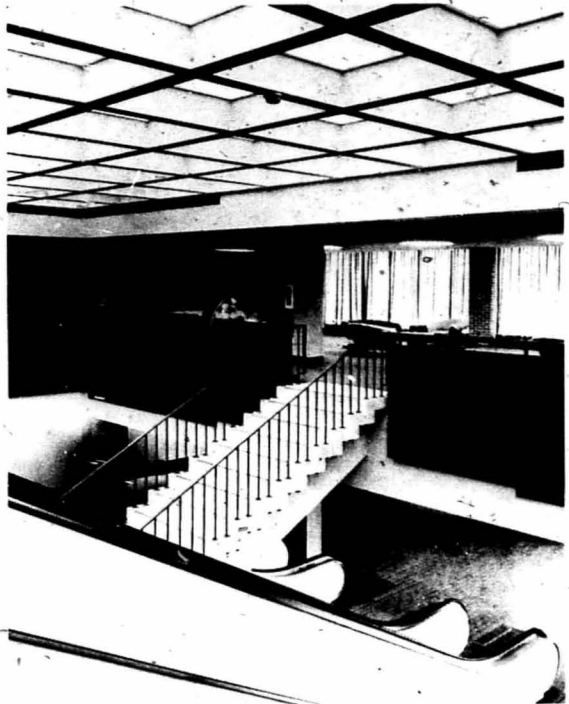
The "economy of the times" has had everything to do with the flow of campus architecture. The form of each building, from Old Main, constructed in 1887, up to the nearly-completed Faner humanities building, can be linked to construction costs. Labor expense has been an overriding factor in campus construction, and has been largely responsible for the absence of detail in newer structures.

SIU has never attempted, as have some campuses, to stick to the original style of building for the sake of conformity or "feeling." "To try to do everything similar to Old Main or the University School (Pulliam) would be so expensive," Pulley said.

Nothing could be more dissimilar to Old Main or Pulliam Hall than the new Humanities building. Pulley laughed about the students' nickname for it, "the concrete zeppelin."

"A friend and I were walking by there one day and he asked, 'When are you going to start putting up the brick?' And I told him we weren't." Pulley added that Faner "hasn't really settled into its place as a building — it's rather raw." Proper landscaping, being held up for lack of funds, will aid the building's acceptance, he said.

The Humanities Building design was



Student Center.

compared to the surrounding area for size and scale, and not randomly chosen as some people think it was.

"We have always wanted to achieve a unity as far as the campus is concerned," he said. "Somehow to me the campus all seems to tie together. One reason for that is that there are a lot of green areas."

Pulley, who came to SIU in 1951, has been intimately involved with the changing appearance of the campus. In his first five years here, he saw the completion and occupation of cupola-topped Pulliam Hall, Life Science I, horseshoe-shaped Woody Hall and the first stage of Morris Library. The late 50's brought the Thompson Point residence halls, the Agriculture Building, Browne Auditorium, the Home Economics Building, the Southern Hills married student quarters and Small Group Housing.

Completion of the Student Center in 1961 began an era of campus construction noted for new building techniques and skyrocketing costs.

The Center was followed by the Wham Education Building, the Arena, a major addition to Morris Library, the Communications Building, General Classroom Building, the Physical Science Building, the Technology Group, Lawson Hall, University Park and the Faner Humanities Building.

High costs have caused many projects to be scaled down, and will very possibly eliminate some hoped-for additions to the campus scenery. "It's been a real hassle (with prices) over the last 10 years," Pulley said.

Besides the planned recreation building and law school, future project possibilities include a needed addition to Morris Library and a new Fine Arts Building wing. Improved pedestrian and vehicular circulation might also be part of a "master plan" for SIU.

Who makes the choice of architects for university buildings? The answer to that has changed over the years.

Until 1953 the Division of Architects and Engineers, operating out of Springfield, chose the architectural firm, accepted bids and handled new construction completely. Since that time the university has operated its own architects' office, which has been in charge of these decisions. The Agriculture Building was the first building handled through the new office.

Until 1967, Pulley, then university architect, made recommendations to the Board of Trustees on the selection of architectural firms for each project. The Board would make its choice out of two or three firms recommended. After



Charles M. Pulley

1967 Pulley and the Architectural Board screened architects. Normally three to five firms were recommended, depending on the size of the job.

Once chosen, architects work with a committee to determine the function of the building and what form would best serve that function. Sometimes the firm's design is altered slightly before it is finally accepted by the Board. It is unusual that a design will be totally rejected, although that did occur in 1969 when a Center for the Advancement of the Physical Sciences (CAPS) was being designed.

"There was a lot of opposition to the CAPS design," said Pulley. "It was accused of looking like a warthog." The building design was not accepted, and funds eventually were unavailable to complete that project.

But most achievements of SIU's planners have been well worth the effort. A cramped, structured feeling has been avoided by scattering buildings instead of lining them up. And those "green areas" Pulley talked about are especially appreciated. Thompson Woods, the trees of the old quad and the expanses of grass for lolling on or contemplating make SIU-C, to a large extent, what it is.



Technology Building.

# We shape our buildings, our buildings shape us

By Julie Titone  
Staff Writer

Students going about daily campus business don't normally consider how the buildings were chosen. They don't consider how the brightness, lines or landscaping affect their mood, their studies.

Some things they do consider. They know that the Communications Building is not a good place to come in out of the rain. They ponder what's really inside those geometrical concrete forms next to Life Science II. They are certain that the only place to be in Pulliam Hall on a hot day is by the window: They are sure that the ivy holds up Wheeler Hall, and not vice-versa.

Some things they may not know, however:

—That Anthony and Woody Halls were both built as women's dormitories. The buildings were named for women's leader Susan B. Anthony and Lucy K. Woody, long a member of the faculty.

—That Old Main, the oldest existing campus building, was preceded by Old Normal which was destroyed by fire in 1883, 12 years after its completion.

—That the Old Science Building, now named for former Illinois Gov. John P. Altgeld, was the second structure built after Old Main. Its turrets and battlements are probably the result of Altgeld's trip to Germany, where he was impressed by the medieval castles on the Rhine.

—That the football field, which originally included only a small brick grandstand, was completed in 1938 and named after SIU athletic leader, Brigadier General William McAndrew.

These facts are taken from George K. Plochmann's *Ordeal of Southern Illinois University*, published in 1957. Plochmann spiced his statistics with some comments that today may provoke a thought or a smile. Among them:

"For the most part the teams supported by Southern have been only fair, and (Former SIU President) Pulliam himself hoped that the football squad would win just half the games played. This enlightened policy has saved vast expenditures of money and effort on a disruptive side show."

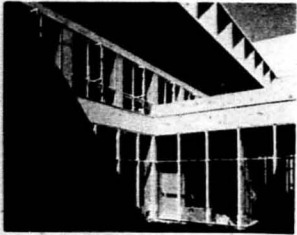
Referring to the now-demolished cafeteria building, he wrote, "Its concrete and concrete block construction, its obvious rectangles, its lame facade, would, I think, defeat any refurbisher." In view of that, what would he think about the new Faner humanities building?

Plochmann summed up the importance and frivolities of campus architecture well:

"Certainly the fact that some of the best intellectual collegiate work is done in comparatively luxurious surroundings is no argument for using taxpayers' money to promote excessive refinements. Yet it remains that the great Adversary within any university is not luxury but idleness."



Neckers Building.

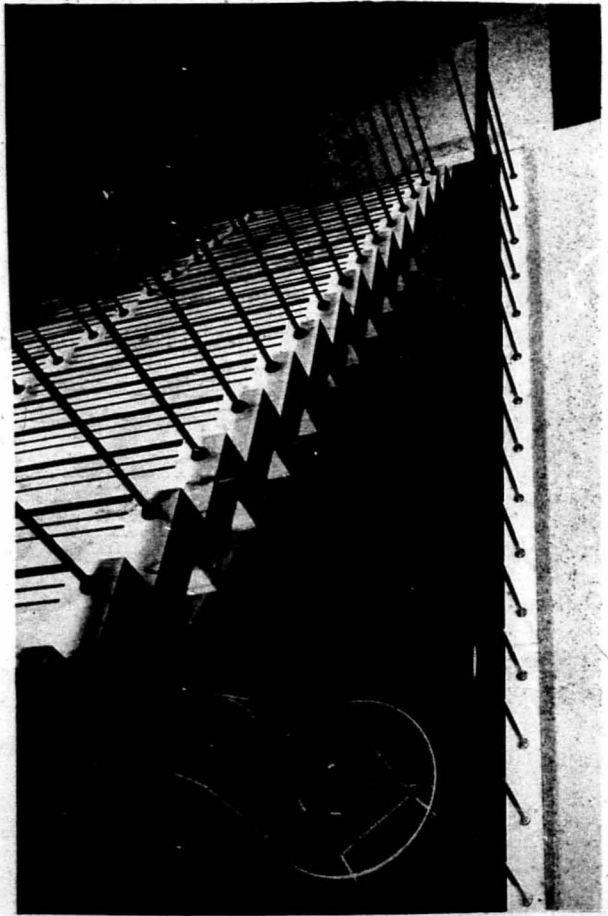


Faner Humanities Building.

Photographs by  
Elliott Mendelson,  
Dennis Makes



Pulliam Hall.



Main lobby entrance, Student Center.

# 'Dances from the Beast'

They'll perform in a burned down house, a laundromat, a wooded area, on the steps of Shryock Auditorium — and possibly in the rain.

Title of the show is "Dances from the Summer," performed and choreographed by members of the Southern Repertory Dance Company. Idea for the show came from a Life-Dance Environment class taught summer quarter by the company's director, Lonny Gordon.

Aside from the obvious hazards of performing outside, choreographer Sylvia Zei cites pop tops, glass and sharp blades of grass as problems inherent in environmental dancing.

"It's a whole different business to dance on pavement or grass than on a resilient wood floor. You have to relate to the range and enormous amount of space outside. It takes a lot more energy to dance outside and you get a lot more tired. "But," Ms. Zei pointed out, "there are times when we feel locked up performing inside, and environmental dancing is fun for the dancer."

Dance instructor Moira Logan added,

"Some pieces need to be enclosed inside, but there's so many outdoor places where dances can be beautiful."

The audience — limited to 75 — will follow dancers to various performing locations. "We'll probably pick up people along the way," Ms. Zei said. "The show is sort of like the medieval pageant wagons that would travel around the towns with the audience following them."

Director Gordon said, "It's my job to figure out how to situate the audience and work out the times in order to keep the show moving. If it rains we may have to cancel and move the performance to another evening. Or we may dance in the rain. The show should be fairly intimate and tightly organized," he emphasized.

Dances are choreographed by Morgan Smith, Sylvia Zei, Ruth Chambers, Rodney Dodig and Melissa Nunn. The program will be presented Oct. 24, 25 and (if there is a big enough demand) the 26th. The audience will meet at 5 p.m. at Furr Auditorium, where tickets are available for 25 cents on an advance basis only.



Susan McGrath (top), Cathy Oda, Irene Lipeshitz and Jan Poyer, "Weeds," choreographer by Sylvia Zei

Photos by Rick Levine

Text by David Stearus



Jan Poyer (left) and Cathy Oda, "Weeds," by Sylvia Zei



Rodney Dodig, "In Memorandum of Isadora"



# Cannonball Adderley: Consistently good jazz

By Linda Lipman  
Staff Writer

Cannonball Adderley and Friends  
by Cannonball Adderley  
Capitol Records, 1973.

The best in jazz by some of the most famous names in the recording business have been pieced together to form the new release **Cannonball Adderley and Friends**.

As Cannonball puts it, "My musical experience has been enriched by subsequent encounters with performers of the caliber of those included in this album . . . I'm proud to have touched upon the development of one or two of the people included herein."

Friends Cannonball is referring to include such artists as Ray Brown, bass guitar; Wes Montgomery, guitarist; Yusef Lateef, flutist; Sergio Mendes, pianist; Lou Rawls and Nancy Wilson, blues vocalists; and on and on.

And Cannonball has touched upon the development of many jazz talents in his 20-year musical career. He became most popular in the 1950's as alto saxist during the "hard bop" era of jazz, although his style has become more contemporary.

This double album is a hodge-podge of cuts off 45-year-old Cannonball's more popular LP's in the last 10 years, when he played with many big names in jazz today.

By the mid-1960's Cannonball had gained fame through his jazz combo quintet, **The Cannonball Adderley Quintet**.

Cuts off some of the albums, featuring this quintet, were selected for this album. "A Sleepin' Bee" features vocalist Nancy Wilson.

Among the quintet's pianists were Bobby Timmons, Barry Harris and Victor-Feldman. Timmons and Feldman are featured on the cover, along with Cannonball's other friends. Timmons and Cannonball have solos at different times in "Dat Dere" on side one, and jam together for-awhile, making for a good, relaxing tune which almost sounds as though it came from the score of a musical production.

Feldman was the first white man with whom Cannonball played jazz, an unaccepted gesture at the time for some artists. In 1961 the quintet took on pianist Joe Zawinul.

Yusef Lateef made the quintet a sextet in 1961, but was replaced by Charles Lloyd, also a flutist, in 1963. Two years later Lloyd left. Lateef's featured cut on the album, "Primitivo," is a fine example of his flute playing, though Lateef has come up with more creative melodies since he's been recording on his own.

"Primitivo" is also an example of Julian (Cannonball) Adderley's composing ability. He also wrote "Barefoot Sunday Blues," on record two, featuring pianist Wynton Kelly. This is a better selection and more sophisticated. But Cannonball is an active musician more than a composer.

Lloyd, another "friend," is featured on the album cover but only on one cut, "Chavalah," from the album **Cannonball Adderley's Fiddler on the Roof**. Most cuts come from first-release albums featuring Cannonball.

Cannonball's style cannot be considered avant-garde jazz because it is more structured. And this album variety cannot be considered typical of what Cannonball is doing now or the trend for his future albums. But listeners might be compelled to investigate further his music and the albums from which they were originally released, as a result of the musical inspirations provided by Cannonball and friends.

Unlike other "talents" who may release a conglomeration to boost record sales and who have no new material, Cannonball has played instrumentally on most of the pieces and written two of them. Cuts have been screened and selected so the album offers the interested jazz listener consistently good jazz, with a sense of collective style and intent, because Cannonball, himself, holds the pieces together.



## Esperanto: Sluggish, repetitious and dull

By Linda Lipman  
Staff Writer

Esperanto Rock Orchestra  
by Esperanto  
A & M Records, Inc., 1973

"Esperanto Rock Orchestra isn't the type of album you hear once, run out to buy and add to your collection of rock and roll.

You should sit back in an easy chair, listen to the album several times and let the music's spirit penetrate. But after you've capsulized the spirit, you realize the mood of the album is repetitious in each song.

Esperanto, a group of 12 international musicians, uses the rock orchestra format, similar to the vocals in **Roll Over**, an album by the New York Rock Ensemble. Included in Esperanto are three female vocalists and a four-piece string section. Other instruments in the group are bass, guitars, sax, flute, piano and percussion.

The name itself, the album cover says, "refers to an international language which has enabled all peoples to communicate in a natural way." Webster's says the language is artificial and based as far as possible on

words common to the chief European languages.

Although the dozen vocalists and musicians come from various parts of the world, lyrics are in English and the only international spirit lies in the costuming of the performers — from red, white and blue coats, to Indian print long dresses and highly styled London-look outfits. The name is catchy, but the Esperanto tone is lacking and seems to be a phony way to interest a large, diverse audience.

Raymond Vincent developed the concept of the rock orchestra, selected the musicians and is the band's main arranger and composer. Although only 27, he has been principal violinist of the Belgian Symphony Orchestra and the leader of the Belgian rock group, "The Wallace Collection." But he neglected his musical background and talent for Esperanto.

The music lacks variety and all the numbers are about the same length, without the longer instrumentations and solos one would expect of an "orchestra." The instrumentation sounds foreign the first time around, due to the arrangement of the string section (which is supposedly the group's strength) and the principal instrument, the violin. The same very tempo is carried throughout each cut, some worse than others.

The music is held together primarily through the instrumentation rather than the vocals. The most favored song on the album is the first song on side two, "Gypsy," which incorporates music and vocals in a pleasant tone.

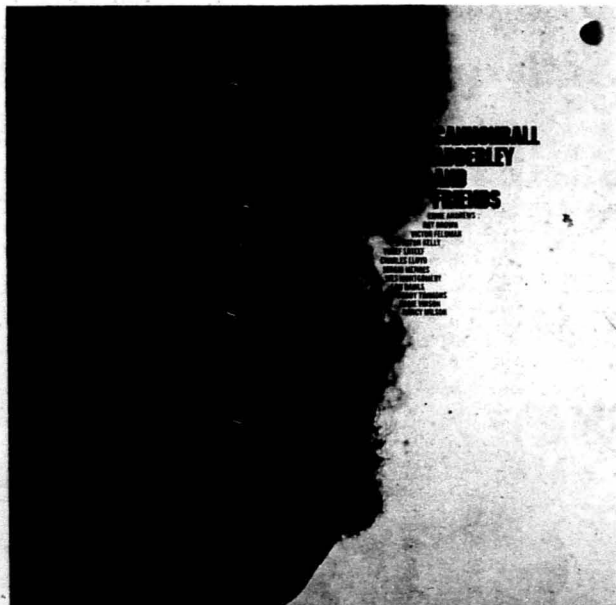
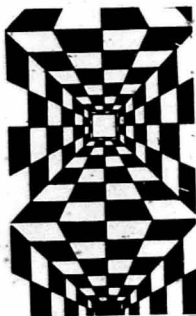
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# Sex goddesses: Beauty in the silent screen era

By Charles Lynch

Sex Goddesses of the Silver Screen by Norman Zierold

Regency Publishers, 207 pp., \$7.95

To the brief list of inevitable things — death and taxes — perhaps we should add a third — change.

In a world which contains Linda Lovelace and Deep Throat, and Raquel Welch who deplores being a sex symbol yet appears more and more often with less and less clothing, and the proliferation of X-rated movies, it's refreshing to remember that the silent screen had sex symbols, too.

True, the differences are major. Theda Bara never actually got involved

household words in early America, but none of whom survived the motion pictures' switch to sound.

Of these women, only Theda Bara seemed to have avoided the mixed-up, crazy kind of life led by these other sex goddesses (as well as such latter-day symbols as Thelma Todd, Jean Harlow and Marilyn Monroe). Theodosia Goodman of Cincinnati became Theda Bara, supposedly an import from a successful career in France, where she had never been. Basically, though, she remained the nice young midwestern Jewish girl from a warm, loving family who kept her from excesses the others indulged in.

The book's research is deep and penetrating. A seemingly complete filmography for each of the five stars is listed, and little-known facts about each are revealed. For example, Bara and Nebri wrote many of their own screenplays. Occasionally, the book's writing takes on the coloration of the fan magazine, but a scholarly approach more usually prevails.

Several pages of excellent photographs afford an interesting basis for comparison between today's permissive society and the "naughtiness" of the 20's in the motion picture. And perhaps that's the book's strongest point. At a time when nostalgia is "in," the book presents nostalgia in an excellent fashion.

For old movie buffs interested in backstage maneuverings, mentions of such greats as Rudolf Valentino, Francis X. Bushman, Mary Pickford, Doug Fairbanks and other luminaries of the silent screen afford an emotional voyage backward through time.

However, it does nothing to dispel the belief that the life of a movie sex goddess is basically strange, lonely and disorganized. The women seem tortured by fame, rather than helped by it, and one wonders if the fame (or notoriety), the money and the other perquisites are worth the anguish. When Clara Bow was asked what it all meant, she summed it up succinctly: "I ain't real sure."

The book is well worth dipping into. Perhaps it tends to disprove the old graffiti: "Nostalgia isn't what it used to be."

Charles Lynch is an assistant professor of radio and television.



Charles Lynch

sexually with a man on screen, at least before the fadeout. But sometimes suggested sex can be more exciting and interesting than portrayed sex (which suggests the real solution of the problem of pornography in our society).

Sex goddesses portrayed in this book are complex, interesting people whose primary attraction may have been physical, but whose careers reveal a great deal about how life was in an earlier, quieter time.

Zierold deals with Theda Bara, Mae Murray, Barbara La Marr, Pola Negri and Clara Bow, all of whom were

# 'The Forgettables': Bittersweet memories

By Charles C. Clayton

The Forgettables

Jay Acton

Thomas Y. Crowell Co., 270 pp., \$6.95

Poignant is an overworked adjective, but surely it fits this bittersweet, sometimes ribald, story of the broken dreams and forlorn hopes of a professional football minor league team. The author and his wife lived and traveled with the Pottstown (Pa.) Firebirds, the most successful minor league team in the nation in the 1969 and 1970 seasons. The result is an intimate vignette, both of the players and of the town, whose inhabitants alternately cheered and abused the team.

As the title suggests, "the forgettables" are the team members. Most of them had been drafted by teams in the National Football League and had not survived pre-season training camps. They dreamed of getting another chance on the strength of their performance with the Firebirds, or at least an offer from a Canadian team. A few never got past high school. The coach,

who had been an assistant coach in the big time, had to find jobs for all of them in the town to supplement the meager pay they received for playing football.

Pottstown, a community of 25,000 sitting astride the Schuylkill River, had its brief moments of athletic glory. Its baseball team back in 1883 had defeated the old Philadelphia Athletics in an exhibition game, 1-0. A native son, Bobby Shantz, won 24 games for the Athletics in 1952. And finally the Firebirds were the undisputed champions of the Atlantic Coast Football League in 1969 and 1970.

Against this background the author spins the story of the 1970 football season and the final collapse of the ACFL. Rundown motels housed the team on its road trips. Football fields were poorly lighted and some games were played in such poor weather conditions that the only spectators were the officials and the vendors of hot coffee.

The author has published a biography of Ralph Nader and is an editor in the trade department of a New York publishing firm.

Charles C. Clayton is a Professor Emeritus of journalism.



# Benjamin Franklin: Literary apprentice

By Jim A. Hart

Franklin's Journalism As a Literary Apprenticeship

by James A. Sappenfield

SIU Press \$8.95

Enthusiasts of Benjamin Franklin will be glad to learn that another scholar has found something new to say about Ben. In this small volume, James A. Sappenfield, Associate Professor of English at the University of Wisconsin, has dissected the "DoGood" papers, the "Busy Body" papers, the Gazette and Poor Richard's Almanac to show that these were but apprentice pieces to his masterwork, the *Autobiography*.

Using what he says was Franklin's own organizational device, going from the simple to the complex, Professor Sappenfield starts with Silence DoGood and progresses chronologically through the more complex Richard Saunders. And Richard himself grew more complex through his years. With each journalistic writing, the author systematically points out errors of other Franklin commentators in their evaluations. "Honest mistakes," he calls them, "but bad historiography."

Occasionally Professor Sappenfield agrees with other Franklin scholars, as he did with George F. Horner, who said that it was untenable to call the "DoGood" papers mere imitations of the "Spectator" papers because Mrs. DoGood was "genuinely a New England lady with local settings and a provincial style." She spoke in the dialect of the times as though she were alive and real.

By placing each of Franklin's journalistic writings in its chronological order side-by-side with comments in the *Autobiography* of the same time period, Professor Sappenfield has been able to show convincingly that, though Franklin at first may have learned to write by rewriting the "Spectator" papers and other English essays, he had developed, by the time he wrote the last part of his *Autobiography*, into a talented rhetorician. Franklin had learned from others; but in the end he was a master in his own right.

His early journalistic writings were but stepping stones in development of an "historical phenomenon." Franklin taught himself to construct fables and create characters who could speak with realism. He taught himself to tone down his voice so that he could instruct unobtrusively. According to Professor Sappenfield, the tremendous impact of the *Autobiography* on the American national character was possible because it succeeded as a persuasive fable.

Professor Sappenfield has succeeded in a difficult task. He has made his convincing argument into a very readable and enjoyable book. His choice of quotations from Franklin's writings — from Patience DoGood's complaint about the mother who allowed her child to pull goods from the store shelves and wet the floor, to some of Poor Richard's ribald comments and poems — not only substantiate the author's thesis, but they also keep his readers chuckling.

Jim A. Hart is a professor of journalism.



Face to Face:

A Collection of Drawings and Political Cartoons

by Fons van Woerkom

Knopf, 72 pp., \$2.95

The introduction by New York Times editor Harrison Salisbury explains the cartoons of Van Woerkom contributed much to the environment of that newspaper's Op-Ed page when it was launched in 1970. Salisbury said, "Fons' mordant imagery, his deep feeling for the tragic essence of life, for the eternal presence of death in life, is perhaps his strongest philosophical contribution."

# Lost generation is lost no more

By Ed Dunin-Wasowicz  
Student Writer

Tom Wood is interested in the hair on Hemingway's chest.

He's also interested in Paris taxis, 81-year-old Da-da artists, and everything else that was part of the period covering 1919-1939, coined the "lost generation" era. Actually, interested is too mild a word to sum up Wood's feelings. He is excited about it all — to the point of starting a highly specialized magazine covering the forgotten segment of time which saw the emergence of such literary greats as Ernest Hemingway, Gertrude Stein and Ezra Pound.

**Lost Generation Journal (LGJ)** is Wood's contribution toward immortalizing the men, women and argo, mostly centered in Paris, that gave birth to a strain of literary and artistic expression unique from all other creative periods. Extending its literary arm into this focal point of early 20th century American immigration, **LGJ** explores the reasons artists, writers and other expressionists ran from our country in search of something better — something called culture.

Wood, a former journalism professor at the University of Tulsa, began his first quarter at SIU this fall. As a package deal, **LGJ** came with him. The first issue of Wood's dream came true just last May. The end product is a sophisticated, well-presented tribute to the times and people of the lost generation.

Who is the lost generation?

The term, supposedly originated by Gertrude Stein, was first directed at Hemingway and his clique of friends as a form of chastisement because "they drank themselves to death," and "had no respect for anything," Hemingway related in **A Moveable Feast**. The term also exemplifies the American literary scene's loss of boundless talent to the French culture, which surely influen-

ced, if not dominated, the lives, thoughts and works of these people.

But still, is it worth devoting a magazine to such a specialized and concentrated area of study?

Wood thinks so. He began researching the topic nearly 12 years ago. The first product of his studies was a dissertation on "The Paris Herald and the Lost Generation of Writers," written when he was a doctoral candidate in 1966. **LGJ** is the extension of his paper, which together with supplementary material is sequestered within the magazine.

"I have enough material for 10 years of **LGJ**," he declared. "What I want to do is put lost generation people into the perspective of our cultural stances."

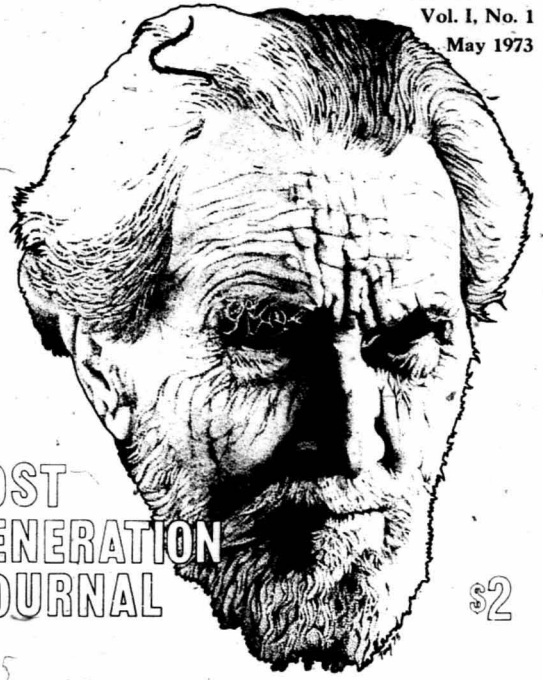
Wood corresponds with more than 100 people who lived and worked in Paris in the lost generation spectrum of influence. All of these people, mostly newsmen, developed into a fraternity, giving birth to a pervading mode of thought.

"They were pulled together through accidental coordination of viewpoints and unanimous outlook," Wood explained.

Evidence of these correspondences can be seen in the first publication with such articles as, "I did not fire Henry Miller," written by Jules Frantz, former managing editor (1929-34) of the Chicago **Tribune's** European Edition. It is a warm-hearted story of an editor's experiences with Miller, the proofreader, and also of **Tropic of Cancer** fame.

Frantz is one of many lost generation people Wood has contacted. "I originally started off with a list of about 300 people. Of these, I could only locate one-third," he said. "They were scattered all along the coast of France, as well as in Paris, and I found out that the longer I procrastinated, the better chance I had of losing them. They were quickly dying off."

Despite the mortality rate he faced, Wood did manage to secure nearly 150



## LOST GENERATION JOURNAL

\$2

### POET in a CAGE THE VALUE of a POUND THE HAIR on HEMINGWAY'S CHEST

The first issue of **Lost Generation Journal**.

hours of taped interviews with lost generation people, many of them well-known personalities such as Ezra Pound, whose likeness appears on the cover of the first issue. Wood has made five trips to Europe and plans a walking tour in the near future to continue his search.

Most of his material is written by contributing scholars, whom, the professor says, tend to be the source of his biggest problem.

"They promise to do a piece for me, and sometimes pull out at the last minute. It can be very frustrating."

In such situations he extends his editorial duties to encompass writing material himself, which is hardly a foreign task to him. Wood has been a reporter-writer for several newspapers — the **Philadelphia Inquirer**, the **Chicago Sun-Times** and the **Tulsa Daily World**. He has written biographies of noted journalists for McGraw-Hill's forthcoming **Encyclopedia of World Biography**, as well as magazine articles for **Editor and Publisher**, **Nimrod Magazine** and **James Joyce Quarterly**, to name a few.

Besides being a reporter and writer, Wood was and continues to be an educator, a role he places above everything else. He was a professor of history and journalism at the University of Tulsa from 1954 until this fall, when he came to join the SIU School of Journalism faculty.

"SIU has one of the leading journalism programs in the country," he said. "I was looking for a good school and I found it."

**LGJ** is an extension of his role as an educator, not only because of the scholarly researched contributions, but also because of its use as an educational tool. In Tulsa the staff of **LGJ** numbered approximately 30 people, half of whom were students. Wood plans to continue to use the magazine as a training ground for future journalists.

"The magazine is open to students who want to get valuable experience on a professional, international publication," he said.

Positions in writing, layout design, editing and research are open to students. Though there is no pay, Wood believes the experience will prove to be invaluable resume reference material. Students will not be responsible for only one job, since duties will be assigned on a rotational basis, giving them the op-

portunity to try their hand at different tasks.

"Aside from the obvious educational benefits, students will be exposed to culture on many levels," Wood pointed out.

The first and newly released second issues are the only ones presented to the public — a public of 225 to 300 subscribers. The second issue arrived only a week ago. Wood originally planned to have the issues conform to a May, September and January schedule, but he is now uncertain as to the frequency of publication. His wife, Deloris, also executive editor, hinted that it will still appear three times a year, but under a looser calendar and labeled as fall, winter and spring-summer issues.

So far the magazine has been a personal venture on Wood's part with an unusually small percentage of advertising, which explains the \$2 price tag. The first issue cost approximately \$3,000 to produce and the second one — containing only 40 pages compared to the first issue's 60 page format — cost \$2,000.

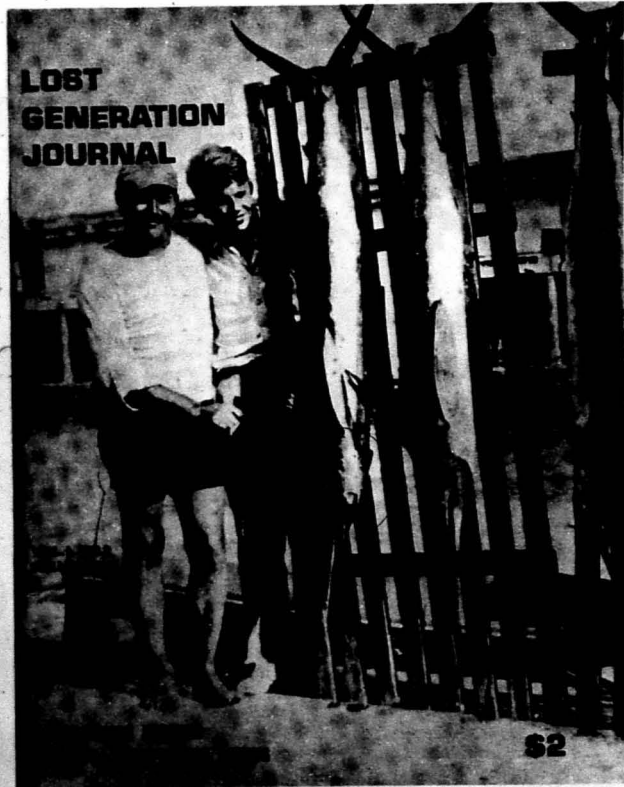
"I hope to staticize at 40 to 48 pages from here on out, and stick to the black and white page design," Wood said.

The writing is varied and colorful. It is often very easy for publications of this sort to fall into the staid, dry format of research papers. But **LGJ** brilliantly avoids this pitfall by presenting well-written and exciting essays, articles and stories of the area, people and atmosphere of the lost generation.

It is unfortunate that the graphics provide such a boring vehicle of basic white for the crisp, lively writing. Layout design has adhered too stringently to the old magazine rule of thumb of using white space. So the magazine drowns in white from front to back.

The first and second issues have taken a shotgun approach of the general interest magazine, which will be the rule from here on out, with a once-a-year exception where entire issues will be devoted to specific topics. These special issues, Wood said, will cover subjects such as Gertrude Stein, James Thurber, women writers, sports of the lost generation, travel and black writers of the lost generation.

"Right now we are emphasizing writers, but we will expand to cover other arts," Wood said. "We are attempting to produce a specialized interest magazine with a general interest format."



\$2

The second issue of **Lost Generation Journal**.



# Weaving:

## An ancient art revisited

By Tom Finan  
Staff Writer

Greek mythology tells us Arachne became a spider because of weaving. Both before and after the time she and Minerva became so wrapped up in their weaving contest that Arachne was forced to take that drastic measure to win, people have been bitten by the weaving bug.

Some anthropologists maintain that weaving began around 5,000 years ago in Mesopotamia and spread from there to Asia and Europe. Others feel that, like many other crafts, it simply developed simultaneously in various areas of the world. Weaving in different forms has been practiced everywhere — from ancient China to minute islands in the Pacific Ocean.

A working loom can be something as simple as the bent twig and tree fibre apparatus still used by many primitive cultures today.

Weaving materials include tree fibre, straw — almost anything pliable enough — while the most common material is wool.

The first weavers in what is now the United States were Indians, whose double weaves and patterns are still admired by weavers. In colonial days it was considered patriotic to have a loom in the home to avoid purchasing cloth from the British mills which monopolized the market.

As the machine age and the great American textile mills came into being, the loom gradually became less of a fixture in American homes, except in the frontier areas, and soon it almost disappeared.

Whatever else the return of the loom to homes signifies, it seems to mark a return of appreciation for native art, color and the satisfaction that comes from handicrafts.

Weaving, along with other handicrafts, is enjoying a resurgence in American homes.

In St. Louis a combination, gallery, school and supply house devoted solely

to weaving has been enjoying steady customers for several years.

Several universities in this country, including SIU, offer degrees in weaving as part of their art programs on both the graduate and undergraduate levels.

Mary Chris Mass, a graduate of the weaving program at the University of Kansas at Lawrence, has her own theories, both on the increasing popularity of weaving and on weaving as an art form.

Ms. Mass and Jim Lewis, a "dropout" in leathercraft at UK-Lawrence, came to Carbondale to open a leathercraft shop. They both do leather work but people kept asking Mary "what I was going to do with a degree in weaving," so she took the plunge.

In August a huge crate arrived at the grey and white farmhouse off Old 13 that Ms. Mass, Lewis and Katina, their very particular cat, call home.

"It took five of us to carry it into the house," Lewis recalls. Looking at the narrow doorway of the tiny room which the eight-harness loom almost completely fills, is almost as much fun as figuring out how they got those eight great tomatoes in that little bitty can.

All told, getting set up cost Ms. Mass about \$1,000.

But why weave at all?  
"I can do whatever I want with it," she said simply.

After starting in commercial art and "getting sick of being told, it has to be drawn this way," she began to look for an art form in which she felt confident to express herself. Weaving seemed to offer an opportunity to do both functional and "sculptural, dimensional" pieces.

Actually, her introduction to weaving came very indirectly at a much earlier age.

She recalls that as a child her mother would curl her hair and her sisters' hair around a long hardwood spindle. After she became interested in weaving, she discovered the dowel was a bobbin, used to wrap wool around when plying it through the warp of a piece. Her grandmother had apparently used it before immigrating here from Italy.

The hardest part in weaving, she said, is setting up the loom. She estimates one day of steady work as normal for the process.

In weaving a piece the weaver must first develop a color scheme. This can be done with photographs, watercolors



Photo by Tom Finan

Mary Chris pulls the weft into place with the beater bar.

or simple serendipitous matching of yarns, if the weaver has sufficient funds. Many weavers choose to produce their own colors, often using such natural dyeing materials as onion skin or indigo.

Once colors have been chosen, the weaver must then decide on a pattern. With thousands of classical patterns, originality is a challenge. The pattern must then be charted, with the weaver knowing where each of the hundreds of threads in the pattern will go. This is accomplished by developing a numbered graph of the pattern.

Warping the loom, or getting the long threads of a piece onto the loom, is usually a two-person process. Threads are measured by being wrapped repeatedly around a warp board or

rack, a piece of equipment with pegs designed to keep great lengths of thread in a small amount of space. The warp must then be placed on the loom.

Weaving itself varies with the loom; and there are almost as many variations on looms as there are weavers. Most looms used by home "craft" weavers are alike, a simple loom consisting of a series of pegs useful for weaving belts and narrow strips of cloth. Home weavers also use small table looms averaging two feet in width. Ms. Mass' floor loom has eight "harnesses" which lift warp threads in various combinations to allow the more advanced weaver to produce more complicated patterns.

Whatever the size of the loom, however, the basic principle is the same. The weft thread is drawn through the warp and is then pushed up against the other weft threads with a "beater." This can be a wooden bar with teeth on the large looms, but, as is often the case in table looms, the beater can be something as simple as a metal haircomb. The process is repeated and the finished cloth is wound around the loom.

While simple pieces produced on home looms and elaborate sculptural pieces shown in museums involve the same basic principles, the difference in sophistication of technique could be compared to that between Grandma Moses and Van Gogh.

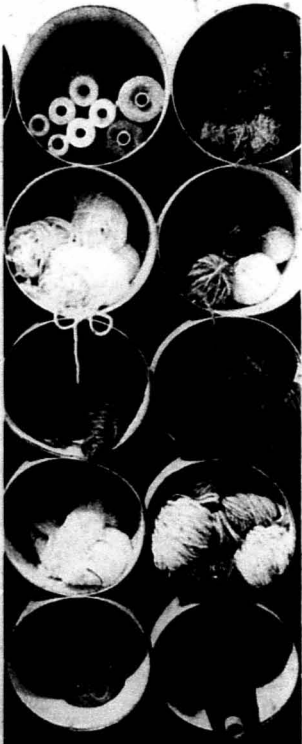
"I guess it's okay," Ms. Mass said of home weaving. "It gives them a sense of accomplishment at having made something."

She feels, however, that weaving as an art form may have been hurt in this country, hurt by being characterized as "making placemats on a loom made of nails stuck in an old picture frame."

She makes functional articles such as ponchos and scarves for sale, but hopes, "I never get to the point where all I'm doing is placemats and aprons."

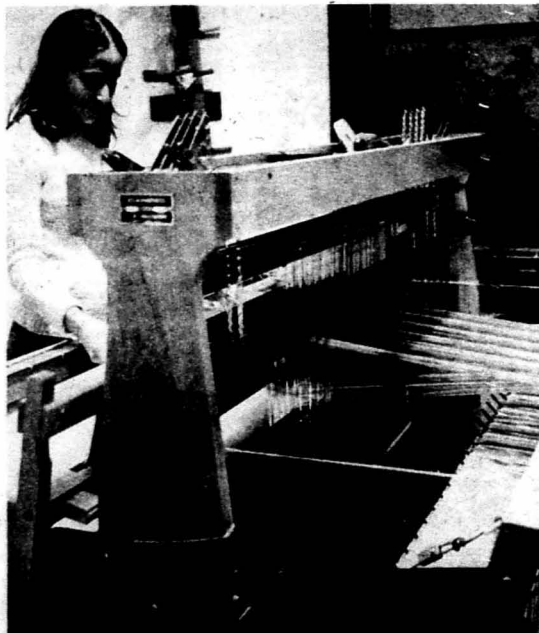
As a weaver becomes more advanced, possibilities exist to weave pieces with several levels or various textures. However, finding a market for such work is difficult, she lamented.

"You just can't get enough for the time you put in. Some of the big rugs can take up to two months to complete."



Stacked containers of yarn produce a study in symmetry and contrast.

Photo by Tom Finan



Mary Chris Mass at work at her floor loom, which she calls "the monster."

Photo by Tom Finan

# Speech head one of the gang

By D. W. Smith  
Student Writer

John Moncur ran around with a notorious gang in his youth.

Moncur, now the chairman of SIU's Speech Pathology and Audiology Department, often got into hot water with the gang. They had their share of scraps with the cops and generally created pint-size panic wherever they appeared.

But his escapades with the gang were strictly for laughs and the camera. Moncur was a "child player" in the early days of the movies and he often appeared in the "Our Gang" comedy series.

"Actually, many people believe that I was a member of the gang but that isn't strictly true," Moncur related. "Whenever a group of kids was needed for an 'Our Gang' scene I would often be called in. I wasn't actually a member of the gang itself, although I did go to school with some of the gang members. Al Schaeffer, a Fatty Arbuckle-type member of the gang, was probably one of my closest friends."

"There were actually four or five 'Our Gang' groups. I was in the earlier movies with Farina, Johnny Downs and others. The 'Spanky and the Gang' members, Buckwheat, Moncur terms his early life "unusual." Most people would call it fascinating.

"My parents and some of the older children in our family came over from Scotland. The family settled in California and it was there where I was born, in the middle of the 'film boom.'"

The nation was clamoring with excitement from the California film studios and, before long, the Moncur family was in the film-making whirl.

"My father got a job in the property department of a small production outfit and he quickly rose through production to become an assistant producer for Warner Brothers," Moncur explained. "Because our large family had such a big appetite my mother also took a job, as a film cutter for the renowned Famous Lasky Players."

"During that period Hollywood was nursing an infatuation with the British and, because of our family's background, we were all called on to appear in 'British' roles at one time or another."

The six Moncur children gradually gained popularity as child actors and, the SIU professor recalled, there were sometimes murmurs from other youthful actors because the Moncurs always seemed to get the jobs.

In fact, John Moncur broke into show business before he broke from the baby bottle. He got his first call to the camera at the age of ten months.

"The casting system was loosely structured in those early years and when they needed a baby my father graciously volunteered my services," Moncur recalled.

From that point on Moncur appeared in an estimated 800 films, working as a "child player" until the age of 19.

"The first thing of merit that I can recall doing was a role in one of the old two-reel comedy series for Century Comedies, which was one of the main comedy producers of that period. I was cast as the son of two Mutt and Jeff types and we made a string of comedies which centered on situations ranging from runaway street cars to petty theft in a fruit stand."

While acting once or twice a week, the Moncur children attended Hollywood schools. In his sophomore year at Hollywood High, John Moncur began noticing a dark-eyed classmate.

"I always thought about how pretty she was but I never did anything about it," he said. "Now I wish I had. She turned out to be Lana Turner."

Moncur said his brother also had an eye on an attractive classmate, Rita Gonzales, perhaps better known as Rita Hayworth.

Being surrounded by the faces that adorned the nation's movie screens was as big a thrill for Moncur and his cronies as it would have been for any other kids.

"We collected autographs whenever we could. One time we ganged up on John Barrymore and

he gathered up the books and retreated to a neutral corner," Moncur remembered. "After long minutes of seemingly thoughtful meditation he signed each of the books." Eagerly we pored through the pages seeking the great words of wisdom bestowed upon us. Finally we each found just a simple, uninspiring signature, so small as to be almost illegible."

The professor also recalls playing tops with comboy star Hopalong Cassidy between takes and how Hopalong delighted in the game with a child's glee. Another of Moncur's roles was with acclaimed child actor Jackie Coogan, who might be remembered by today's fans as "Uncle Fester" in TV's "The Addams Family."

"I was going through elementary school when Coogan was at the height of his popularity and I was cast as a guest at his birthday party. The party turned into a free-for-all when the cake blew up due to an act of sabotage."

Child actors have to contend with a phenomenon peculiar to young people, rapid growth. And Moncur often had to deal with his own "growing pains."

"The call for roles was mostly for kids between the ages of one and ten," he said. "After that you began looking too much like an adult and the calls from casting no longer came in. I was once chosen to play the son of 'America's Sweetheart,' Mary Pickford, in a movie entitled 'Sparrows.'"

"However, just as production was getting underway the talkies burst on the scene and everything came to a halt. A year or so later production finally resumed but in the interval I

had grown into adolescence and I was overthrown for a younger man."

With the birth of talking pictures Moncur found new fields of acting endeavor, appearing as a bellhop in the musical "No, No, Nannette" with Jeanette MacDonald and Victor McLaglin and also in "Lovers Courageous" which starred Bob Montgomery.

"I had my first singing part in 'Lovers Courageous.' In fact, the movie opens with Montgomery cleaning off a window and singing away," Moncur recalls, "as he slowly rubs a clean spot through the soap suds my face appears and I begin singing along, soon Montgomery and I are singing and dancing in the street with the rest of the town joining in."

Although the pay wasn't bad when work was available, Moncur soon began to realize that his chances for a "stock contract" were limited.

Looking back to his movie career, the SIU professor voices few regrets about leaving Hollywood.

"When I was teaching at UCLA I kept in contact with many of my old friends who were actors but they were fighting to make ends meet. Acting simply doesn't pay that well. I'm glad to be in an occupation where the work is more dependable, and I get a lot of pleasure out of teaching."



John Moncur

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# Put A Student In His Place...

## The Student Trustee Referendum

**WHAT COULD A STUDENT TRUSTEE DO ON THE BOARD OF TRUSTEES?**

It is difficult to precisely state specific effects the student trustee will have on the Board. He can do no worse than improve communications and set aside some stereotypes.


At best, a well-informed trustee could move the Board towards substantial changes affecting life in the University community.

He can be a source of student input and act as a watchdog on behalf of his fellow students.

**WHY SHOULD I BOTHER TO VOTE?**

Your vote is desperately needed to demonstrate to the Board that students want to make use of this representational opportunity.

The policymakers are watching the outcome of the referendum for an indication of with what degree of seriousness they must treat the new student representative, whoever he is and however the person is chosen. Let's show them!



# vote! oct 24, 25

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Douglas Robertson

## Man tells of struggles at sea in 'Book Beat' appearance

Douglas Robertson, his family and a friend spent 37 days adrift in rough ocean waters after their schooner was sunk in 60 seconds by attacking killer whales.

This true saga of fierce adventure and stubborn perseverance is related in Robertson's own account, "Survive the Savage Sea." He will join Robert Cronie on Book Beat Monday, Oct. 22 at 8:30 p.m. on Channel 8 over the Public Broadcasting Service.

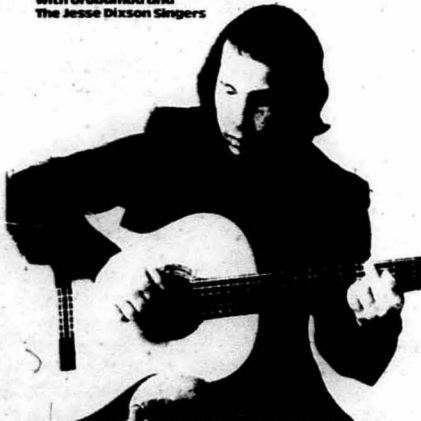
Frustrated, restless and bored with the life of a dairy farmer in rural England, Robertson, an expert sailor with a Master Mariner's certificate, decided to take his family on an educational cruise around the world.

At the outset of the trip, the crew included his wife — who is a trained nurse, his teenage son and daughter, 12-year old twin boys, and a family friend. (When they reached Nassau, however, their daughter decided to go off on her own.)

They had been sailing for about a year when on June 15, 1972 they were rammed. One of the whales was injured in the attack, luckily drawing attention from the Robertsons. They were able to escape with an inflatable raft, a nine-foot dinghy, three days worth of rations, a small survival kit, and what was to become an all important vegetable knife.

To stave off thirst, starvation and total debilitation they learned to consume turtle and shark flesh, small raw fish marinated in meat juices, turtle blood, the spinal fluid from the fish, and the additional liquid which could be sucked from the fish eyes.

They suffered a devastating blow when a ship passed near them on the seventh day but did not see their flares. On the 17th day the raft sank, jamming the six of them in the nine-foot dinghy. On the 38th day of this grueling ordeal they were spotted by a Japanese fishing boat and rescued.



**Paul Simon**  
with Urubamba and  
The Jesse Dixon Singers

## Homecoming Show 1973

SIU ARENA SAT. OCT. 27, 8 P.M.  
many excellent seats still available - all prices  
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Tickets on sale at the Student Center Central Ticket Office,  
SIU Arena, Penney's, Sav-Mart, Tempo, and Ward's  
in Murphysboro.

Oboist performs

## Recital to feature Hussey

By Linda Lipman  
Daily Egyptian Staff Writer

Oboist George Hussey will be featured at the second faculty recital of fall quarter 8 p.m. Wednesday at the Old Baptist Foundation Chapel.

Hussey, associate professor of music, is the former principal oboist of the St. Louis Symphony Orchestra. His professional career as oboist and solo English horn player spans a period of 16 years with the Chattanooga Symphony Orchestra, Indianapolis Symphony Orchestra and the St. Louis Symphony Orchestra.

Hussey is currently principal oboist of the American Kantorei in St. Louis. The American Kantorei, directed by Robert Bergt, is an in-

ternationally known ensemble that has toured in Europe under the auspices of the Dutch government.

Hussey will play in three of the four pieces during the recital. Music by G. F. Handel, J. S. Bach, Mozart and R. Vaughan Williams featuring tenor, piano, harpsichord, cello, violin and viola is planned for the recital.

Burt Kageff, assistant professor of music and tenor, will assist Hussey on three of the four pieces. Kageff, a church soloist for many years, has traveled extensively in the Midwest as recitalist and oratorio performer. He has made appearances with the Cleveland Symphony, the Cleveland Philharmonic, the Detroit Symphony and the Akron Symphony.

Kageff is in his second year as a principal with the American Kantorei.



George Hussey

WSIU-FM to air  
live broadcast  
of UN concert

A performance by the Leningrad Philharmonic Orchestra at the annual United Nations Day Concert in New York will be broadcast live at 7 p.m. Wednesday on WSIU-FM (91.9).

The concert will be by one of the most famous symphonies in the world, and yet one whose concert tours in the Western world are exceedingly rare. The Leningrad Philharmonic Orchestra has not performed in the United States for 10 years. Internationally known Gennady Rozhdestvensky will conduct the orchestra, and virtuoso pianist Aleksandr Slobodyanik will appear as soloist.

The all-Russian program will open with Mikhail Ivanovich Glinka's overture to his opera, "Russlan and Ludmilla." Slobodyanik will perform Serge Prokofiev's Concert No. 3 for Piano in C Major, Op. 26, and the concert will conclude with Tchaikovsky's Symphony No. 5 in E-Minor, Opus 64.

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Milton Sullivan

## Sculptor shapes future for art education program here

Milton F. Sullivan, newly-appointed director of the SIU-C School of Art has definite ideas about shaping the future of art education here:

Sullivan, whose flat, New England twang and ruddy complexion still bespeak his native Massachusetts, was taught at SIU since the early 1950's. He came here after receiving his M.A. from Columbia University in 1951 and teaching in Syracuse, N. Y. for one year.

Here he taught sculpture, headed the graduate program and was Assistant director under Herbert Fink, who recently resigned as director to become Dean of the School of Communications and Fine Arts.

He divided the targets for development of the school into four areas:

- Studio programs
- Undergraduate and graduate

level art education classes  
- Community service programs such as prison programs and Office of Economic Opportunity funded programs

- Foreign study programs.  
Sullivan has particular interest in the latter. The School of Art is currently conducting its first foreign program, a studio art class in Paris under the direction of Professor Patrick Betaudier.

"The possibilities for such programs are unlimited. Foreign study offers the art student a very broadening experience," Sullivan said.

The advent of the semester system at SIU-C will produce several changes in the art curriculum which Sullivan feels are for the better.

"Fundamentals will be stressed even into the sophomore year of the program," Sullivan said.

# Activities

22 Monday  
Bridge Club: 7-11 p.m., Student Center, 4th Floor.

23 Tuesday  
Fall Driver Education Workshop And The Youth Traffic Conference: 8:30 a.m., Student Center Ballrooms.

Placement And Proficiency Testing: 1-3 p.m., Washington Square, Building C.  
Dinner: BPW, 6:45 p.m., Student Center, Ballroom B & C.

24 Wednesday  
School Of Music: Faculty Recital, Burt Kagiff, tenor, and George Hussey, oboe, 8 p.m., Old Baptist Foundation Chapel.  
Lunch And Learn: 12 noon - 1:30 p.m., Student Center Mississippi Room.  
U. S. Navy - Info. & Testing, 9 a.m. - 4 p.m., Student Center Saline & Iroquois Rooms.

25 Thursday  
Placement And Proficiency Testing: 1-3 p.m., Washington Square, Building C.  
Homecoming Festivities: 7-9 p.m., Student Center Ballrooms A, B, & C.

Homecoming Dance: "All Star Frogs," 7:30 - 11:30 p.m., Student Center Roman Room.  
Mentalist: Mark London, 9-10 p.m., Student Center, Ballrooms A, B & C.  
Miss Southern Pageant: 7-9 p.m., Student Center Auditorium.

26 Friday  
Dept. of Aerospace Studies: Air Force Officer's Qualification Test (AFOQT): 1 p.m., Home Economics, Room 202.

SGAC: Open House, Crowning of Miss Southern, Bands and Entertainment throughout Student Center during the evening.

SGAC Film: "The Night Visitor," 8 & 10 p.m., Student Center Mississippi Room.

Homecoming Dances: "Joe Stanes Band," 8-12 midnight, Student Center International Lounge; "Smoke Signal" & "Mother Goose," 8 p.m. - 1 a.m., Student Center Roman Room.

Miss Southern Pageant: 10:30 p.m., Student Center Illinois Room.

27 Saturday  
Counseling And Testing: Graduate Record Exam, 8-5 p.m., Lawson Hall, Room 151; Graduate Student Foreign Language Test, 1-5 p.m., Lawson Hall, Room 152.  
Sample Law School Test: 8:30 a.m. - 12:30 p.m., Lawson Hall Room 101.

Homecoming: Parade, 10 a.m. Houses of the Horoscope: Alumni Reception following the game, Student Center Ballrooms; Kappa Alpha Psi, Dance 9 p.m. - 12:45

p.m., Student Center Ballroom D.  
Football: SIU vs. Akron, 1:30 p.m., McAndrew Stadium.  
Paul Simon In Concert: 8 p.m., SIU Arena.  
Dinner: SIU Nursing Students 10-year Reunion, 8:30 p.m., Student Center Ohio Room.

28 Sunday

Meeting: Order Of The Arrow Boy Scouts Of America: 1 p.m.; Luncheon, 2 p.m., Student Center Ballroom B.  
Alpha Phi Alpha Miss Eboness Pageant: 5-11:30 p.m., Student Center Ballroom D.  
SGAC film: "The Night Visitor," 8 p.m., Student Center Auditorium.

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**9:00 MONDAYS**



**WSIU-TV**  
Southern Illinois University  
Carbondale, Illinois 62901





Getting in his licks

Kid "Punch" Miller, the late trumpet player-singer, a major jazz figure of the '20s and '30s, is featured in "Til the Butcher Cuts Him Down," a documentary on New Orleans Jazz. The program will be shown on WSIU, Channel 8, Tuesday at 7 p.m.

## Newman Student Center to present lecture series on 'Unsecular Man'

The Newman Catholic Student Center is sponsoring a free two part lecture series beginning this fall with Fr. Andrew Greeley speaking on "Unsecular Man," Sunday, Nov. 11, at 7:30 in Shryock Auditorium.

Fr. Greeley is the program director of the National Opinion Research Center of the University of Chicago and also the author of several religious texts.

According to Steve Short, public relations co-ordinator for the SIU Newman Center, the lecture series is sponsored by the Catholic Knights and Ladies of Illinois (CKLI) which is a private fraternal insurance group from Belleville, Ill.

"The CKLI pays for the speakers through the Newman Center in order to present quality speakers to SIU students at no charge," Short explained. "The lectures are not necessarily aimed at Catholics or religious in subject. This is simply a service provided by the Newman Center and the CKLI."

"Our first lecture was last spring with Frank Reynolds of ABC News. The CKLI was so pleased with the turnout for the Reynolds lecture

**Mobile museum to describe life of early residents.**

The SIU-C Mobile Museum will open its current exhibit "Southern Illinois - A Second Look" for an extended showing starting Monday at 10 a.m. The exhibit includes 16 dioramas depicting early life in Southern Illinois, plus a slide show.

Darrell Harrison, museum curator of education, said that during the DuQuoin State Fair the trailer-museum attracted 11,243 persons. Another 5,063 viewed the exhibits during the recent Southern Illinois Folk Festival.

**Show discusses questions about sex-education**

What would you do if your daughter came home with an "A" in sex education and told you she earned most of her grade in lab?

This week's "Inquiry," with Charles T. Lynch as host, will attempt to resolve issues raised as to why sex education should or should not be taught in public schools. The program will be aired at 9 p.m. Monday on WSIU-TV, Channel 8.

Guests will include Fred Sloan, professor of education, and Richard Ambrose of the Church of the Nazarenes.

they decided to continue and establish a two part lecture series."

"Fr. Greeley will open up the fall portion of the series and in the spring we will have a well-known speaker. I don't want to announce the spring speaker just yet for fear of having people confuse the fall and spring dates," Short stated.

The Newman Center, which occupies a spacious building at 715 S. Washington St., sponsors a variety of activities for SIU students of all denominations.

"Students often have the idea that there are monks chanting through the halls of the Newman Center,"

Short joked. "Actually we provide services and recreation activities for all students and for members of the community. There is no great emphasis placed on religion. We have this huge building and we'd like to see more students put it to use."

The Center provides volunteer programs for the community and, along with the lecture series, holds seminars, discussion groups and a "Film Grab Bag" which begins Nov. 29 featuring "This Is Marshall McLuhan," two short subject films and a discussion led by Fr. Jack Frecker.

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## Female sexual dysfunction to be discussed on PBS

Debunking the term "frigidity" as virtually meaningless, three doctors discuss types of sexual dysfunction in females, and offer views of effective treatment on WOMAN, to be seen Friday, Oct. 26 at 8:00 on Channel 8, over PBS.

This program dispels many myths surrounding sexual problems of women. The participants point out that the public and the medical profession alike have tended to lump a number of these problems under a label of "frigidity," a term which is outdated and demeaning. The concept, they say, is in fact a product of our sexist society.

Dr. Stanford Copley, a gynecologist; Dr. Gloria Roblin, a psychologist, and Dr. Robert Seidenberg, a psychoanalyst, agree that the search for sexual happiness eludes many women. They discuss symptoms such as failure to achieve orgasm, painful intercourse, and lack of desire for sex. They believe that mental attitude, physical pathology, childhood upbringing, and current family situations may contribute to symptoms of sexual dysfunction.

But they point out that the real issue may lie in our society's expectations of what sexual happiness is. Living in a goal-oriented society presents women with the burden of accomplishment -- of "achieving" orgasm.

The doctors highlight several treatment methods currently in vogue. These include short-term counseling with a psychotherapist; discussions with the family doctor; enrollment in a "sex" clinic; and even joining a consciousness-raising group.

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