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# The Daily Egyptian, November 12, 1973

Daily Egyptian Staff

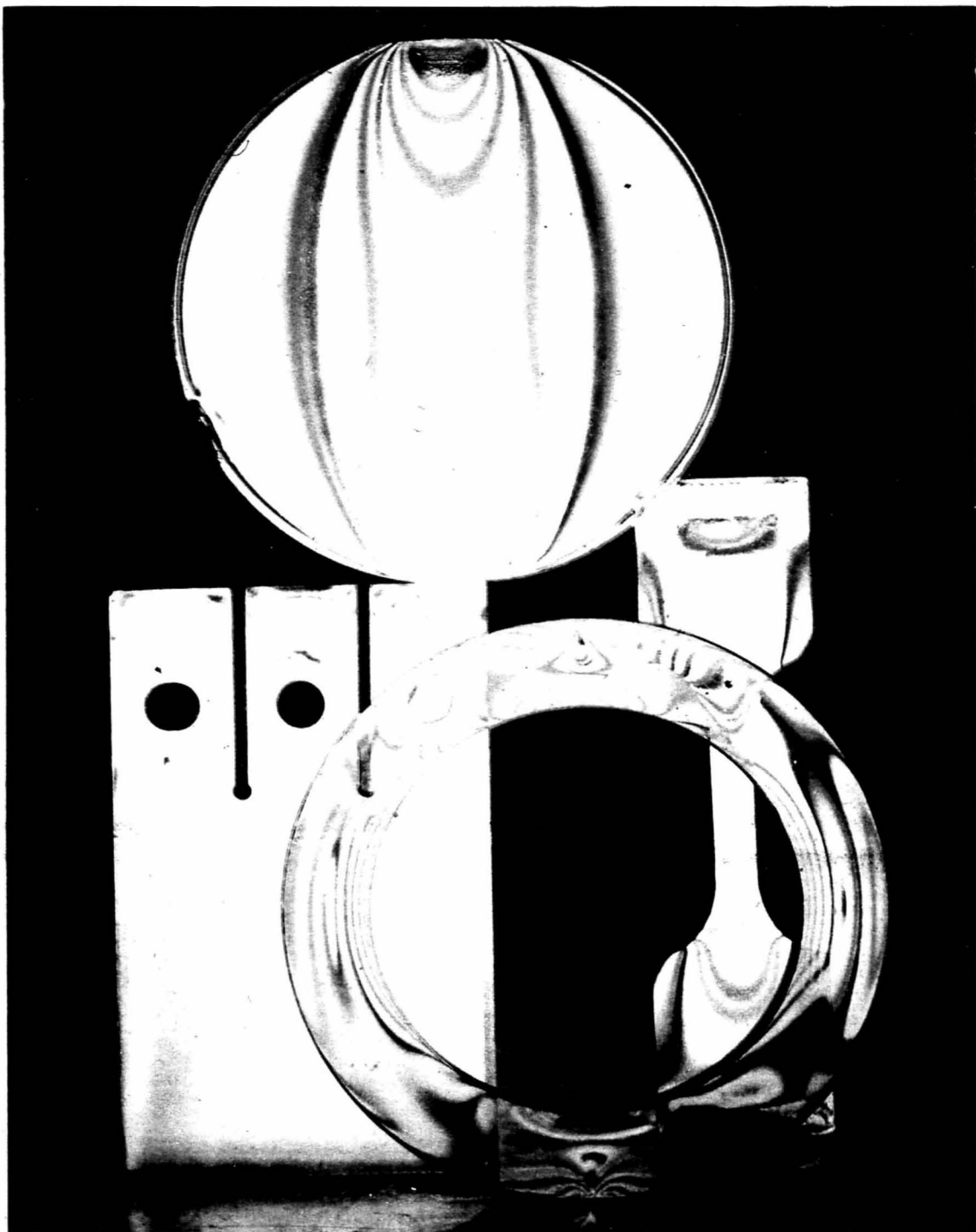
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Variated color scheme appears when plastic is put under stress.

Photograph by Elliott Mendelson

*Magazine*

# *Daily Egyptian*

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*Southern Illinois University*

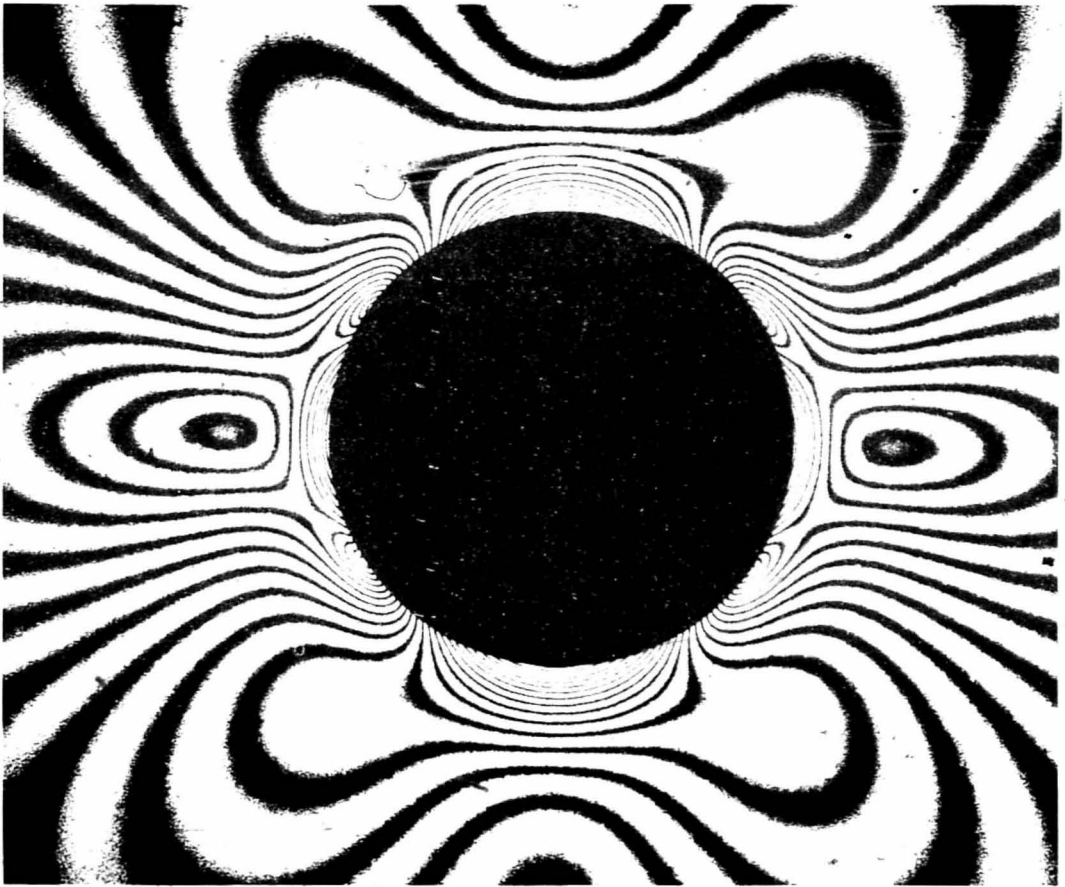


Photo by SIU Photographic Services

## Plastic shows its true colors under stress

By Ken Townsend  
Staff Writer

Ralph Waldo Emerson once spoke of the relationship between the phenomena of nature and the metaphors of man. He believed that the transcendent goodness of God was reflected in the clockwork-precision mechanisms of the surrounding physical world. After all, he observed, man often applies certain behavioral norms found in nature to the actions of the rational animal, demonstrated by such common axioms as "busy as a bee" or "grouchy as a bear."

Indeed, the conflicts and tribulations of our earthly surroundings offer rich metaphors in most every instance of human stress. Even inanimate objects of beauty, such as the colors of the rainbow, bring to language various hues of meaning. Has a man truly lived without experiencing the "purple passion" of a torrid love affair, or being "green with envy"? What person has escaped the "blues," been frightened "white as a sheet" or become "red with embarrassment?"

Man, however, is not the only chameleon-like entity found in this world. Human beings, like God, are master creators, and have left in their wake bountiful structures, some of which, because of their ability to withstand stress, have survived for centuries.

Engineers have searched for years for an accurate and relatively inexpensive method of determining stress points in their proposed structures before literally getting their plans off the ground. Man-made structures are similar to graffiti to the man who designs them—it is his way of stamping his mark onto the scheme of things.

It is important, therefore, from the standpoint of both safety and ego-gratification, to test the engineer's design. This is done by utilizing one of mankind's most mixed blessings—plastic—and the principle of photoelasticity.

Photoelasticity, in a phrase, is subjecting clear plastic models to stress so that, like a person under duress, it reveals its true colors—so to speak.

The colors, although not what might be called "body English" in certain terms, are the basis for a language which an engineer can translate into the formulae of materials stress, allowing men to build faster airplanes and stronger bridges.

For six years Najim Al Rubayi, an associate professor, has been toiling to develop a photoelastic analysis research laboratory in the Department of Engineering Mechanics and Materials at SIU.

Although Rubayi, an articulate, soft-spoken man, tried to explain the principles of photoelasticity in simple terms, the actual physics of photoelastic stress analysis are fairly complex.

Photoelasticity, a different kind of "rainbow," works because of a combination of several phenomena. The first of these is polarized light, which is produced by optical filters, similar to those in "glare-reducing" Polaroid sunglasses.

Normally light is diffused in many directions, traveling, consequently, on several planes. Polarizing filters, Rubayi explained, cut out the light in

all but one plane, which is why such sunglasses are useful in reducing glare.

Historically, Sir David Brewster, an English scientist who lived near the turn of the century, noted that stressed glass placed in polarized light exhibited extremely beautiful patterns of color.

The photoelastic process, however, did not get under way until the era of the Great Depression and the invention of plastic.

Today there are three basic methods of analyzing stress in photoelastic materials. All rely on the use of an instrument called the polariscope, Rubayi said.

There are two types of polariscopes, planar and circular. The planar polariscope boasts within its intricacies two polarizing filters, between which the plastic material to be analyzed is placed, and a device for loading, or placing stress on the material.

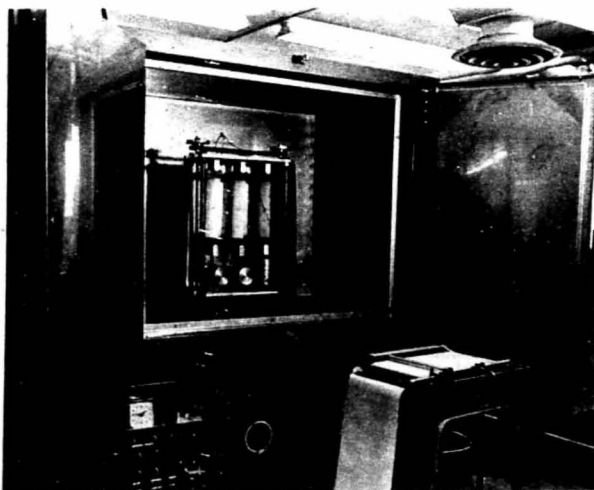
The two filters are at right angles to one another, thus restricting the light which can penetrate the plastic to a radius of 180 degrees. The circular polariscope adds two additional filters, known as quarter plates, which convert the plane polarized light into circular polarized light.

The plastic, when loaded into the polariscope, is said to be birefringent. This means, Rubayi said, that the polarized light, when passing through any point, will split into two components along the directions of the principal stresses.

The effect would be similar to felling a tree and slicing the trunk widthwise into discs, then drying the rings to determine the age of the tree.

By photographing and studying the patterns created by the black, blue, yellow, red and green bands, the engineer can have an overall picture of the stress distribution throughout the model. He also can determine stress in three-dimensional objects.

In advanced techniques the stress is "locked" into the plastic by a process called stress-freezing. The plastic is heated in an oven to its critical tem-



This is one of the special ovens into which clear plastic plates are loaded. Once a temperature of 250 degrees F. is reached, the plates are allowed to cool slowly. This process produces striking color patterns when viewed under polarized light.

perature — around 250 degrees F. — where its molecules become dislocated from one another. At that temperature the load is applied to the model and allowed to "soak," meaning it is kept at the same temperature for several hours, depending on the thickness of the plastic. The final step, the cooling process, is initiated soon after. During this process the temperature is reduced at a slow rate, usually two degrees per hour.

Once the temperature of the plastic has returned to normal, the load is removed and the plastic can be placed in a polariscope and the stress bands can be observed, Rubayi said.

When the stressed model is placed in a plane polariscope, black bands can be seen in addition to the colored ones. These black lines are called isoclinic lines. They represent a series of points along which the inclination of the principle stresses remain the same.

Since the photoelastic properties of certain materials were first discovered, scientists have been concerned with the practical applications of the process.

The use of a coating of photoelastic material on engineering components was first successfully practiced in France in 1953.

Today advanced research techniques utilize complete models of engineering components, Rubayi said.

If an engineer designed a chemical storage tank and wanted to analyze its stresses, a model is made of the tank out of an epoxy-type plastic, such as PLM-4, which is more common in three-dimensional work. CR-39 is used in two-dimensional models.

The plastic model of the storage tank is then placed in an oven to lock in the stresses. After the stresses have been locked into the plastic, the model is sliced with a saw into thin slices and polished.

The slices, when placed in a polariscope, accurately represent to the engineer the patterns of stress his design would experience if it were in actual use. By conversion formulae, he can establish what these patterns mean in terms of weight and composition of the actual component and can rework his design before it has ever actually been fabricated—in other words, back to the drawing board.

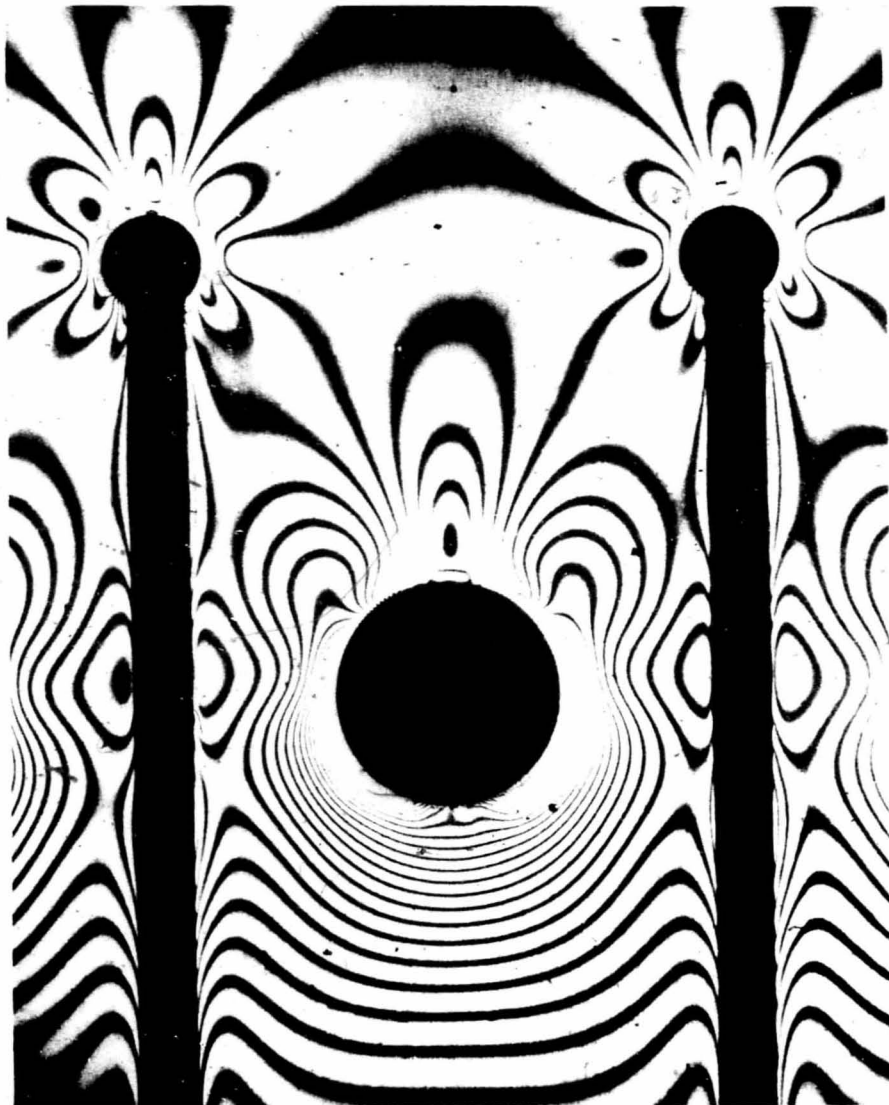
"If an area of the component is not needed to carry the stress, it can be eliminated, thus reducing size, materials and cost," Rubayi added. Photoelasticity is even used in analyzing the stresses in the cornea of the human eyes, as well as teeth.

Rubayi, whose immaculate office in the Technology Building smacks of his major interest with photographs of isoclinic lines taped to his filing cabinets, explained that the photoelastic process is not the only one available to engineers to determine stress.

"Photoelasticity is often used in addition to several other methods, such as electrical resistance gauges, holography or Moire and brittle methods," he added.

Rubayi, an Iraq native, received his undergraduate degree 22 years ago in the United Kingdom. He subsequently moved to the United States to work on his master's and doctorate degrees at the University of Wisconsin at Madison.

Rubayi's teaching career spans both the Madison campus and a stint at the University of Illinois at Urbana. It was during this time that Rubayi began to focus on the developing science of photoelasticity.



These graphic patterns are made possible when plastic plates are put under stress and viewed through the filtered light of a polariscope. These research photographs show the greatest stress nearest the holes. However, designs change as stress points alter.

Since joining the faculty at SIU, Rubayi has established two courses in stress analysis. The first, Engineering 448, is devoted to the field in general and the other, Engineering 458, specializes in photoelasticity. Although neither course is required, enrollment for the classes has been more than satisfactory, he said.

Rubayi also has organized a materials testing lab for the Department of Engineering and Mechanics, and developed a laboratory workbook which currently is used in several engineering courses. The busy professor has participated in several

world-wide photoelasticity workshops and conferences.

Last year Rubayi was awarded a research fellowship in photoelasticity from the West German Ministry of Research.

After obtaining a sabbatical to conduct research at the Aachen Technical University in the Federal Republic of Germany, he was asked to test the stress points on thick plates with holes.

The plates, he explained with just the slightest hint of an accent, were subjected to bending and loading, and several plates with simulated cracks also were subjected to the process.

Holes were drilled into the plates, but the question of how to simulate cracks in new material was, as Rubayi said, an "interesting one."

"My associates and I cast the plates and placed an aluminum shim in the middle of the mold," Rubayi said. "After the casting process was finished, we removed the shim. We assumed that this process simulated a crack accurately," Rubayi added with a smile.

Stresses in the plates were locked by the stress-freezing method, and thin slices, drawn and quartered from the mold, were analyzed in the polariscope.

Rubayi published the results of his studies in the July issue of the British *Journal of Stress Analysis*.

Has Rubayi's infectious enthusiasm affected his students?

"Interest by engineering students in photoelasticity has been tremendous," Rubayi said. Many graduate students in the Department of Engineering Mechanics and Materials have taken advantage of Rubayi's lead and attained advanced degrees in photoelasticity, he added with a hint of pride.

Photoelasticity is a wide-open field for those who wish to pursue this vocation, Rubayi added.

"Go to any industry where you have to design components and structures and you will find them using photoelastic analysis in their design work," he said. Many large corporations, such as Union Carbide, frequently turn to SIU for help with photoelastic analysis for designs of parts and components.

Rubayi may have indirectly learned that Emerson was right. Man, who has learned from observing the nature of stress and its optical properties, is indeed applying the lessons of the prime mover to a practical use.

*Photographs by*

*Najim Al Rubayi*





# Opera Showcase takes to the stage

By Linda Lipman  
Staff Writer

For 13 years the lady of grand opera, Marjorie Lawrence, was the grand lady of opera at SIU. Last year Miss Lawrence retired and her name was honored by titling the opera workshop the Marjorie Lawrence Opera Theatre.

This year's three opera performances will be staged by an equally grand educator, Mary Elaine Wallace, who has brought to SIU, in the four years she has been with the School of Music, a broad education and a deep appreciation of opera which has been contagious to her students.

Her title, staging director, encompasses the duties of musical production, business direction and publicity work. Mrs. Wallace is in charge of all arrangements for preparing the shows, including booking the University Theater or Shryock Auditorium about one year prior to the program.

On the musical side of organizing the production is Marjane Marvin, musical director of operas. Musical rehearsals began immediately after the quarter started when the directors "knew who was around and back to school," Mrs. Wallace said.

Opera Showcase, the first opera production this year, is scheduled for Nov. 18 at 3 p.m. in Shryock Auditorium. The Showcase is described as a program of scenes from the vast operatic repertoire sung by SIU vocalists. Scenes will include *Carmen*,

by Bizet; *The Marriage of Figaro*, by Mozart; *La Traviata*, by Verdi; and *Sweet Betsy from Pike*, a comic spoof by Mark Bucci.

In describing her method of casting the Showcase, Mrs. Wallace said, "We try to choose scenes for the students we have to fit them the best. It would be foolish to decide to do one play and then realize we didn't have the cast for it."

The opera is cast through an open audition. All lines are memorized before the first rehearsal. Scenes are chosen and "we rehearse where we can find space," she said.

"A student's imagination must hold up during the times we rehearse in empty rooms, and this is difficult," she pointed out. "But the students get accustomed to me saying, 'There will be three steps over here and there will be a door over there,'" Mrs. Wallace joked.

Along with learning the set, singers must learn the movements. "It is terribly important to get involved physically as well as vocally. Opera presents a specific acting problem for singers," Ms. Marvin explained.

A human situation must take place in a musical framework. The actors simply sing rather than speak, she added. Music can amplify the emotion and enhance communication if the actor is careful to avoid a farce.

The company moves into Shryock about one week before Showcase performance time. They practice intensely in the evenings or at other times when



Photo by  
Rick Levine

Cassandra Carter, left, playing Susanna in Mozart's *The Marriage of Figaro*, and Rebecca Seiglar, portraying the Countess, sing the popular "letter duet," in which they word a letter to send to the Count to lure him into a rendezvous with his own wife.

no one is in class. Also at this time the not-so-elaborate sets are trucked over from the scene shop, the costumes are fitted, and a grand piano from the Baptist Foundation is fit into the pit, along with a harpsichord and other percussion instruments. "During that final week, all elements come together," Mrs. Wallace sighed.

"We're running a 'little ahead of schedule,'" she pointed out. "Sweet Betsy's ready to go. But she added that in the next two weeks she will be making a few remaining costumes and any emergency could arise. "One girl has had a bad throat, but we're hoping that will be better for the performance," she said.

Members of the Opera Showcase have no understudies, as such. "If an emergency comes up and if someone knows a part or can come close, she may take it for us after several concentrated rehearsals," Mrs. Wallace said. "The original Sweet Betsy became sick very early in the quarter and left school. We could prepare another girl for the part."

"Students need experience in all kinds of opera," she continued. "Some standard works cannot be performed on this campus and some works that have never been done are more suited to our situation. Students who would sing in a professional company are as likely to do something contemporary, like *Susannah*, as a standard piece."

In several ways the student company may be considered professional, due to the longer, more concentrated rehearsals and more personal attention given in stage direction. "This is a training ground for future singers," she added.

The major opera, *Susannah*, is double cast, Mrs. Wallace said, even though this method is twice as hard for the stage director. Each performer receives equal time in practice and on stage, but no major role will sing three days in succession. "Singing day after day is very hard on young voices," she noted.

Although the entire company will not be double cast, only an emergency would cause the same person to sing at each performance, and the opera does not have use of the theater long enough to stagger the performances rather than run the production one full week-end.

Two weeks before production, the opera moves into the University Theater stage and "pulls the show together," Mrs. Wallace said. Vocalists prefer to sing in the theater because of its size, but musicians prefer Shryock to give their instruments reverberation.

"Mini-Operas" are scheduled for May 12 at 3 p.m. in Shryock Auditorium. These are short operas, analogous to short stories. Similar to chamber operas which began in the courts of kings and queens, the operas vary in length from three minutes to an hour. Some use only one or two characters and others, a complete ensemble.

Mrs. Wallace said she will try to choose appropriate operas to fit the people involved, and if possible, perform a premiere of *Root!* written by Will Gay Bottje, a School of Music faculty member. *Root!* is a comic two-act opera with six solo singers and seven instrumentalists.

Mrs. Wallace's diverse opera background extends from her current position as the first woman president of the National Opera Association, Inc., to her post as editor of the association's directory and a frequent contributor to *Opera Journal*. This past summer she was busy with production of summer music theater — *Oliver, Promises, Promises* and *How to Succeed in Business without Really Trying*.

Admission to fall and spring opera productions is free. *Susannah* will cost \$1.50 for students and \$2.50 for the public.



Photo by Henry Nicolaides

Jo Ann Hawkins and Alex Montgomery portray Violetta and Giorgio in a scene from Verdi's *La Traviata*. The beautiful courtesan, Violetta Valery, meets the well-born Alfredo Germont, Giorgio's son, at one of her brilliant supper parties, and for love of him abandons her feverish life of pleasure.



Mary Elaine Wallace

Preparation will get underway by the end of the quarter for the full-length opera, *Susannah*, to be performed March 1-2 at 8 p.m. and March 3 at 3 p.m. in the University Theater.

*Susannah* premiered in 1955 at Florida State University in Tallahassee. The Carlisle Floyd production was then taken to the New York Opera Co., where critics called the strong score "ringing with folklore and spiritual fervor." The musical drama tells the story of the Elders' discovery of *Susannah*, bathing in the creek.

*Susannah* was picked for SIU production because "the opera is contemporary but melodic," Mrs. Wallace explained. "We must choose an opera we can cast, and this dramatic production fits the students we have now." Tryouts will be held at the end of the quarter.

# Raspberries, Ryan: tame and limp efforts

By Glenn Amato  
Staff Writer

Raspberries  
by The Raspberries  
EMI, 1973

A Poem You Can Keep  
by Ross Ryan  
EMI, 1973

I dunno what to say about Raspberries, except, perhaps, that it's a lemon; and A Poem You Can Keep, as far as I'm concerned, is all yours.

The album cover is the most interesting thing about Raspberries, which depicts — yes, you've guessed correctly — a big basket of raspberries. It seems that the prettier the package, the more showman are the goods themselves. That is certainly the case here.

The music is so uninspired as to be all but uncriticizable, and the lyrics are a perfect match. With all the impressive

strides rock music has taken in the past decade, it's dispiriting to come across so tame and limp an effort as this.

A Poem You Can Keep has all the depth and significance of a wooden nickel. According to the liner notes, composer Ross Ryan was born in Fort Leavenworth, Kan., but now lives in Perth, Australia. That seems like a safe distance.

"This," the notes continue breathlessly, "is his first album." They go on to reveal that A Poem You Can Keep is actually Ryan's sixth album, "but, fortunately (I'll bet), it's the only one you can buy." It seems that the other five were recorded in bathrooms (yes, bathrooms).

Most of these songs, we are informed, were written over the last two years. Most of them also concern the last two years. And listening to them seems to last two years, too.

# Miller is 'The Joker'; the joke is on you

By Linda Lipman  
Staff Writer

The Joker  
by Steve Miller Band  
Capitol Records, 1973

The joker is Steve Miller. The ones being joked about are you.

"Your cash ain't nothin' but trash and there ain't no need in hangin' around," Miller sings. The lyrics are simple and straight — sarcastic to the middle class, working society.

Guitarist, vocalist and harmonica player, Miller emphasizes the blues in music he has composed. Adding some excitement to the album's production are live cuts, "Come on in My Kit-

chen," from the Tower Theatre in Philly, and "Evil," from the Boston Aquarius Theatre, both cuts very bluesy.

The Joker, the album's title and hit tune currently played over radio, is humorous and simple. "I'm a joker, I'm a smoker, I'm a midnight toker and I don't want to hurt no one," is intertwined with few other lyrics and simple rhythm guitar.

If you like the blues and you like sarcasm, the joker is you, too. Miller has released about nine albums, and has recorded for more than seven years. But as time goes on, the name of Steve Miller becomes more popular, and The Joker may prove to become his best-known album.



# 'Butterfly' spells good taste, outstanding music

By Linda Lipman  
Staff Writer

Butterfly  
by Cheryl Dilcher

A & M Records, Inc., 1973

From the unique album cover design to the bag of goodies inside, Butterfly by Cheryl Dilcher spells originality and professional taste in outstanding music.

She is a composer, musician and vocalist who has something to say and knows the best medium to say it. Some about love, some about family, some about "All Women," the lyrics lead the listener into the personality of a warm, sensitive human being.

She sings directly to you, she plays 12-string rhythm guitar right into your

living room, and she has sustained a feeling, a mood of tranquility.

She and her 12-string were on the "coffee house circuit trip" in the Village, clubs, colleges and at the Bitter End in New York City. She met with her producer, Jeff Barry, and with "special thanks," she said, it was decided to record Butterfly this year.

Previously she had recorded Special Songs, before Ampex recording company folded in 1970. Unfortunately, the album is out of print, supposedly because it did not sell very well. But what does very well mean, anyway?

The result, today, is Butterfly, in what she is masked and what she offers to you — the butterfly mask of Cheryl Dilcher, to enjoy and to accept with tenderness.



# The best and worst of Loggins & Messina

By Dave Stearns  
Staff Writer

Full Sail  
by Loggins & Messina  
Columbia Records, 1973

Too often rock groups rehash rather than expand previously successful musical formulas. Ken Loggins and Jim Messina rehash shamefully, but also expand ingeniously. Consequently, their new Full Sail album is uneven, containing the best and the worst of Loggins and Messina.

"Vahevela," a song from the group's first album Sittin' In, has provided a good jumping off point for the tropical flavor that dominates Full Sail. But nearly the entire first side is deja vu, or rewrites of the best songs on their past two albums.

"My Music" is merely a re-recorded, re-worded version of "Your Mama Don't Dance," and "A Love Song" is only a mushier version of "Danny's Song." Loggins must be in an acute creative lull to have the nerve to record this over-sentimentalized nothing of a song. Spawned from the boyish chauvinism of the "trilogy" on the Sittin' In album, "You Need a Man" on Full Sail lapses into pretentious penis pride, and is the most sophomoric song they've ever recorded.

Even worse, these songs are poorly written, for the lyrics fail to mesh well with the hackneyed melodies. But they are masterfully performed, arranged and produced, which saves them from being a total embarrassment to Loggins' and Messina's reputation as one of the finest country-rock bands since Buffalo Springfield.

Messina's production, which in this album is dominated by exotic percussion, is among the best in the business, for he achieves a carefully constructed but complete interplay of instruments and voices. They converge into a clear total texture rather than several different instruments playing simultaneously. And Messina has a way of handling saxophones: they corkscrew around the highly syncopated rhythm section, giving an unpredictable but well-controlled direction.

When this brilliant production is applied to strong material, the ensuing music cannot be topped by any country-rock band anywhere.

Three of the four tunes on the second side of the album are winners, for they explore waters previously uncharted by Loggins and Messina.

"Watching the River Run" is among these. It features a waltz rhythm with all kinds of complex interplay between vocalists Loggins and Messina and an unidentified mandolin player. The piece surges with joy, and Loggins delivers one of his rich, warm vocals that make him among the best singers in his field.

Although Messina's political message is ambiguous in "Pathway to Glory," he doesn't preach or become overly militant. The instrumental arrangement at the beginning is scant. Predominant sounds are Messina's vocal and a violin roving around the melody. Evolving into a jam, the song takes on an indefinite syncopated backdrop which gives obit John Clarke and saxophonist Al Garth almost unlimited freedom in their improvisations.

But "Sailin' the Wind," a song authored by Loggins' brother, Dan, is the album's highest achievement. The subdued instrumental arrangements provide an excellent backing for one of Loggins' finest vocals on record, in which he alternates between full voice and gentle crooning.

Unfortunately, this fine song is marred by an unneeded instrumental postscript tacked onto the end, which stretches the song too long for its simple, undurable chord structure.

A Loggins and Messina fanatic may find these three excellent cuts worth the price of the album. But perhaps the money would be better spent on a ticket to one of their live shows, for Loggins and Messina are one of the best performing groups in the country.

## Daily Egyptian

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"Vahevela," a song from the group's first album Sittin' In, has provided a good jumping off point for the tropical flavor that dominates Full Sail. But nearly the entire first side is deja vu, or rewrites of the best songs on their past two albums.

"My Music" is merely a re-recorded, re-worded version of "Your Mama Don't Dance," and "A Love Song" is only a mushier version of "Danny's Song." Loggins must be in an acute creative lull to have the nerve to record this over-sentimentalized nothing of a song. Spawned from the boyish chauvinism of the "trilogy" on the Sittin' In album, "You Need a Man" on Full Sail lapses into pretentious penis pride, and is the most sophomoric song they've ever recorded.

Even worse, these songs are poorly written, for the lyrics fail to mesh well with the hackneyed melodies. But they are masterfully performed, arranged and produced, which saves them from being a total embarrassment to Loggins' and Messina's reputation as one of the finest country-rock bands since Buffalo Springfield.

Messina's production, which in this album is dominated by exotic percussion, is among the best in the business, for he achieves a carefully constructed but complete interplay of instruments and voices. They converge into a clear total texture rather than several different instruments playing simultaneously. And Messina has a way of handling saxophones: they corkscrew around the highly syncopated rhythm section, giving an unpredictable but well-controlled direction.

When this brilliant production is applied to strong material, the ensuing music cannot be topped by any country-rock band anywhere.

Three of the four tunes on the second side of the album are winners, for they explore waters previously uncharted by Loggins and Messina.

"Watching the River Run" is among these. It features a waltz rhythm with all kinds of complex interplay between vocalists Loggins and Messina and an unidentified mandolin player. The piece surges with joy, and Loggins delivers one of his rich, warm vocals that make him among the best singers in his field.

Although Messina's political message is ambiguous in "Pathway to Glory," he doesn't preach or become overly militant. The instrumental arrangement at the beginning is scant. Predominant sounds are Messina's vocal and a violin roving around the melody. Evolving into a jam, the song takes on an indefinite syncopated backdrop which gives about Jon Clarke and saxophonist Al Garth almost unlimited freedom in their improvisations.

But "Sailin' the Wind," a song authored by Loggins' brother, Dan, is the album's highest achievement. The subdued instrumental arrangements provide an excellent backing for one of Loggins' finest vocals on record, in which he alternates between full voice and gentle crooning.

Unfortunately, this fine song is marred by an unneeded instrumental postscript tacked onto the end, which stretches the song too long for its simple, undurable chord structure.

A Loggins and Messina fanatic may find these three excellent cuts worth the price of the album. But perhaps the money would be better spent on a ticket to one of their live shows, for Loggins and Messina are one of the best performing groups in the country.

## Daily Egyptian

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# Poetry flows after brush with death

By Ed Dunin-Wasowicz  
Student Writer

Upon misfortune's deck I unwillingly stand,  
And watch the shores of happiness recede from view.  
I, with fervent wish, love to grasp happiness and sweetness grand.

Yet, I can never reach them again.  
While speeds the misfortune's ship away.

The burning tears come trickling down,  
And deep within my heart I say,  
Farewell! farewell! sweet Sapele Town.

Lucky Ogbojafor (pronounced o-hoo JA-for) wrote these lines the last night he thought he would live. The following morning held no promises... only a hope of surviving a crucial operation on his spine. Even the doctors weren't sure he would live; he was advised to sign a release of responsibility.

That night in Nigeria was spent in somber retrospection:

Farewell, the bright and happy years,  
The sunny days of long, long ago.  
The circles, the men and women of yore.

The loving hearts will never again know.  
'Cause I am in the web of sickness and frustration.

And bent beneath misfortune's frown entirely,  
I breathe a flop's fondest prayer.

For Gerry and for sweet Sapele Town.

An unseen ditch in a winding road threw Lucky from behind the driver's wheel into a wheelchair. Indeed, some say he was "lucky" to make it out alive. He made it, but with spinal decompression.

"Farewell to Sweet Sapele Town" was his first poem. Though simplistic, as many of his poems are, it properly generates the aura of fear and despair felt in those anxious hours before his operation.

Lucky's poems have a natural beauty and simplicity about them, like they were discovered in a shoe box of an unknown person who died. They can hardly be called professional, yet they do transmit warmth, and instantly create a relationship between the reader and writer.

"When I originally started writing those pieces," Lucky confided, "they weren't poems. Someone else called them poems. I have never studied poetry in a serious sense," the 28-year-old Nigerian said. "Poetry writing is inborn in a person."

Poetry may be inborn but it may never emerge. It takes a special impetus to push the poet out. Suddenly he is confronted with a nearly unconfrontable situation... like death. Then the words flow:

On Ethiopia's bank at the close of day,



Bertie, Tony, Gerry and I would roam.

Now I must wander away in sad tears,  
From country, love, friendship and kindness.

No more will I see happiness and bliss;  
A price I have paid like mother pelican.

With saddened soul I bid you goodnight.

Wedded to loneliness, hatred, disloyalty.

Adieu! Adieu to Gerry and to sweet Sapele Town.

Fortunately, it was not Lucky's last night. He survived the operation. But his life was drastically altered.

Being confined to a wheelchair brought problems. "Nigerian universities have no facilities for the handicapped," he pointed out, "so after some investigation, a cousin of mine told me that two universities in Illinois had such modified facilities — the University of Illinois and Southern Illinois University."

Because SIU was the first to accept him, he came here. Then another good piece of fortune awaited him. He was able to major in journalism, his first love.

But, like all freshmen, Lucky cannot avoid enrolling in general studies classes. "I hate taking general studies courses," he grumbled. "My credits haven't transferred yet, and only half of them may."

He went on to mention that Nigerian students enter a pre-college institution to receive a generalized education before entering a regular university. "I feel a little silly taking those courses with 18- and 19-year-old kids."

Other surprises lay in store for Lucky.

He didn't "expect to spend so much" for an American education. His board in the Baptist Student Center and his fees and expenses total \$3,141, nearly seven times what he spent for a year of college in Nigeria. "I was surprised that I had to buy everything, even bed linen which I thought would be provided," he mused.

Lucky also presumed wheelchairs would be provided. "So I left behind two perfectly good chairs in Nigeria," he lamented in his polished British accent.

Now he is the sad owner of a used wheelchair that doesn't fold away without falling apart. "And I paid \$100 for it," he added.

But a different, more optimistic attitude now pervades his outlook and writing since that fateful night about seven years ago. In fact, Lucky now writes essays as well as poetry. One such essay, entitled, "Rise Up Ye Christians and Save a Soul from Spiritual Bondage," saw the light of print in the Nigerian Observer as a rebuttal to an article written by a columnist.

"I enjoy writing essays of an abstract nature," Lucky said. "The same goes for my fiction pieces, which unfortunately I left behind in Nigeria."

But it was that first poem, written on what he thought was his deathbed, that got him started.

"After I wrote 'Farewell to Sweet Sapele Town,' I called a professor friend of mine and told him that if I should die, would he see to it that the poem could be published somewhere," he reminisced. "But if I survived, I wanted the poem returned."

Lucky survived and the professor told him that he should write more poetry, enough to comprise a pamphlet, which the professor said he would help finance.

"So I started to write, but the professor went on sabbatical for several months. I returned to Sapele Town (his home) and raised the money for the pamphlet, which the Nigerian Observer, a publication owned by the Midwest State Government of Nigeria, printed for me."

Nineteen poems comprise the booklet, The Songs of Sorrow. Some deal with human emotion and response, such as "Friendship," "Boredom" and "When Proud Fate Fails." Others are dedicated to friends or their memory — "The Late Cardinal Rex Lawson," "He Lives Immortal — Chief S. J. Mariere"

and "For Mr. & Mrs. Eferakeya." And, of course, there is that one special girl:

Strange that 'Deri about me lies.  
She by me for a decade known,  
Never yet familiar grown of late.

For with wild surprise me her behaviour,  
Like a face half known it haunts me.

Shall I never feel at home with thee?  
Never wholly feel an anchored soul in thee?

In the days of yore, this I used to know:  
That in her heart, and not in her eyes lies her love.

Also that a love with the starry hopes of the dictum:

Unto thee I honestly surrender all  
With a seeming preparedness for whatever betides.

But alas! What has happened to such a rosy idea?

Shall I never feel at home with thee?  
Never wholly feel an anchored soul in thee?

On from dreams unto dreams I stray  
Imagining realities that mus-

illusions become.

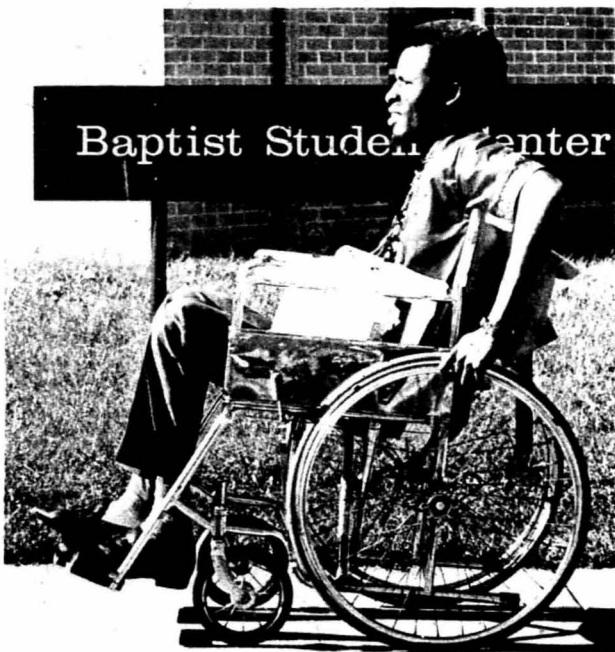


Photo by Rick Levine

Lucky "Lee" Ogbojafor wheels his way to class from his home in the Baptist Student Center. The 28-year-old Nigerian, a victim of spinal decompression, is a published poet and essayist majoring in journalism.

As my heart beholds what things are,

And not what things ought to be,  
This sad truth a little bird whispered unto me.

To contest its authenticity I am bent on,  
Till from the horse's mouth the truth emerges.

Until then, I know not to this day,  
Whether a defacto or per jure husband I.

For this I have never felt at home with thee.  
Never wholly feel an anchored soul in thee.

His hospital confinement also gave Lucky time to view his surroundings and particularly the people with whom he came into contact, most notably the nurses:

They are born, but not made.  
The nursing profession not affecting a singularity.

Professionals that are made and not born.

Square pegs in round holes they become.  
Double-edged daggers they are likened unto:

'Cause both ways they sadly cut.

But like all the professionals,  
Reasons are variable for which people come into them.  
Some come in unaware of their true natures;

To others, as a last resort in life;  
And to another group, a stepping stone in the hours of indecision.

Yet, others there are in the nursing profession,  
Who entirely into it are born.

Effects are not uncommon in each case.

To be born into the noble nursing profession,

A joy to the nurse and the nursed.  
Otherwise a bore to the nurse and the nursed.

True to say, by its nature, the nursing profession,

Into it people ought to be born and not made;

Otherwise hospitals become hell to all inmates;

Therefore not a particularly good place for the sick.

They should be born and not made,  
Into the nursing profession.

The transition from the dark pessimism of "Sapele Town" to a more courageous optimism can best be viewed in his poem, "By and By We Shall Know," a later poem reflecting on the hardships man encounters in life:

When by misfortune the unrighteous is struck,

His due reward the world claim him to reap.  
But if the just, in the grips of fate be locked,

His patience, we say, Heaven wish him to keep.

Though that man, in vain the solution has sought;

Yet Nature her many mysteries continues to hide.

When we, by God standing, after life's battle be fought,

Shall we, by and by, the glorious answer find.

Full many a Wiseman, Nature's way a challenge has thrown.

And we who believe, live on by the fate we owe;

But if Christ could, by the lowly cross, His life relinquished,

Who am I not gladly to endure life's unending hardships?



Seth Eastman's Mississippi: A Lost Portfolio Recovered by John Francis McDermott

University of Illinois Press, 150 pp., \$10

A magnificent byproduct of John McDermott's research while preparing his earlier volume on Seth Eastman's pictorial treatment of Indians, was the discovery of this collection of watercolors produced by Capt. Eastman during tours of duty at Ft. Snelling, Minn. In this collection one finds the essence of the Mississippi environment midway in the great westward migration. Shown here is the Grand Tower as it appeared to Eastman more than a century ago.

## Simon: food is the key to world peace, stability

By Walter J. Wills

The Politics of World Hunger by Paul Simon and Arthur Simon Harper's Magazine Press, \$49 pp., \$8.95

Paul Simon, the former Illinois legislator and lieutenant governor, and his brother, Arthur, minister of Trinity Lutheran Church on Manhattan's lower East Side, have written an interesting book on some of the problems of the world's poor.

They build their arguments on the assumptions that peace and economic and political stability are essentials to sound world development. A minimum level of nutrition and other social amenities are necessary prerequisites to peace and stability. The world poor are a "silent" majority with little political clout. Elected government officials and legislators must be concerned with re-election so they are unable to be concerned too much with the poor.

This implies the responsibility for developing a sound approach for peace and stability must come from an informed and concerned electorate. This approach will represent not less concern for one's family and country, but more concern for humanity, the authors write.

There is a strong argument that population growth must be drastically reduced. This problem is even more important in many of the developing countries than in the more developed countries.

They develop several arguments to support internal obstacles to development: 1. attachment to the status quo, 2. neglect of agriculture, 3. poorly placed investment priorities and 4. the increasing gap between the rich and the poor. In agriculture more attention must be given to an intensive labor approach and effective land reform, they conclude.

Several external obstacles also are discussed: 1. the fact that the rich are in a better bargaining position than the poor, 2. international trade, 3. scarcity of true aid and 4. cultural colonialism. The multiplicity of U. S. vested interests reduces their willingness to seek workable solutions to help the poor in the U. S. or in other countries, the authors point out.

This is an excellent introductory book, but it runs the same risk as all introductory books — that of simplifying both the problems and the solution to the point that many readers, if they do not further pursue the topic, become superficial experts.

But this would be the fault of the reader, not the authors. The authors are well aware of the complexities of the problems and the complexities of the solution.

Walter J. Wills is a professor of agricultural industries.

## Soviet view of Kennedy is cliched, simplistic

By Loyd E. Grimes

Through Russian Eyes: President Kennedy's 1036 Days by Anatolii A. Gromyko International Library, Inc., 1973

As a scholar once said, "The only thing in history you can expect is the unexpected." The past two years have certainly confirmed this important observation.

American students of contemporary Russian affairs are called "Kremlinologists." Russian counterparts are called "Americanists." The author is not only the son of Soviet Foreign Minister Andrei Gromyko, but also heads the Foreign Policy Section in the USA Institute of USSR Academy of Sciences.

Before the recent detente between the two superpowers, it is doubtful if this book would have been published in the U.S., let alone receive widespread publicity.

The writer traces President Kennedy's career as Theodore White does in *The Making of the President* but Gromyko traces it from the Russian point of view. He over-emphasizes the usual Communist cliches, i.e., "American imperialism," "monopoly capitalism," "the military-industrial complex" and other simplistic interpretations of American affairs. Krushchev is a "non person" unnamed throughout the book. The author reflects upon the recent detente and praises President Nixon's new foreign policy.

This is an interesting and useful volume for scholars and laymen studying the Soviet side of the recent changes in both Russian and American foreign policy.

Loyd E. Grimes is a well-known international educator and former foreign service officer.

## Moynihan pens a solid, scholastic, incisive tale

By Orville Alexander

The Politics of a Guaranteed Income

by Daniel P. Moynihan

Random House, 579 pp., \$15

By any standard this is one of the most important books published in 1973 in the field of public affairs.

It is a scholarly presentation of an extremely important topic written by a Harvard professor on temporary assignment to the Nixon Administration to serve as Exhibit A, a really true intellectual who has flitted in and out of government service for several years, and who has served in a variety of capacities.



Orville Alexander

His previous governmental assignments include Assistant Secretary of Labor, when he authored the controversial "Moynihan Report" dealing with the alleged breakdown of the Negro family. Later he was part of the task force that produced the controversial Economic Opportunity Act of 1965, which implemented the "War on Poverty" now being liquidated by the Nixon Administration.

Professor Moynihan is currently serving as the American Ambassador to India.

I have never read a book written by a first-line Presidential adviser that really ranks with this.

Professor Moynihan sold President Nixon on the idea of a program to be instituted in lieu of our present program of Aid to Families with Dependent Children. Indeed, when the President announced in August, 1969, that our existing program was an outrage, there were few who would dispute this statement.

Congress was presented with a substitute program entitled Family Assistance Plan (FAP), under which any needy family with children would be guaranteed a minimum of \$1,600 annually if the family had four members. Such a bill easily passed the House of Representatives in 1970, but died in the Senate.

The book by Moynihan is essentially an account of the attempt to enact this measure. In 1971 a revised FAP was presented, designed to meet some of the criticisms of the first bill. This also failed after a long controversy in the Senate, and the general public knows much more about this second effort than about the first. However, Moynihan deals with the second effort mainly in footnotes.

The book has so many solid merits that it is difficult to mention all in a short review.

He certainly presents the complex picture of welfare dependency, with its strange contradiction that total costs go up as economic conditions improve. He admits that FAP was difficult to explain, and that this inability to present it in simple terms caused its eventual downfall. Interest groups working both for and against the enactment of the law are presented, not as abstractions, but as real persons actively engaged in a deadly serious business.

I have never read an account of a Congressional committee that compares with Moynihan's description and evaluation of the Senate Finance Committee. Nothing, but a "hatchet job" could be expected from such a diverse group of characters.

The book is not the easiest thing in the world to read. It requires a rather high level of attention, but it was a level that I thoroughly enjoyed giving. Some readers might feel that it tells them a little more about some topics than they really want to know, but it is exceedingly difficult to decide that any particular page or group of pages can be slighted.

Nothing happened in the end, but the reader knows a lot more than just why it didn't happen. We should have more such books by governmental insiders.



Robert J. Hastings, right, an SIU alumnus, autographs a copy of his award-winning book, *A Nickel's Worth of Skim Milk*, which won an award of merit from the Illinois Historical Society. John H. Kelsor, left, president of Sangamon State University, was chairman of the committee which selected Hastings' book to receive the award. The book describes the author's boyhood in Marion in the '30s, and was published by SIU Graphics. Robert Howard, center, who won similar honors for his one-volume history of Illinois, joins in the autographing.

## Alumnus authors book



# 13 ways to hear sounds of music

By Linda Lipman  
Staff Writer

University bands, choirs and ensembles offer 13 ways to expand one's musical talent.

Members of the music program come from every part of the nation and from many foreign countries. Choral groups and instrumental ensembles include students from every school on campus, Band Director Melvin Siener noted.

## Symphonic Band

The University Symphonic Band, directed by Nick Koenigstein, has between 60 and 100 members (varying with the piece played), many who are not music majors. Each year roughly 60 per cent of the band's membership is composed of non-music majors. Admission prerequisites include the ability to play a wind or percussion instrument and prior experience in an instrumental organization. No auditions are required, and students receive one

hour's credit per quarter.

Emphasizing musicianship and performance, the band performs literature written for large organizations and plays one concert each quarter. "We try to keep the band up on the best literature we can find for this type of music," Siener said. "They cover the whole scope of learning the literature, their instruments and learning a few conducting techniques. Students who have had this type of training in high school should continue in college," he added.

"Students don't realize that the School of Music offers a group to fit the students' needs," he continued. "We are not just taking care of music majors. We rely on anybody who sincerely wants to participate."

Membership in the Marching Salukis also is open to all students, Director Mike Hanes said. The band performs mostly at football games (fall quarter only) and participants receive two hour's credit.

## Jazz Band

"The jazz band is performance oriented," Director Alan Oldfield said. "We perform the traditional literature written for jazz bands. A special emphasis is put on jam sessions to teach improvisation, because the students want to learn this," he added.

Oldfield considers the jazz band the "No. 1 promotional group" of the University because of its opportunity to tour in the area. The band is currently planning one 3-day winter tour north of Chicago.

Oldfield described SIU as a "jazz desert," without extensive jazz education or effort to bring jazz groups to the University. The band will perform one concert per quarter and hopes to play more.

## Brass and Percussion

Although brass and percussion groups have been performing since the 1500s, George Nadaf, director of University brass and percussion, said the renaissance for this type of music has occurred only in the latter part of the 20th century. "The group performs chamber music written specifically for their instruments," he said.

The repertoire is challenging because every part is a solo. "We have many non-music majors who are serious in their instrument. Any student who can compete satisfactorily is welcome through audition," Nadaf added. The ensemble includes a maximum of 25 students, who receive one hour's credit

per quarter, perform a number of concerts and go on one annual tour. Nadaf describes the group as the "goodwill ambassador of SIU."

## Wind Ensemble

The wind ensemble plays "difficult" music, Siener said, and is open to students only through audition or an instructor's recommendation. The ensemble performs at clinics, concerts and tours with 98 per cent of its members music majors. About 50 select musicians perform the wind literature of all styles from all periods of time.

## University Orchestra

The University Orchestra dates back to the early days of the University and specifically plays orchestral literature, Director James Stroud said.

"The orchestra serves as support and as a laboratory for choral, opera, theory and composition and provides an opportunity for students to conduct," he emphasized.

The group also has a responsibility to the cultural community to provide high quality performances of works in orchestral literature, Stroud added. This is the only instrumental organization, he feels, that gives the student an opportunity to train professionally in his instrument. "Professional orchestras exist, professional bands do not," he declared.

The orchestra is open to all students who have minimal instrumental skills. The group of between 60 to 90 instrumentalists (depending on the piece), is too large to leave campus, Stroud said, but gives one-concert per quarter and also supports the choirs and opera.

## Collegium Musicum

The Collegium Musicum features both musicians and vocalists performing music from the Middle Ages and Baroque times, Director John Boe said. He finds the group important because of the "revival of interest in early music and a desire for musicians to reach back to their roots, although the reasons are more complex than that."

The programs are intended to give a different emphasis because Baroque music varies. The Collegium is one of the few groups which has regular participation by faculty, along with graduate and undergraduate students. Boe said he values this participation as a learning experience. Demands for sight reading and musicianship are high, he added, because of the music's difficult nature. The group contains 15 to 20 singers, who are expected to carry solos and five or more instrumentalists.

The group's primary need now, Boe said, is to acquire adequate early instruments. SIU owns three viols, a selection of recorders and three sackbuts (ancestors of the trombone). The group should have a larger variety of reed instruments and more of each type, he opined.

## University Singers

The choral side of the School of Music's operation offers a wide variety of groups from the professional to the contemporary "fun in singing" groups.

The University Singers, directed by Robert Kingsbury, comes closest to the latter in an organization which requires no experience and is composed mostly of non-music majors.

"The group offers choral experience, in performing the standards of choral literature, for anyone who attends the rehearsals," Mike Jones, Kingsbury's assistant, said. Kingsbury believes that somewhere there should be a choir for everybody, Jones added.

## Male Glee Club

The Male Glee Club also requires no musical background for membership. The group performs both classical and popular pieces several times during the quarter.

## Women's Ensemble

The counterpart to the Glee Club is



Photo by Dennis Makes

the Women's Ensemble, which originated to acquaint University women with musical literature for treble voices, Director Charles Taylor said. "There is no tryout and the group performs a wide variety of literature. Any girl is welcome and may receive private voice lessons by participating in the group," he added.

## University Choir

The University Choir, also directed by Robert Kingsbury, "is a more select group," his assistant explained. A sign-reading audition is required. The 35 members perform the standards in choral literature which are more difficult to learn. Theoretically, the choir is composed of better singers, Jones added.

## Southern Singers

The Southern Singers have a different concept in performing music. The 20 members energetically sing popular music which could be considered to be choreographed. "This group is close-knit, like a family," Jones said. "They share a feeling of accomplishment through a team effort."

## SIU Chorale

Dan Pressley, director of the SIU Chorale, explained that the chorale is open to all students, but within the first two or three weeks, new members decide for themselves if they are good enough to stay with it. The Chorale is the newest group, becoming two years old this January.

Although Chorale members receive one hour's credit per quarter, Pressley said students also take Chorale for no credit "rather than have their talent lie around." The group has grown from 50, when it started, to between 60 and 75 (depending on the piece).

"The students attain a terrific feeling when they take an inanimate piece of music and make it something that moves, lives and communicates," Pressley said.

The group is unique on campus in that they perform 20th-century pieces and some unpublished scores. "The Chorale generally has universal appeal and offers good vocal experience to both male and female members," he added.



Photo by Dennis Makes



Photo by Dennis Makes

## 'Mutations' of color preferred by teacher

Color still engrosses Lucy Bane Jeffries, new assistant professor of art at Southern Illinois University-Carbondale, but now a fairly limited palette of low-key shades is her preferred metier instead of the strong pure tones she formerly favored.

Ms. Jeffries, who signs her professional work as Mackey Jeffries, joined the SIU-C School of Art faculty in September after three years on the faculty of the North Carolina School of the Arts, Winston-Salem, N. C., and three summers as a teacher at the Governor's School of North Carolina for talented young persons. She previously had taught at Meredith College, Raleigh, N. C., and at California State College, Fullerton.

She has had several individual shows of her work and has exhibited in regional and national invitational

shows in Indiana, Oklahoma, the State of Washington, and along the East Coast.

Her work is represented in numerous museums and galleries, including the Wetherspoon Gallery at the University of North Carolina at Greensboro, the Mint Museum at Charlotte, N. C., the Museum of Modern Art, New York City, as well as a number of corporate and private collections.

She basically is a painter, but also does drawings and silk screen work. Her paintings are non-objective, and stress "gradations and mutations of color, with hard edge, but curvilinear," she explained.

Some of her work will be shown locally for the first time in the SIU-C Faculty Exhibit at the Mitchell Gallery Nov. 9-Dec. 7.



John Link

## SIU printmaker wins grant

**CARBONDAL**—Lawrence John Link, assistant professor of art at Southern Illinois University, has been commissioned to produce an edition of 60 of his "bon a tirer" (artist's conception) for a new portfolio of prints by international artists.

Link's print, a 32x24-inch untitled work, was one of 20 selected for the World Print Competition '73, sponsored by the California College of Arts and Crafts, to be exhibited Nov. 13 to Jan. 6. The 20 finalists are to be represented in the portfolio, 40 of which have already been sold in advance orders, Link said.

Jurors for the competition were Riva Castleman, curator of prints and illustrated books, Museum of Fine Arts, New York City; Masayoshi Homma, director of the National Museum of Modern Art, Tokyo, Japan; and Zoran Krziznik, director of Moderna Galerija,

Ljubljana, Yugoslavia.

Link's print was created from a typed memorandum concerning a University Galleries print show, which he photocopied 70 times, manipulating the imperfections in the process. He then copied the result on Kodalith film, blew it up to the 32x24 size, altered it with photographic bleach, burned it on a photographically sensitive aluminum plate, then printed it according to standard lithographic practice.

He developed the print under a University research grant to study photocopy images as elements in printmaking.

In the past two years his works have been exhibited in the Second Hawaii National Print Exhibition at the Honolulu Academy of Art, the Xerox Prints National, and the Eighth Annual National Prints and

Drawing Show at the Oklahoma Art Center.

Link, a one-time house painter, completed the bachelor's degree in philosophy and the master of fine arts degree at the University of Oklahoma. He has specialized in painting, drawing, design and sculpture as well as philosophy and the philosophy of art. He joined the SIU School of Art faculty in 1968. He is a native of Norman, Okla.

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## Local energy crisis discussed

The energy crisis and how it is likely to affect Southern Illinois will be the subject of a special edition of the weekly TV show "Spotlight on Southern Illinois" at 6:30 p.m. Monday on WSIU-TV and WUSI-TV. The show will be repeated the following afternoon, Tuesday, at 3:30 p.m.

Producer Phil Byrd said interviews already have been filmed with 15 persons involved in the production and distribution of fuel oil, coal, natural gas and gasoline and that about seven more interviews will be filmed before the show takes its final form.

Byrd said the show will delve into questions such as how will the energy shortage directly affect farmers, schools, home owners and industry in the area. He said the show also will attempt to evaluate many of the practical ways which have

been put forward to conserve energy.



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Richard Bradford

## Mexican family comedy topic of 'Book Beat'

"So Far From Heaven," a humorous novel by Richard Bradford about an oddball Chicano clan living in a provincial area of New Mexico, will be the topic of discussion when Bradford appears on "Book Beat" at 8 p.m. Monday on WSIU-TV, Channel 8.

Bradford is noted for his first novel, "Red Sky at Morning" (1968), which was well-received by literary critics and climbed the best seller lists nationwide. Robert Cromie, host of "Book Beat," felt that "Red Sky at Morning" was "one of the most amusing and perceptive first novels in memory."

The author takes an understanding yet highly comic view of his characters' foibles and frailties. The focus of his second work is the Tafoya y Evanses, whose members include Cruz, the physician-philosopher who runs the family's large ranch like a

madhouse, his brother Manuel, Governor of New Mexico, his brother Carlos, an unethical wheeler-dealer, his son Luis, a halfwit absorbed in "Wonder Woman" comic books and his daughter Lupe, a Bryn Mawr graduate with a strong radical political leaning.

Into their lives wanders David Reed, an ex-assistant to C.C. Cotton, a Texas millionaire who abused and cheated the Chicanos to make his money. Reed was fired when his heart controlled his calculating mind and he consequently lost an important deal for Cotton.

The book chronicles with gentle cynicism and irony their struggles, defeats and triumphs in "Poor New Mexico." So far from heaven; so close to Texas.

"Book Beat" is a production of WTTW-TV, Channel 11, Chicago.

## Mayor proclaims 'TM' week here

By Dave Stearns  
Daily Egyptian Staff Writer  
Gov. Dan Walker and Mayor Neal Eckert have proclaimed Nov. 11 through 18 as "World Plan Week" for the Science of Creative Intelligence, or more specifically, its practical application Transcendental Meditation (TM).

The plan is to make the TM technique available to everyone, which is not such a far fetched ambition since the Federal Government recently allocated \$21,000 to train TM teachers for secondary schools and since TM is taught in all Ethiopian state schools, Herb Lewis, TM teacher, said.

"We're trying to set up an introductory lecture for the mayor and the City Council. Mayor Eckert is very interested in TM, because its benefits, such as less tension and greater harmony, are things he wants in the community and in his own life," Lewis said. "In the world today, there is so much stress and tension that man is destroying himself and his environment. And TM alleviates this tension and allows a person to work to his full creative potential."

This harmony is achieved by coming in contact with the field of pure creative intelligence within oneself, Lewis explained. "By following a thought to its source, one's awareness is opened to pure creative intelligence which is the basis of the order and progression of the universe. This is transcendental meditation, a spontaneous, automatic process. There are no barriers against this process except tension and stress caused by man's

struggle with the world. Meditation roots out this problem and allows an individual to work to his full creative potential.

"It's nothing far out or theoretical. Tensions cause suffering, lack of efficiency and lack of mind clarity—and meditation alleviates that, and gives the body more rest than deep sleep. Scientific studies have proven this. Studies have also shown that TM expands a person's I.Q. by an average of 11 points," Lewis said.

So how is TM different from other types of meditation? "There's no devotion—it's a science. TM doesn't change your life style, no matter what it is—TM only enhances it," Lewis explained. It is inherent in the thinking process to go to the source of creative intelligence within yourself," he explained.

As a government-recognized non-profit organization, the Science of Creative Intelligence charges \$125 for married working adult couples, \$45 for college students and \$35 for high school students as a fee for indoctrination into the technique. "The money pays bills and expands the program, which has taught 1,000 people in the Southern Illinois area TM. You might say the water is free but the bucket is rented," Lewis said.

Activities during "World Plan Week" include an introductory lecture at 8 p.m. Thursday Nov. 15 in the Home Economics Auditorium, as well as special seminars for people who are already in TM.

"It's a thrust to make TM available all over the country and all over the world," Lewis said.

## 'BC' now a television show

NEW YORK (AP) — Johnny Hart, as a goodly number of kids, college students and general citizens know, draws the "B.C." comic strip, which is sort of a pinsters' "Flintstones."

Come Nov. 19, he'll have his first full-length cartoon feature on television, a half-hour effort on NBC called "B.C., The First Thanksgiving."

Most of it concerns a turkey who is uneasy at the idea of being dined on. Hart approaches interviews about the show approximately the same way the turkey contemplates the ax.

"I'm trying to get into the Guinness

Book of Records as the worst interview of all time," he unhappily explained. Then he started laughing. "So you might as well prepare yourself."

Hart, a 41-year-old native of Endicott, N.Y., isn't a hostile witness. It's just that, well, a guy who draws ants that talk and anteaters that go "Zot!" as they dine is apt to be a bit strange upstairs.

In his defense, we'd point out that he's a great fan of the old "Roadrunner" cartoons, breaks up at the mention of Dudley Do-Right of the Royal Mounted Police and considers jazz trumpeter Jack Sheldon, a regular on the Merv

Griffin show, one of the most naturally funny men of all time.

Hart, in short, is a normal cartoonist. His "B.C." strip has been nationally syndicated for nearly 13 years, but he's been a professional cartoonist since he was 19.

"I guess originally it was the only thing that I knew how to do," he said. "I started out just working nights and studying other people's drawings, then trying some of my own."

Unlike many successful cartoonists, Hart still draws his own strip, seven days a week, 365 days a year.

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## Posing the question

Artist Guy Sisulak discusses the best way to position his model Roger Guzlas (right) with SIU Art Instructor Dan Wood.

## Children inspire SIU art class

By Tom Finan  
Daily Egyptian Staff Writer

Youth has always been a source of inspiration to artists, but the student artists in Dan Wood's Drawing 341 class were bombarded with inspiration last Tuesday, when fourth graders from Giant City School invaded their Pulliam Hall studio. The Giant City Students weren't just sitting around being inspirational, although, while the college students sketched them, they for the most part sat still and posed.

As soon as Wood's students had finished, the fourth graders turned the tables and sketched their college counterparts.

"They're so creative," Max Shipin, one of Wood's students said. "You know, when you're little, you just draw things the way you think they should be, because nobody has told you anything different. Then around fifth grade the teacher comes around and makes sure that everyone makes the same mark on the same area of the paper."

The fourth graders have had some help in developing rather than inhibiting their creativity. They are part of a "self concept" program, funded with Title III money.

Guy Sisulak, one of the fourth graders, enjoys art and physical education most of all his classes. He likes drawing, and says that, "Heads are the hardest to draw. Either you get them too fat or too skinny." Guy's favorite subject to draw is "Super Ecker."

When he isn't "wearing a cape and saving people," in his students drawings, Larry Ecker, a former student of Dan Wood, is the art teacher for Giant City School.

Ecker feels that through art the students can realize more about their own personalities.

Wood says his students are also benefitting from the experience.

"We're attempting to introduce warmth into the classroom," Wood said.

His students have sketched in a variety of outside places, such as bus stations, to give them contact with real people in their work.



## Mona Lisa

Cindy Jordan is fascinated as she poses for a sketch by Gerri Bramfeld.

Photos by Tom Finan

## 'Black Fire' dancers offer African themes

The Black Togetherness Organization's Black Fire Dancers is a relatively unknown dance group, which got its name from "a dude in the group" who had heard the term black fire and liked its sound.

Debra Wilder, business manager of the dancers, explained origins of the intriguing name in a recent interview. She said the dance group formed last year because several of the BTO members "just like to dance."

Each year the group plans to have a basic theme with most of their dances consisting of African interpretations of different artists' compositions.

For instance, last year, in honor of the Black Jazz Festival the group interpreted works by Eddie Kendricks, entitled "My People."

Most of the choreography is planned by Marquita Grady, a student in dance. The group has brainstorming sessions in which "the others put in ideas," Ms. Wilder explained.

Each dance is about eight minutes, and most are planned far

in advance, but sometimes they must "make up one to fit the occasion," Ms. Wilder said. Most performances are danced inside, conventionally on stage.

"But, we dance anywhere," Ms. Wilder laughingly explained. "In the street, the sidewalk, on the grass. We're not picky. We perform for anyone who asks us."

Their first performance this fall, on Nov. 30, will be danced before the black music majors on campus. By that time the group will have assembled its show, planned a theme and made costumes. "Our costumes are very skimpy," Ms. Wilder said.

The Black Togetherness Organization, which consists of all blacks on the East Campus, may provide money for costumes, Ms. Wilder said. But, if the BTO lacks funds this year the group plans to ask the Black Affairs Council for money.

She said the Black Fire Dancers love to perform for organizations, and try to do so at every opportunity.

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## Director called 'new Eisenstein'

By Julie Titone  
Daily Egyptian Staff Writer

The spirit of the great Russian film maker Sergei Eisenstein is alive and well in the form of Sergo Paradjanov.

That's the impression brought back from overseas by Herbert Marshall, director of SIU's Center for Soviet and East European Studies. Marshall, a student of Eisenstein's during the 1930s, was in Russia this summer doing research for a collection of the cinema master's works.

Director Paradjanov's new film, "The Color of Pomegranates," was a favorite topic of cinema people when Marshall arrived in Leningrad. The movie had been

banned by the government, but was re-edited and issued.

"We saw it in Moscow," recalled Marshall, "and came out staggered and said 'this is the new Eisenstein.'"

"The Color of Pomegranates" concerns the life an 18th century Armenian poet known as Sayat Nova. Nova was a weaver, a Court Minstrel of the Royal House of Georgia, a monk and a bishop before he was martyred by Persian invaders in 1795.

Marshall drew a comparison between the poet and Paradjanov. The director also comes from Armenia, and is respected as a man of genius who has left a significant mark upon his craft.

Paradjanov, however, is a

cinematic prophet not accepted by the Soviet government. Since the artist's films don't always adhere strictly to the party line, he has problems that film makers in other countries don't face.

"In Russia there is one boss—the Communist Party—and everything is censored at every step of the work," said Marshall.

Marshall's first viewing of Communist films on this trip was aboard the Soviet motorship which carried him and his wife from London to Leningrad.

"It was propaganda nonstop," related Marshall. He added that many of the films had exact copies of American plots.

"There were 'The Streets of San Francisco' type of things, only the good guys were Russian secret police," he said.

The films of the satellite countries were generally better than those produced in Russia, Marshall said. He was particularly impressed with

(Continued on page 14)



Scene from "Colour of Pomengrantes"



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Mac Frampton Trio

## Trio to perform at Convo

The Mac Frampton Triumvirate, America's sensational new concert ensemble, will be presenting their exciting program, "Pops With Class," on Nov. 14 in the Student Center Ballrooms at 8:00 p.m.

Rapidly becoming one of the most sought-after attractions in the college and community concert field today, the Triumvirate presents a diversified program featuring the piano and personality of Mac Frampton. Although he has been concentrating for several years, Frampton

first gained national recognition in 1969 when he received the Bronze Medal in the Van Cliburn International Piano Competition. Since that time he has appeared with major orchestras across the country and on network television.

Possibly the most versatile ensemble in the country today, the Triumvirate presents a program designed to appeal to the widest variety of tastes and ages. Drawing on their backgrounds in the popular, jazz, classical, and semi-classical

fields of music, they bring their own unique style to the interpretation of compositions ranging from Chopin to current hits. Adding to the variety of the concert are solo features presented by each member of the Triumvirate.

The concert is co-sponsored by University Convocations and Student Government.

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## Lawyer speaks on Henry Miller

Elmer Gertz, lawyer and friend of author Henry Miller, will speak at 8 p.m. Wednesday, Nov. 14 in Morris Library Auditorium.

Gertz will discuss some aspects of literary censorship in the light of the recent Supreme Court decisions on obscenity. He represents not only

Miller, but many other literary figures who have been involved in obscenity cases.

Gertz has loaned pertinent items from his Miller collection for a special exhibit and printed catalog in Morris Library's Rare Book Room.

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## Powell concert

Polish conductor George Semkow guest conducts the Saint Louis Symphony in works by Beethoven and Brahms at his first of five subscription programs this season on Thursday evening, Nov. 15, and Saturday evening, Nov. 17 at 8:30 p.m. in Powell Symphony Hall. The concerts open with Beethoven's Symphony No. 8 and close with Brahms' Piano Concerto No. 2 featuring Anton Kuerti.

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'Lying in State' opens

# Play views 'lies' forced on gays

By Dave Stearns  
Daily Egyptian Staff Writer

"When I go to hell, it won't be because I'm queer but because I'm a liar."

The above line was taken from "Lying in State," a play examining homosexual relationships and the destructive effects of the lies—needed to pass for "straight" in society.

Graduate student Lane Bateman wrote the play, which will open Wednesday Nov. 14. The script poses the question of whether lying and hypocrisy are necessary for a homosexual to function in the straight world. The answer given by "Lying in State" is that honesty is the best solution and that "I'm going to be who I am," Bateman said.

"The play is frank and honest. People offended by frankness and honesty should stay away from this one," he said.

"But the play isn't meant to be a sensational thing," added director Phyllis Wagner. By frankness, Bateman means nudity and a homosexual seduction scene.

"But the love, affection and nudity will not be as scandalous and shocking as people might expect it to be, because it's integral to the plot," Bateman said.

Perhaps the best-known gay play is "The Boys in the Band," which he calls a flat lie. Bateman explained that his play portrays homosexuals as healthy people, not as the "moral sickies" found in "The Boys in the Band."

"Homosexuals have problems like other human beings, but the problem is not that they're gay. Some gay people who have seen the play's rehearsals say that some

scenes are just too close for comfort, which I think means that we've captured the truth of what's going on in the country today," he said.

"Lying in State" also portrays an "ideal" lesbian relationship as well the purity of non-sexual friendships, or "the root of personhood," Ms. Wagner said.

The play is funny. "But it's biting humor, much more than just jokes—they're sharp-edged jokes. You laugh so it doesn't hurt so much," Bateman said.

The four men and four women actors are a "mixture," of "gay people, straight people, bi-sexuals, and virgins," she said.

Bateman said, "One straight actor who is playing a gay role says the object of love is different, but the feeling is the same. The cohesion in the cast is incredible."

"They've formed a kind of family. We told the people at the auditions that if they were chosen for the play that there would be nudity and that they would be associated with a homosexual play, but it didn't scare anybody off."

The sets, created by Jerry Darnell, will depict, "a super cheap married student's housing," Bateman said.

"Lying in State" will be performed at 8 p.m. Nov. 14 through 18 in the Lab Theater. Nobody will be seated after curtain time. Tickets are \$1.25 at the Communications Building box office.

"This is the first dissertation play in a series of 'Proud Plays.' I'm banking on a change of attitude towards gays in this country, because my name will be on this dissertation and it will follow me through my life," Bateman said.

## Not playing it straight

Top: Paul Klapper, J. Alfred Rodriguez and Terrance Thompson pose with a coffin, one of the central props in the play.

Below: Playwright Lane Bateman with director Phyllis Wagner. The pin on Bateman's collar represents the Greek letter Lambda, symbol of Gay Liberation.

Right: A family portrait. "The cohesion in the cast is incredible," Bateman said. "They've formed a kind of family."



Staff Photographs  
by Richard N. Levine

