4-16-1973

The Daily Egyptian, April 16, 1973

Daily Egyptian Staff

Color photo by Dennis Makes

And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots: And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord; And he shall be filled with a spirit of the fear of the Lord: and he shall not judge after the sight of his eyes, neither decide after the hearing of his ears: But with righteousness shall he judge the poor, and decide with equity for the meek of the earth: and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked.

Isaiah 11: 1-4.

Daily Egyptian
Magazine
Southern Illinois University

Nature of man . . . remains a question

by Paul Arthur Schilpp
Distinguished Professor of Philosophy

The editors of the April 2, 1973 Time "Special Section" on "Second Thoughts about Man" are quite correct in their analysis: the easy-going optimism of the earlier part of this century, based on an all too rosey-hued view of human nature, certainly is gone. And with it any notion about automatic—not to say, inevitable—human progress.

The fact is, most of today's scholars rather shy away from even the use of the term "progress" if for no other reason than our inability to define the term. What may appear as progress from one point of view may actually seem retrogression from another one.

The editors are right also in pointing out that social scientists, almost across the board, are becoming less and less certain about the nature of "human nature." But they may be wrong when they headline this article as "The Rediscovery of Human Nature"; most social scientists would likely insist that what is involved is not a "Rediscovery" of human nature, since we have never yet become clear on what human nature actually is. "Discovery" might be better, therefore, than "rediscovery."

And it is true, of course, that the felt bankruptcies of yesteryear's optimism are more or less forcing us to re-examine our basic position. Who—or what—is Man? As long ago as 1963 I called this question "The Most Profound Question in the World." Despite that, it seems to me that David Humes complaint of 1740, "Human nature is the only science of man; and yet has been hitherto the most neglected," is still valid. Despite man's natural concern with self-preservation, he seems, by and large, to be much more interested in the analysis and domination of his physical and material environment than in himself.

We seem to be getting a constantly better comprehension and understanding of "The Universe Around Us," while remaining, for the most part, in abysmal ignorance of ourselves. Anthropology, psychology, psychoanalysis and social psychology, each of these—important—subjects are making their various—and often conflicting—contributions to our would-be understanding of ourselves. Yet, despite all the progress made by these various human sciences, man himself feels himself lost. So lost, in fact, that amidst the practically infinite variety of the forces playing on him, one is scarcely able to give a reply to the question: "Lost in what?"—unless one were just to say: lost in his environment. Is he "the captain of his soul and the master of his fate"? Not that one could notice it.

His sense of feeling lost is so all-encompassing that, no matter where he turns for answers or solutions to his problems, he finds himself totally frustrated. Yesterday's "Consolations of Religion" are, for most moderns, passe. The contemporary vogue of turning to Oriental mysticism leaves most of us unimpressed; after all, to "lose oneself in the All," so far from satisfying, always seems to raise more questions than it ever answers. Perhaps precisely because education is so occupied with the trappings and with externals that we never seem either to have the time or the inclination to consider "the most stupendous question in the world: What Is Man? Who Am I?"

Besides, there probably is no single subject matter in the educational curriculum fit to concern itself with this question in all its infinite ramifications.

For the State man is either just a subject to be manipulated or (even in a so-called democracy) a "one man one vote" vote digit. Not very inspiring, to say the least.

Of course, the anchorage for which most men are looking, namely certainty, some kind of an Absolute, just is not to be had. Scientists have been learning this (bitter) lesson for quite a while. Social scientists are also beginning to wake up to it. Even psychologists are no longer so cocksure. Theologians and religionists will, quite naturally, bring up the rear of the procession: for, even the "God is dead" school has not yet succeeded in ridding religionists of their (would-be) Absolutes. And wish-thinking has at all times been one of the major stocks in trade of religionists. But man who, by his very nature, is finite, limited and relative, can in the nature of the case, only invent Absolutes: he cannot really know them, much less have them.

Our information, our knowledge, and our understanding, in every area and at every level of our experience, can only be finite, limited and relative, for the simple reason that we are only human (we are not gods).

With the recognition of this fact any kind of absolute certainty becomes impossible; and, for people who have always hankered after certainty, this is most unpalatable and frustrating. But the thinking man has to face realities and quit day-dreaming and wish-thinking. No one says that this is either easy or comfortable. But continuing to live in a fool's paradise obviously is not the answer.

Perhaps the real roots of all our problems lies precisely here: We still keep hankering after Absolutes and certainty which are simply beyond the possibility of finite creatures.

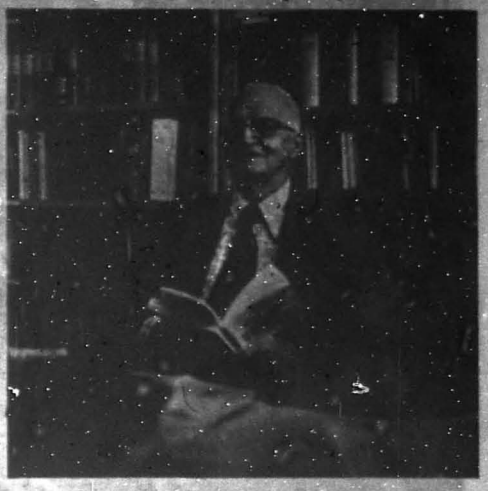
On the other hand, when one has made up his mind to come to terms with a recognition of our finite existence, life, so far from becoming empty or hopeless, actually gains new significance and meaning. It now becomes a challenge. And life without a serious challenge is indeed empty.

It isn't a case of asking man to raise himself by his own bootstraps, but of calling on his inherent powers to develop and use them as much as at all possible.

Which brings me back to my original question: Who or what is Man? Although I would not claim to have the answer to this "most stupendous question," I feel obligated to drop at least some hints of some of the directions in which an answer to it will have to be found.

As a starter, then, let me say that man is that animal who, by virtue of his unique capacities for (a) abstract rational reflection, (b) making moral judgments and choices, and (c) spiritual self-transcendence, is a unique creature in the animal kingdom. For although, it is true, of course, that as an animal, man shares many aspects of animal nature and functions, it is equally the case that what makes man human human are not those characteristics which he shares with other animals, but precisely those wherein his unique unique nature consists.

Under (a) above, the great British biologist and former Secretary General of UNESCO, Julian Huxley, puts it this way: "Man is the thinking animal." Precisely! That is to say, every relatively normal human being has at least the capacity to think—whether or to what extent he actually uses this capacity or not. Abstract reflective thinking is a uniquely human capacity, most men do not engage in much serious comprehensive or systematic reflective thinking. As the oft-quoted Mr. Anonymous put it: "2 per cent of the people think, 8 per cent of the people think they think, and 90 per cent of the people would rather be dead than think." That remark is probably not very far from the truth.



Paul Arthur Schilpp

But it can charge nothing on the claim that every relatively normal human being does have this capacity. If men did use it more, humanity would not be in the mess which the Time article describes.

Universities are, by the way, supposed to be dedicated to the task of getting students to think (instead of merely emoting). But, after having spent many decades in such institutions of so-called "higher learning," I must confess that I have serious qualms about this claim. If is is true, as one California educator some years ago stated, that the average college-graduate "reads one and one half books per year after graduation, and one of those books is likely to be 'Lolita'," this would not indicate that students have learned to do any serious thinking in college. What is more: if that professor's claim is correct, it is no wonder that man is confused, frustrated, hopeless and without any sense of direction.

What I have been saying here under (a) above applies, mutatis mutandis, just as much to (b) and (c). But, there really is no need here to go into details. The point, on the whole, should be clear. Man's frustration and sense of being lost are not the consequences of man's own capacities—capacities which not one among us has ever yet developed to their highest possibilities—but are the result of the fact that man, by and large, has been too lazy and lackadaisical to be willing to put the mind with which he actually is equipped to work.

Let's just take a concrete illustration from our very present and recent experience right here in Southern Illinois (and Missouri) as an all too clear example: The Mississippi, Missouri and Ohio Rivers, under the impact of torrential rains for all too long a time, have been on a real rampage. As a result every occupant of Kaskaskia Island has had to be moved and thousands of acres of agricultural land have been inundated with a financial loss which is running into many millions of dollars. Even if you call the rain—at least in legal nomenclature—an "act of God" you will have to admit that all of this destruction could have been been prevented if man had only used his God-given intelligence!

After all, rivers do occasionally rise; and sometimes they rise to flood-stage; and sometimes they rise even beyond that. What is more, we human beings know this very well, indeed; and so does even an imperfect government, to say nothing of the corps of engineers, one of whose major functions is supposed to be to prevent just such calamities. Getting everybody out at the last minute, filling and heaping up sandbags may be the best that can be done at the last minute. But it certainly is not a very intelligent way of preventing such disasters.

Government is supposed to be foresighted enough to meet such possible eventualities long before they occur. Men—and the government—just had not used either their intelligence or their knowledge when they should have done so and were perfectly capable of doing so.

I'll admit that this illustration, taken as it is precisely from our external (physical) environment, obviously offers easier possibilities of solution than do the problems which concern our personality and which are of a psychic nature. But perhaps, if we were to be willing to pay the price of a more serious study of human nature than we have yet thus far undertaken, it should not be impossible to meet problems in those areas also.

In any case, great challenges lie all about us in practically every area of human life and experience. Let's face up to them and quit going around crying that we do not know what to do or how to meet mankind's problems!

Orthodox church keeps traditional worship

By Dave Stearns
Daily Egyptian Staff Writer

While Roman Catholic Masses have undergone changes in their mass, such as the use of guitars, the Eastern Orthodox Church in Royalton still keeps its traditional form of worship.

"Celebrating the Liturgy should be a beautiful, colorful and uplifting experience," according to the Rev. Father David Homiak, who is the pastor of the Protection of the Holy Mary Orthodox Church in Royalton, 20 miles north of Carbondale.

Most of the congregation, which numbers 104, is second-generation slavs, descending from immigrants who came from Pennsylvania to Illinois for jobs in the coal mines, Homiak said.

There are a few people who came from Eastern Europe for economic reasons. Homiak is a second generation Carpartho-Russian.

"This church was founded by Russians, but we belong to the Orthodox Church of America. Wherever the church goes, it adapts itself to the language and customs of the particular area, without disturbing the international church as a whole. The only time we use the Church Slavonic language any more is occasionally in hymns," Rev. Homiak said.

"Church Slavonic is to the Russian Orthodox what Latin is to the Roman Church. The different East European Languages all evolved from Church Slavonic."

The Liturgy is almost entirely sung or chanted, and the different prayers and reponses are sung antiphonally by the congregation and the priest.

"Our worship service is not ceremony for the sake of ceremony. We keep this tradition because we are orthodox and this is the way orthodox people worship."

Topped by a lavender "onion dome" the shape of the church building is patterned after the image of God's kingdom in the Book of Revelations.

According to the Rev. Father Thomas Hopko's book, "Worship," "Unlike the pointed arches which point to God far up in the heavens, the dome or spacious all-embracing ceiling of the church gives the impression that Christ 'united things in heaven and things on earth'."

Inside the Royalton church are many elaborate and colorful icons which are paintings of saints. Many are hand painted, the best of them coming from a monastery in Massachusetts. One of them came from Russia, Rev. Homiak said.

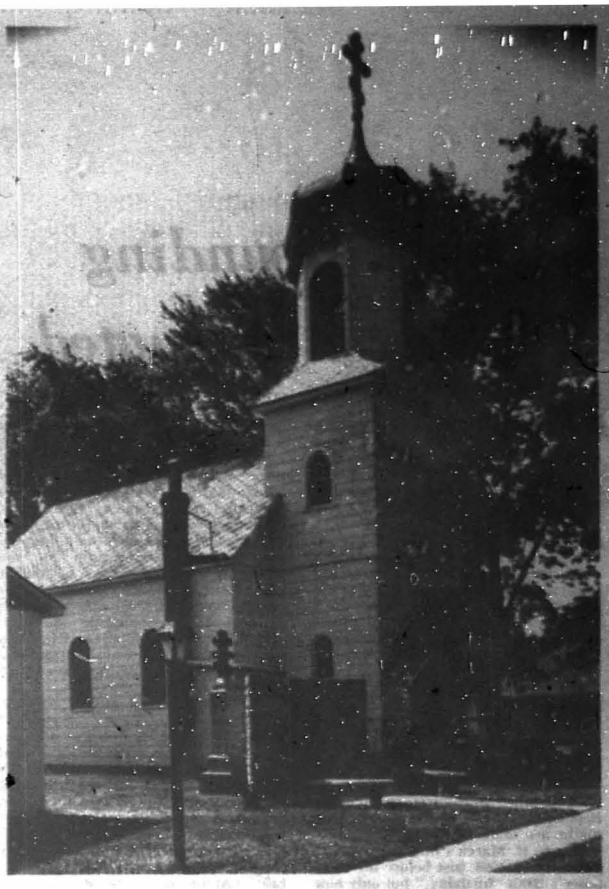
"Icons are intended to be symbolic depictions, rather than portraits. Because God became man, he can be symbolically depicted in human form," the Rev. Homiak said. This is in keeping with the concept that Orthodox churches should be a manifestation of God's kingdom on earth.

The church follows the Julian calendar. This means that the fixed holy days are 13 days after the Gregorian calendar that most Western churches use.

He estimated that there are three million Orthodox followers in the United States, of different ethnic backgrounds. Some of the congregations belong to the Serbian, Ukrainian and Greek mother churches, he said.

Dennis Oliver, graduate student in linguistics, has been attending the Royalton church for four years, and has found much satisfaction and spiritual wealth in the church.

"The faith is that of the early Christian church, and is a continuation of centuries of tradition," Oliver said. "If the worship seems exotic—and we don't like to be stereotyped as being exotic—it is because it has grown out of Eurasian culture. The church has kept this tradition going amidst counter Western influences.



The Orthodox church at Royalton is topped by a lavender "union dome" to fit the pattern of the image of God's kingdom found in the book of Revelations. Photo by C. William Horrell. Below, painting of the archangel, St. Michael, near the alter. Photo by David Stearns.

Interior of the Eastern Orthodox church in Royalton. The setting is "beautiful, colorful and uplifting." Photo by C. William Horrell.

Myths surrounding Beethoven evaluated

BEETHOVEN: BIOGRAPHY OF A GENIUS by George R. Marek. Thomas Y. Crowell Company. 1973. xix, 626 pp. $4.95.

Reviewed by Henry S. Vyverberg, Department of History

Ludwig van Beethoven was an extraordinary figure—not only so great a musical genius that his name has become virtually synonymous with the higher reaches of concert music, but a man of vast emotional range, of abrupt and passionate moods, of the extremes both of intensity and sensitivity, of nobility and pettiness. Though his inner creative life was ruthlessly disciplined, his outward manner and daily life could display the most chaotic disorder, and gave rise to a limitless fund of picturesque anecdote. Even with so unadventurous an existence as his own (in his maturity he rarely ventured outside of Vienna and its environs), Beethoven's career is one of those that myths are made of.

George R. Marek's bulky book (first published in 1969, just before the composer's 200th "birthday," but only now in paperback) cautiously yet unpedantically evaluates fact and myth in the Beethoven story. Marek rejects the tale of Beethoven's meeting with his great musical contemporary, Schubert, and discards as legendary many traditional emphases of the Beethoven canon—the drunken tyranny of Beethoven's father, for example, or the composer's perpetual untidiness and lack of literary culture. But the treasury of authentic anecdote still remains immense, and Marek has a knack for choosing and vivifying an amazing range of biographical material. Documented evidences of Beethoven's generosity, clumsiness, absent-mindedness, and financial silliness and unscrupulousness contribute to an unforgettable portrait of an outsized if eccentric human being.

Long a producer of classical records at RCA, Marek seems rather too modest concerning his own musical attainments, for the musical evaluations which occasionally creep into this biographical study are usually pertinent and perceptive. He even largely avoids that common pitfall for writers dedicated to celebrating Beethoven's revolutionary position at the frontiers of musical Romanticism—the unnecessary downgrading of the preceding Classical school of Mozart and Haydn. Though Classical formalism can be misleadingly presented as intrinsically uninspired and dry, Marek knows better—even if he does somewhat under-emphasize the customary Classical framework of Beethoven's own production.

Was another biography of so well-known a figure as Beethoven needed? In his "Foreword" Marek ably presents the case for his own defense—and what counts is that later he substantiates his claims. New evidence, if on fairly small points, has in fact been unearthed here, and new speculations and interpretations are offered. (Note the detective sleuthing involved in the lengthy chapter, "The Women in Beethoven's Life.") At the same time, Marek resists the temptation to psychoanalyze his subject, and is usually content to let facts speak for themselves. Particularly admirable are his several comprehensive views of the European scene at selected points in Beethoven's life—the liberal "Enlightenment," the French Revolution and Napoleon, and the Viennese scene before and after the Congress of Vienna (1814-15). To be sure, the reader learns relatively little about Beethoven's music as such. For some preliminary insight into the music, one might best go to J.W.N. Sullivan's old (1927) "Beethoven: His Spiritual Development" (which Marek does not much like), and of course to the music itself, as heard in concert and on records. For the novice or the old timer the rewards of Beethoven's music should be all the greater for Marek's help toward understanding the man and the era that produced it.

Alphabet collection

100 NINETEENTH-CENTURY RHYMING ALPHABETS from the library of Ruth M. Baldwin. Southern Illinois University Press, Carbondale. 1972. 296 pp. $15.00

Kathleen G. Fletcher
Asisociate Professor
Instructional Materials

The Alphabet Book was popular in the 19th century. Dr. Ruth Baldwin, Professor of Library Science at Louisiana State University, has compiled from her extensive collection of 19th century children's books the "100 Nineteenth-Century Rhyming Alphabets in English, a beautiful reproduction of these delightful books.

The arrangement is by subject or theme. Some of the themes are objects; names of children; birds and beasts; flowers and fruit; occupations; behaviors; and religion.

Objects:
A is for apple pie
B bit it, or
A was an Apple Pie ever so nice;
A was an Apple Pie juicy and sweet

Names of children:
A is Ann with milk from a cow
A is for A-my; pray look at her doll
A stands for Alfred
A is for Albert—or A is for Alice so fair

Birds and Beasts:
C stands for Camel; he lives in the East
C is a Cat, who pursues rats and mice
C is a cat, see me catching a mouse
C is the cow
C is a Condor
C is a crow

Flowers and Fruit:
V is the violet, "Violet Sweet,"
V is a beautiful vine
V for the violet lowly
V stands for violets, prizes in the Spring
V is for Virginia Stock

Occupations:
D was a Drummer who played with a grace
D was a Drunkard, and had a red face
D was a Doctor who rode in a gig

Behavior:
O is for Obedience: let us obey
O is for obstinacy, the obstinacy of the pig

Religion:
Z, Zacchaeus
Z, Zacharelh in a vision saw
Z, Zedekiah, King of Judah

How different each alphabet really is and how different are the illustrations! Most of the illustrators are anonymous, but some are illustrated by very famous artists such as Kate Grennaway, Walter Crane and Edward Lear. But, most fascinating are the variety of illustrations, water color, pen and ink drawing, charcoal, and wood cuts. Some are beautiful, some are bold, some are informative, some are imaginative: but, no matter the medium, or the mode, one realizes that the authors and artists have been intrigued by the austerity of a single letter and the possibilities of making it dramatic!

About life itself. . .

JONATHAN LIVINGSTON SEAGULL by Richard Bach. Avon. 1973. 127 pp. $1.50

Right from the moment that you read the dedication you know that Richard Bach's "Jonathan Livingston Seagull" is no ordinary book. And by the time you're on page two, you're into the story.

Stating that "Jonathan Livingston Seagull" is an extraordinary story about a seagull would be like saying that golf is a game that you hit a little white ball into a hole. The idea is there, but the concept isn't. "Jonathan Livingston Seagull" is about life itself. "Jonathan Livingston Seagull" is a philosophy. Its beauty lies in the reader's own individual interpertation.

As a reviewer, I must be frank. If you haven't already read it, there is little I wish to say. Describing the experience would be like telling about the rock opera, "Tommy." The book simply must be read.

"You will begin to touch heaven, Jonathan, in the moment that you touch perfect speed," says the Elder, Chiang. "And that isn't flying a thousand miles an hour, or a million or flying at the speed of light. Because any number is a limit, and perfection doesn't have any limits. Perfect speed, my son, is being there."

In analysis of Bach's writing abilities, i must comment that the language is kept simple and that the story flows together easily. There is not an unnecessary word in the whole book.

Reviewed by Chuck Nustra, student writer.

A Communist 'liberation'

NEW EARTH by Jack Chen (Southern Illinois University Press)

Review by Oliver J. Caldwell, Professor of Higher Education

This is a unique account of the social, agricultural, and governmental revolution which followed the "liberation" of China by the Chinese Communist Party. It also provides valuable insights into the reasons for the later Cultural Revolution, based the ideological differences between Mao Tze-tung and Liu Shao-chi.

In 1955 Jack Chen visited Hsinteng County, which lies in the valley of the Chientang River on the slopes of the Tien Mu Shan range. Chen records the trials and accomplishments of the peasants as they formed collective farms. Later, these collectives were merged into the larger and economically more viable communes. This is a story of the beginning of rural socialism in China. To understand the magnitude of the changes that took place in terms of the improved well-being of the population it is useful to have known this area in an earlier time.

The motor road west from Hangchow to Anhwei province winds through this area. Twenty years before Jack Chen's visit I stood near a disabled car on the bank of one of the many small rushing rivers that pour from the mountains down to the plain. Suddenly two small armies started an intense fire-fight with rifles and machine guns. They were across the narrow river from our road, dug in not more than a hundred yards apart, at right angles to the river, with the line of battle extending around the contours up into the mountains. No one bothered to shoot at us, and I began to feel that we were invisible. When our car finally started we were glad to move on. We found the country to be a series of armed camps. The Nationalists troops nervously held the road at key points, and all around them the country was claimed by "bandits." In those times, the landless, the dispossessed, who chose to fight rather than to starve seemed to number a substantial part of the total population. Most of the land was owned by a few landowners who charged up to sixty per cent of a share-croppers total production for rent. Out of the remainder, the renter had to pay taxes. There was no crop insurance, no public health program, no public education, no guarantee of civil rights, and the interest rate on loans could be as high as sixty per cent per annum.

The result was social disintegration. Before "liberation" these people were living in the last years of an almost perpetual civil war which had begun a century earlier when the old Manchu empire began to crack up. This book records the beginning of the establishment of a new order in China. It is a book which should be widely read in the United States by people seriously interested in learning how to cooperate effectively with the new China.

Oliver J. Caldwell

Educational disaster

OPEN EDUCATION AND THE AMERICAN SCHOOL by Roland S. Barth. Agathon Press, N.Y. 1972. 300 pp. $7.95.

What happens to a school when it has all the money it wants, all the staff and administrative personnel it needs, the advice and counsel of the faculty from a first-class college of education, an infusion of child-centered educational principles, and an influx of eager students? Unfortunately you have a blue-print for disaster; that is what Roland Barth loudly proclaims.

Certainly it is not difficult to fault current and generally traditional educational practices. Something has to be done to provide alternative patterns of education. Largely through the efforts of liberals such as Holt, Kozol, Herndon, and Goodman many have come to see the inadequacies of the average classroom. Then the prophets, Featherstone and Silberman, raised their voices and we had instant patterns for "good schools." Do what the British do!

In fairness to both these gentlemen, they were more than aware of the problems associated with cultural transplant; but the situation in the schools, particularly of course urban schools, is so perilous, so critical that we have tended to abandon caution and institute instant open classrooms on the British model. But the plant is tender, and a transatlantic shipment is hard on it.

One of the outstanding characteristics of English education is its orderly and evolutionary development. Open education in the best English primary schools has been a long time coming. It has been gradually developed over a hundred years or more, accelerated by socialist politics.

More dramatic developments were occasioned by wartime conditions. The movement of city children into safer rural areas necessitated the development of new patterns of teaching. Teachers had to make do. Thus, improvisation became a key to the subsequent development of education in England, particularly at the primary level. But improvisation (not to be confused with lack of planning) provided a new educational climate, one that was conducive to opening education.

In America, the movement towards open education has been swift, and, once deemed desirable, was accelerated by vast commitments of money and manpower. Unfortunately, these frequently do not produce the desired results. It seems to be that in education it is not money and manpower that change things for good, but those human ingredients of understanding, ingenuity, sincerity, and generosity.

This may sound partisan; it is not meant to be. American schools have to find their own solutions to their own particular and peculiar problems. Barth suggests that the answer will not come from open education, from traditional education, from this or from that, but rather by making choices available to everyone. Parents now have almost no choice concering which school to send their children to, which teacher will instruct their children, what subjects those children will study. It is mandated.

Barth does not have much faith in the university to lead the way to change, and he does leave us all wondering what the next step should be. His warnigns, all the same, are salutary if not heartwarming.

Reviewed by Lawrence J. Dennis, associate professor, educational administration and foundations.

Selected Cultural Activities

Chicago

April 21-22: The Passion Play, McCormich Place Aire Crown Theater, tickets: $6.50 and $5.50.
April 28: Chicago recital, Marilyn Horne, Auditorium Theater, 8 p.m.
April 26: "Faces," also Rod Stewart, McGaw Memorial Hall, Northwestern University, 7:30 p.m.
April 16-May 6: 74th Exhibition of Artists of Chicago and Vicinity, Gunsauhus Hall, Art Institute.
April 16-May 13: "Post Mondrian Abstraction in America," photographs by Diane Arbus, Museum of Contemporary Art.
April 16-27: "Images 73," Artists Guild of Chicago.
April 20-22: "Cheech and Chong," Mill Run Theater.

St. Louis

April 16-20: Ernst Lubitsch Films, St. Louis Art Museum, 7:30 p.m.
April 24: "Namban Art," lecture by Rand Castile, Director of the Japan House Gallery, New York, St. Louis Art Museum, 8 p.m.
April 20-May 20: Exhibition of Old Master Drawings from Christ Church, Oxford, England, St. Louis Art Museum.

Carbondale

April 16: School of Music, Graduate Recital, Joanne Raines, soprano, Old Baptist Foundation Chapel, 8 p.m.
April 18: University Orchestra Concert with James Stroud, conductor Shryock Auditorium, 8 p.m.
April 20: University Chorale Concert, Dan Pressley, conductor, First Methodist Church, 8 p.m.
April 20, 21, 27 and 28: Calipre Theatre, "Jacques Brel is Alive and Well and Living in Paris," Communications Building, 8 p.m.

Rare Japanese art on exhibition

A special exhibit of Namban art—antique religous art from Japan—is now on display at the St. Louis Art Museum. The exhibit will close May 6.

The Namban art exhibition is the first of its kind ever to be shown in the West. It consists of 70 loans from Japanese museums and private collectitions.

If Namban art is virtually unknown to the West it is not much better known to the Japanese public and is rarely seen outside the two specialized collections i Kobe and Osaka.Namban art flourished briefly in the second half of the 16th and the early 17th centuries and, with the persecution of the Christian religion that nurtured it, either vanished or remained hidden, and therefore unknown, for well over 200 years.

Thus Namban art is among the rarest of Japanese antique art forms and what remains is but a small part of a once vigorous art form that flowered and died during one of the most fascinating interludes in the history of Japan.

Namban, litterally "southern barbarians," refers to foreigners, especially Portuguese and Spaniards who came to Japan in the 16th and 17th centuries to trade and to spread their religion.

The visit of St. Francis Xavier to Japan in 1549 opened the way for other European missionaries, who brought Christianity to the islands. The first ot arrive were Portuguese Jesuits, who had been preceded a few years earlier by Portuguese traders. By 1587, when the number of Dhristian converts was estimated at 150,000, Toyotomi Hideyoshi, the military dictator who was unifying the feudally divided Japanese, issued a decree ordering all missionaries expelled from the country.

Ten years later, irritated by open conflicts between the Portuguese Jesuits and the Spanish Dominicans, Hideyoshi ordered the execution of 26 Christians at Nagasaki, of whom nine were Europeans.

Nevertheless, Tokugawa Ieyasu (1542-1616) who succeeded Hideyoshi and became absolute ruler of Japan in 1600, returned to leniency, mainly for economic and political reasons.

Ieyasu was well aware that Catholics had a higher loyalty to the Pope than to their Japanese ruler, therefore, in order to increase trade and weaken the Catholic hold he gegan to encourage the Protestant Dutch and British.

By 1612 however, he expelled most of the missionaries and banned Christian activities as part of new isolationist policy aimed at severing all connections with the outside world.

By 1641 only the Dutch were allowed to retain a tiny island just outsde Nagasaki harbor for trade. For the next two hundred years, this was the only link with the West, until the arrival in 1853 of Commodore Matthew Perry.

Art has always played an important part in the interpretation of religion in the Catholic Church, and in Japan, where verbal communication was extremely difficult because of language barriers, such pictures were all the more desirable.

A As the number of converts grew, it became more and more difficult ot satisfy the need for religious art solely with that imported to Japan. Quite naturally, then, Japanese artists turned to making their own sacred pictures.

During these 200 years of isolation the Christians were severly persecuted and forced into hiding. Most Namban art was systematically destroyed.

On occassion some of the pieces were given false attributions, thereby helping them escape destruction. In these circumstances it is miraculous that any Namban art has survived.

For these reasons, today's students of Namban art face formidable difficulties. First, the surviving pieces are too few to permit us to establish a clear over-all perspective of the art as it existed from the late 16th to the early 17th cebtury.

Secondly, in Japan there is scant literature to substantiate any findings. As little of the religious Namban art survived, we are forced to rely on the decorative painting done on large screens, illustrating foreign topics and mostly of a secular nature, to help us form an idea of genre.

A fully-illustrated catalogue with ten color plates and introduction and comments on each item by Dr. Tadashi Sugase is available in the Museum Shop for $7.50.

European Genre Scene with Water Mill (detail)
(Photo Courtesy St. Louis Art Museum)

Showcase Capsules

By Glenn Amato
Staff Writer

Self-Images

It was bad enough when you were judged for the company you kept. Now there's a move afoot to judge you (with your help) by the television you watch.

Viewers of "Gunsmoke" tend to think of themselves as brave, while those who watch "Marcus Welby, M.D." think they're tense. Amicable is the way most major league baseball fans think of themselves, while the audience of "Mannix" skews toward affectionate and self-assured.

These findings come from a preliminary report by the Target Group Index (TGI) and are based on a survey of 7,500 persons by the Axiom Market Research Bureau.

What makes this information important to advertisers, Timothy Joyce, the head of TGI, notes, is that when its final syndicated research (based on 20,000 interviews) is released, it will also include self-assessments by people based on product usage.

Think of the whole project in terms of the medium helping the message, in which case it's bound to make more sense.

Onward and Upward

Ron Gawthorp, SIU alumnus, has been appointed research director of the Illinois State Chamber of Commerce.

Gawthorp will serve as editor of "Springfield Scene," the State Chamber's legislative newsletter, and publish the Chamber's weekly legislative information service bulletins from the organization's Springfield office.

Gawthorpe, a former writer for The Daily Egyptian, won a William Randolph Hearst Foundation award in 1971 for his story on the death of Ma Hale.

..But Not Forgotten

Two of the greats in the worlds of art and the theater, respectively, have died. Pablo Picasso, 91, and Sir Noel Coward, 73, succumbed within three weeks of one another.

Picasso's death on April 8 came as a complete surprise to his friends. He had suffered a series of attacks of the grippe during the winter, but was reported to have been working regularly and vigorously, often until three in the morning. He recently had made arrangements for a showing in Avignon this summer of his production in the last three years.

Coward, who died March 25, wrote 27 comedies, dramas and musicals during his 63 years as a theatrical jack-of-all-trades. He also provided the music and lyrics for 281 songs.

Eight-day Passover feast celebrates Jews' freedom

By Jim Braun
Daily Egyptian Staff Writer

Passover, the world's oldest continually observed festival, begins its eight-day religious celebration for Jewish people at sundown today.

A three-hour Seder, a symbolic gathering that includes both religious service and meal, will be conducted by Carbondale Rabbi Earl Vinecour, starting at 6 p.m. in the Student Center Ballroom D.

Passover, which has been celebrated for over 3,500 years, is a Jewish holiday signifying the ancient Hebrews' liberation after several centuries of bondage in Egypt. The festival got its name when God "passed over" the Hebrews' homes in Egypt because they had placed blood on their doorposts. During the last of the ten plagues to befall the Egyptians God smote all the first born of the Egyptians.

During the eight days of Passover, which ends at sundown next Monday, April 23, the Jew must refrain from eating any food which contains leavening. During this period, "matzah," and unleavened bread, is eaten. It signifies the time when the Jews were fleeing from Egypt—they couldn't wait for the yeast of the bread to rise in the oven.

At the traditional Seder ("order"), symbolic foods are placed in the center of the table. These foods include:

1.) Bitter herbs, representing the bitterness of bondage in Egypt suffered by the Hebrews. The greatest period of oppression occurred during the reign of the Egyptian pharaoh Ramses II (The Great Oppression). The Jews' Exodus from Egypt happened during the rule of Merneptha II.

2.) Salt water, signifying the tears of the Hebrew slaves during their bondage.

3.) Greens, such as celery and parsley, which symbolizes the hope, freedom and rebirth of the Jews in the Promised Land after their 40-year wanderings in the desert.

4) Hard-boiled egg, representing the Jews' symbol for fertility. The egg was used by the ancient Hebrews in fertility rites of the spring, to produce more children and green pastures for food crops.

5) Matzah is used throughout the eight days of Passover and is called the "bread of affliction," to remind the Jews that their ancestors were slaves in Egypt.

6) Charoses, made up of chopped apples, cinnamon and nuts, symbolizes the mortar used by the Jews to help construct the huge pyramids in Egypt.

7) Roasted lamb on the Seder table signifies the animal used by the Hebrews in ancient sacrificial rites.

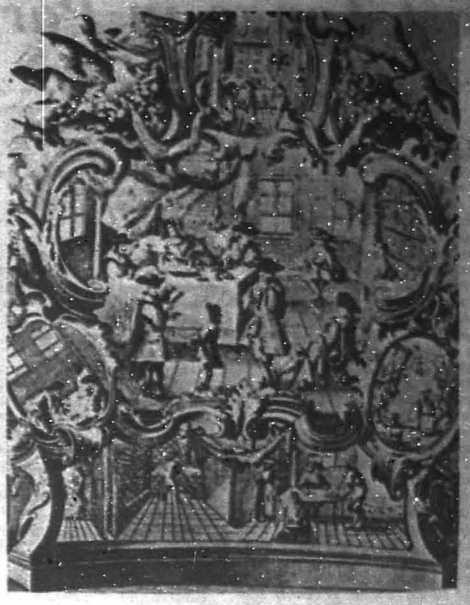
Wine, which is drunk as a symbol of joy during all Jewish religious festivals, also plays an important role in the Passover service. Four cups of wine are drunk, each one to separate the service into individual parts. The Orthodox Jew still drinks the four cups but the Conservative and Reform Jew has added two cups of wine to the service in recent years. The two additional cups represent the creation of the Jewish state of Israel in 1948, and the reunification of Jerusalem by Israel in the Six-Day War of 1967.

The "Matzah of Hope" has also been added to all Passover Seders in recent years as a reminder of the large number of Russian Jews waiting to be given permission to emigrate to Israel.

The first day of Passover this year is also the 30th anniversary of the Warsaw Ghetto Uprising, which took place in 1943 during the Nazis' occupation of Poland in World War II.

Another part of the service occurs when the youngest child in the family chants the "Four questions." The youngest person in the family asks "Why is this night different from all others?" The child then answers "because on this night our people were freed from the bondage of Egypt."

Along with the symbolic foods, special songs are chanted to celebrate Passover. About a dozen songs are tied in with the holiday's theme of freedom. Some of these include Halachma ("The bread of affliction"), Chad Gadya ("One Goat") and Adir Ho ("He is Mighty").



Passover Festival

The Rabbis at B'ne B'rak and the Four Sons

First Seder in Jerusalem

'Last Tango in Paris' -- some like it not

By Glenn Amato
Staff Writer

Everyone seems to be discussing and evaluating Bernardo Bertolucci's "Last Tango in Paris"—even those who haven't seen it. I can't say that I regret having seen it, but I'm at a loss to rationalize all the advance fuss.

The screenplay, a collaborative effort between Bertolucci and Franco Arcolli, concerns Paul (Marlon Brando), a battered American soldier of fortune whose French wife, the owner of a small hotel, has just committed suicide.

We see him at the start wandering beneath a Metro trestle. Twenty-year-old Jeanne (Maria Schneider) passes him, glances at him briefly and then walks on to look at an empty apartment that she is thinking of renting.

Jeanne finds Paul sitting in a corner of the apartment. They speak for a few minutes and then, without warning, he grabs her, she wraps her legs around his waist and they have sex. They agree to continue meeting in the apartment, which he rents and furnishes. Paul insists that they never tell each other their names; he wants to detach their meetings from their daily lives.

Jeanne slowly begins to realize that these meetings are, for Paul, an affirmation of sensation — something to distract him from his new fear of mortality. His wife's suicide has frightened him, and the only thing that matters now is, as he says with the accent on the second syllable, "happiness."

The rest of the film details the deterioration of their relationship — how Jeanne, first a slightly frightened but not unwilling sex object, slowly emerges the winner; how Paul falls in love with her, and how she rejects and finally shoots him.

"Last Tango in Paris" is unusual in that it raises quite a few questions that, posed in a different film, would be irritationg if left unanswered the way they are here. Why, for instance, does Jeanne even consider renting the apartment? She and her widowed mother have a big apartment and a country house. She doesn't need an apartment until much later when her boyfriend, who is making a film about her, proposes. Why does Paul bother renting an apartment when he has an entire hotel? No matter — the film's sole concern is with the here-and-now state of Paul and Jeanne's sexual relationship. Outside considerations are unimportant.

What IS irritating and offensive about "Last Tango in Paris" is its contemptuous regard of women. Bertolucci and Arcolli seem to be living in a state of Consciousness 1. Near the beginning, Jeanne goes into a washroom and the camera cuts to a close-up of a repulsive woman inserting her false teeth. The apartment's concierge twists Jeanne's innocent questions into obscenities. The sequence wherin Paul watches a chambermaid wash his wife's blood off practically everything in his apartment leads one to believe that women can't even commit suicide progerly. Jeanne herself becomes more and more statish at she nears her final triumph over Paul, although Ms. Schneider's on-edge performance strengthens.

The film's visual style—lots of Dutch yellows, autumnal golds and long, graceful camera movements—is romantic to the point of being completely at odds with the stark dramatic content. And yet, like those questions that are left unanswered, the discrepancy is finally accepted as part of Bertolucci's reckless conception. Perhaps we're seeing their relationship depicted in terms that Paul would prefer.

Aside from Brando's performance, which is filled with the sort of inner tensions that erupt with frightening power, "Last Tango in Paris" is being touted for its explicit sexual content. This, too, turns out to be only a half-truth.

The language is much franker than any of the simulated sex acts. Insofar as "breakthroughs" are concerned, there is nothing here that hasn't been shown before, in even greater detail. The chief difference is that this explicitness has, in the past, been restricted to films that dispensed with screenplays and opted for straight pornography. Perhaps we've gone beyond the point of being shocked or aroused by anything.

One more point. While Ms. Schneider has sex in the nude, Brando rarely removes so much as his shoes. Asked why, Bertolucci replied, "To show him naked would have been like showing myself naked. I could never do that."

Now do you see what I mean when I accuse Bertolucci and Arcolli of never having left Consciousness 1? For all its visual lushness and beauty of performance, "Last Tango in Paris" left me, like Jeanne, unmoved.

Other New Films. . .

"Cries and Whispers," the new Ingmar Bergman film, is set in the manor house of a sprawling country estate, and it begins as a death watch.

Three women stay in the house with Agnes, (Harriett Andersson), waiting for her to die. She is in the final stages of cancer of the womb, and in great pain. The women are Karin (Ingrid Thulin) and Maria (Liv Ullmann), her sisters, and Anna (Kari Sylwan), the round-cheeked servant.

In elliptical flashbacks that give one emotional information rather than tell a story, it becomes apparent that the three sisters have made little of their lives.

The film's preoccupation with this human waste is frightening; and when Agnes cries out in the night, in fear and agony, and Anna cradles her, whispering endearments, the expressed emotion is almost too painful to watch. In Swedish, with subtitles — but please don't let that deter you.

"Godspell," the stage musical success, has been "opened up" for its screen incarnation. Shot in and around New York City, this modern-day version of the Gospel according to St. Matthew should have been embalmed and buried. Is there anything more stomach-turning than advertised simplicity and "timely" interpretations of already timeless religious teachings?

"Godspell" dances all over New York — on the roof of the Pan Am Building, in front of the Bulova watch sign overlooking Times Square and so on. The effect is both eye-catching and irritating, because none of it has anything to do with St. Matthew. Stephen Schwartz's music holds up best, and Robin Lamont sings "Day By Day" beautifully. David Greene directed, or tried to, relying heavily on the zoom lens.

"Two People," directed by Robert Wise ("The Sound of Music"), wants to be a contemporary "Brief Encounter," brittle as well as bittersweet. The end result is glossy and impersonal, even though Peter Fonda and Lindsay Wagner (not a compromise candidate for New York mayor) are initially interesting as the two people who meet in Marrakesh, go to Paris, make love and wind up in New York.

He's a Vietnam war deserter who wants to turn himself in; she's a high-fashion model and daughter of a West Virginia coal miner. Estelle Parsons wanders around as a fashion editor and chain-smoker. It's all very silly, and one soon grows to careless about any of them.

"Last Tango in Paris" is, as Newsweek trumpeted, "the hottest movie"—but Our Man can't understand why.

Singer, actor

SIU student never at loss for a job

Jobs have been scarce for college students the past few summers. But not for Terry Weidberg, a junior public relations major, who has had a lot of experience in unconventional jobs.

In 1971 Weidberg was a stunt driver and actor in a film made for a national insurance company. The film was incorporated into an ad that was seem on national television. The film and ad depicted a group of teenagers stealing a car because a careless driver had left the keys in the ignition.

"During filming," Weidberg says, "I wasn't told how fast to drive the car."

So Weidberg sped 80 miles per hour while an astounded film crew tried to catch both Weidberg and the policemen that were chasing him down a unblocked, unprepared Chicago street.

"It wasn't in the script," Weidberg admits. "I was supposed to go 45 m.p.h. I got a little carried away."

The film later won the National Safety Council Award for 1971.

Weidberg also has experience as a singer and model.

"I do character analysis too," Weidberg says. "That means developing a character from scratch without the help of a director."

He began acting when he was 14 years old when he played Oliver in the play by ohe same name. Although the part began on a high school stage, Weidberg kept it in professional summer stock. That was 1966.

Since then he has played Pinnochio and was seen on NBC's "Performers '70." For his performance on the NBC station in Chicago he was named on of the 26 most talented "kids" in the city.

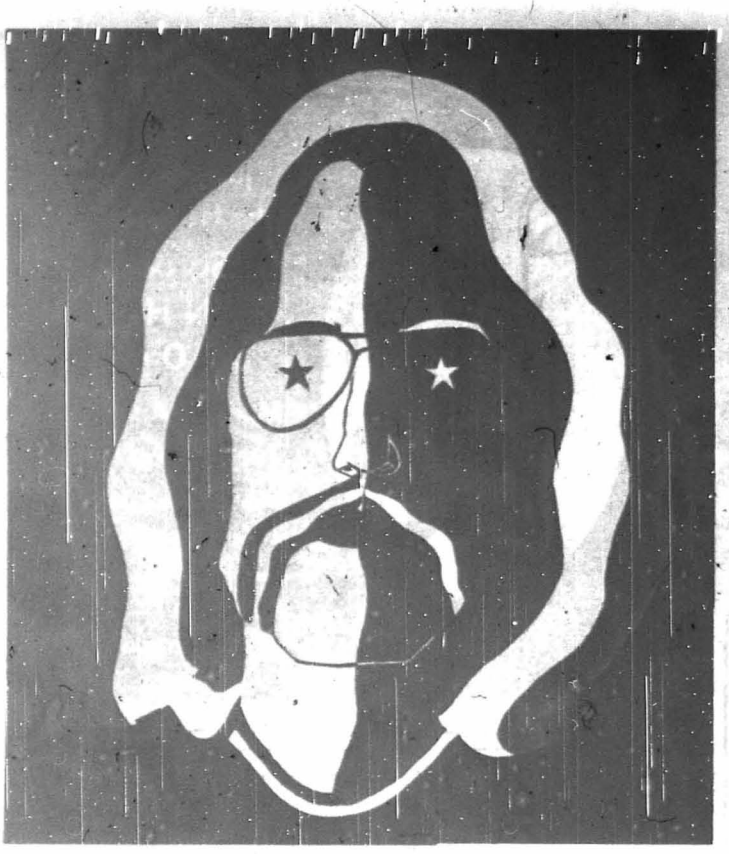
His acting experience was extended in "Funny Girl" and in a few plays that were less popular. Weidberg says he was screened for the movie version of "Oliver" but, "They decided to use an all-English cast."

Also in 1970, Weidberg and three others received first place in statewide competition for being the best singing quartet in Illinois high schools. That year he got a booking agent in Chicago.

Last summer saw Weidberg singing and writing radio commercials in Charleston, S.C., where his parents moved in 1972.

This summer he will be singing at two night clubs in Charleston.

Upon graduation in the fall of 1974 Weidberg plans to produce television commercials. "But that's fall '74," Weidberg says, "and who knows what'll happen between now and then."



Self-Portrait

"Self-Portrait" is one of several paintings by Him Rousonelos on exhibit until April 26 at the Wesley Foundation Gallery. Rousonelos, a senior majoring in art, is currently advocating a style he calls "triangularism." The exhibit is open 11 a.m. to 2 p.m. In Monday, Wednesday and Friday, and from 10 a.m. to 1 p.m. on Tuesday and Thursday. The gallery will be open until 5 p.m. Saturday.

Columbus landing located by expert

SAN JUAN, P.R.—(AP) - A Pulitzer prize-winning authority on Christopher Columbus has added his opinion to the lingering controversy over where the Genoan landed in Puerto Rico.

The Great Discoverer, according to his biographer Samuel E. Morison, first anchored on the west coast of Puerto Rico at a point on Anasco Bay.

Some historians have maintained that Columbus landed in the northwest corner of the island, about 12 miles above where Morison says Columbus first touched shore in Puerto Rico. A third theory holds that Columbus may have gone ashore at Boqueron, on the southwestern corner of the island.

"He couldn't possibly have gone inside Boqueron due to the reefs," Morison asserted emphatically in an interview here. "His first reef-free entry was Anasco," Columbus approached Puerto Rico from St. Croix, in the U.S. Virgin Islands and was steering a northwesterly course.

Morison had flown over the western section of Puerto Rico, accompanied by Aurelio Tio, president of the Puerto Rican Academy of History. After scanning the area from the air, the 85-year old Morison then made an on-the-ground investigation of the place where the Spaniards landed on Nov. 19, 1493.

Morison's findings agree with the theory defended by Tio. The latter's conclusions also rest upon testimony given in a 15th century court battle over the ownership of some property in the vicinity of the landing spot.

The landfall was made, according to Tio, on the northeast side of Anasco Bay at a point called "Ensenada de Rincon."

Morison's research into the Columbus landing is connected to his upcoming work entitled "Columbus—the southern voyages." The book, to be published by Oxford University Press, culminates a lifelong interest in the Columbus saga.

His impatience with historians who produce a book to "prove" a hypothesis boils over quickly when Columbus is the topic.

Convo is year-round job

By Jim Ganley
Student Writer

The coordinating staff of convocation is kept busy throughout the year trying to provide students with inexpensive entertainment while working to improve future programs.

"What the public sees during the convocation presentations is just part of the program which the staff puts together. Preparation for the shows presents the staff with a full time job," Hazel Burnett assistant coordinator of special programs said.

Ms. Burnett explained that she receives "tons of mail" every day and is continually reading articles in "The Village Billboard" and various other directories, which provide information on performers.

Ms. Burnett said that besides reading mail, her staff receives tips from other schools, seeks advice from organizations on campus and works with Student Government in planning for convocation presentations.

Ms. Burnett stressed the importance of her staff members as being the "backbone" of convocation performances.

"Without the help that I receive from my secretary and the members of the staff, the presentations would not be possible," Miss Burnett said.

Miss Maggie Massa, a freshman in general studies, does most of the publicity duties in preparation for convocation, Miss Burnett said.

"Miss Massa did her duties consisted of writing press releases, contacting local newspapers and seeing that local radio stations are provided with material about the upcoming convocation. She said the job gives her an opportunity to mix work and pleasure.

"I like learning about the people who appear at the convocations. The job gives me an opportunity to learn about talent in the field of theatre as well as gain insights into some of the performers lives," she said.

"I like the variety of performers at convocation. I have watched a lot of people that I would have never seen because it would have cost a lot of money to see them elsewhere," she added.

Miss Burnett emphasized the program's benefit to the students as being the focal point which makes it all worthwhile.

"I feel that college students are under a lot of pressure," she said. "I feel that we (the University) owes the students some free entertainment. It gives them a chance to sit and listen to a performance without paying the admission price that would normally be charged."

Miss Burnett said the schedule for convocation was much more hectic than just putting on a one-hour show in the Arena.

Besides all of the advance preparation for a convocation, she said the day of convocation is very busy. At 9:00 a.m. she meets the performer(s) and becomes acquainted with them, then at 10:00 a.m. the performers go to SIU's broadcasting facilities where they tape a half-hour television show. The show is shown throughout the U.S. on thirty stations and is broadcast overseas on the facilities of Radio Free Europe.

At 12:00 noon the entertainers are accompanied to the Arena where they conduct a sound check and set up equipment. Then, at 12:30 they dress and the doors open to the public. At 1:00 the show begins and it lasts for fifty minutes.

After the presentation members of the public are invited to attend an informal rap session held in the Student Center. These sessions start around 2:00 and last until the performers have to leave.

Ms. Burnett said that in the future she hopes to be able to present some outdoor presentations. Mainly, she said she would like to see an increased interest shown by the students.

"I believe any type of entertainment is culturally oriented. Therefore, I believe that students can find many interesting and worthwhile experiences in the convocation presentations," she said. Our staff works hard to get a variety of good performers. Ulf we are putting our energies in the wrong directions, then the students should inform us so we can make changes," she said.

The SIU Chorale under the direction of Dan Pressley will perform Good Friday in the Carbondale First Methodist Church.

Chorale to sing on Good Friday

The SIU Chorale will present a special Good Friday performance this Friday, April 20 at 8 p.m. in the Carbondale First United Methodist Church.

The University Chorale, under the direction of assistant professor Dan Pressley, will present "Requiem" by Maurice Duruflé at the service.

The Duruflé Requiem, first performed in 1947 in France, is a 40 minute work consisting of nine movements of the Mass for the Dead. The piece is written for choir, mezzo-soprano and bariton soloist. Orchestra and pipe organ accompanies.

The Duruflé Requiem is being performed as a special observance of Good Friday. The performance is open to the public with admission complimentary.

Guest performers for this presentation will include, mezzo-soprano, Mary Maitfield Burdette, associate professor at the University of Illinois, and two 1972 SIU Master of Music degree graduates, John McFadden, bariton, and Stephen Hamilton, organist.

DuQuoin Fair theme disclosed

DU QUOIN (AP)—The president of the Du Quoin State Fair, Bill Hayes, me t Friday with civic leaders to announce the theme for the 1973 event. It's "for Sport's Sake, Keep the Hambletonian in Southern Illinois."

The Hambletonian, premier event in American harness racing moved to Du Quoin from New York in 1957. New York interests now seek its return and bidding is expected to be stiff when Du Quoin's contract with the Hambletonian Society expires next year.

Activities

Monday, April 16

School of Music: Graduate Recital, Joanne Raines, soprano, 8 p.m., Old Baptist Foundation Chapel.
Orientation: 9:30 a.m., Student Center Illinois Room. Tour Train leaves Student Center at 11 a.m.
Friends of Morris Library: Dinner, 6:30 p.m., Student Center Ballroom B.

Tuesday, April 17

Trauma Center Conference: All day in Student Center Ballroom and Auditorium.
Southern Illinois Life Underwriters: Meeting, 9 a.m.-3:30 p.m. Student Center Ballrooms.
Baseball: SIU vs. Wisconsin, 3 p.m., Abe Martin Field.

Wednesday, April 18

Southern Illinois Film Society: "Famous Comics Festival," 7 p.m., Student Center Auditorium.
Red Cross Blood Drive: 10 a.m.-3 p.m., Student Center Ballroom D, April 18, 19 and 20.
Baseball: SIU vs. Wisconsin, 1 p.m., Abe Martin Field.
School of Music: University Orchestra Concert with James Stroud, conductor, 8 p.m., Shryock Auditorium.

Thursday, April 19

Baseball: SIU vs. Murray State, 3 p.m., Abe Martin Field.

Friday, April 20

School of Music: University Chorale Concert, Dan Pressley, conductor, 8 p.m., First Methodist Church.
Calipre Theatre: "Jacques Brel is Alive and Well and Living in Paris," 8 p.m. Communications Building, April 20, 21.
Convocation: Erick Hawkins Dance Co., 8 p.m., Shryock Auditorium.

Saturday, April 21

Arab Students Banquet, 6 p.m., Student Center Ballroom B.

Inquiry '73 to examine pollution

The pollution problem will be examined on "Is pollution a state of mind?", tonight on WSIU-TV's presentation of Inquiry '73.

Average citizens often believe big business is responsible for clogging the air and streams, while others believe the automobile is responsible for pollution. These and other popular conceptions of who is responsible for pollution will be examined.

Charles T. Lynch is host for the show. His guests, will include people from industry as well as concerned citizens. Members of the studio audience will also enter into the discussion.

Viewers wishing to share their problems or solutions may do so by calling 453-4343. Inquiry '73 is produced and directed by Phil Byrd.

Dance program Tuesday

By Dathie Pratt
Daily Egyptian Staff Writer

The Southern Repertory Dance Company (SRDC) is presenting a program of dances at 8:30 p.m. Tuesday in Furr Auditorium.

Held in conjunction with the art week sponsored by the Carbondale Women's Center, the program will feature works by Moira Logan, Sylvia Zei and Connie Allentuck.

Ms. Logan has choreographed four works entitled "Mountain Dances," "Tendancy," "Oh God, Our Help," and "Lighthouse Dreams." Both "Water Baby's Birth," choreographed by Ms. Zei, and Ms. Logan's dances will feature members of the SRDC.

Appearing in her own work, "(The Object Is To Be Slowly Revealing)" will be Ms. Allentuck, visiting artist in dance for spring quarter.

Ms. Logan instructor of dance, said the company is also working very hard on the spring show, "Nine Days of Dances," to be held in conjunction with the Southern Players.

"The days in between the two weekend performances on May 18, 19, 25 and 26, we are going to turn Southern Illinois on to dances and dance all over the place," Ms. Logan said.

"I think it is important because we are certainly at a stage when we need to do this much performing and have this kind of involvement," Ms. Logan, who joined the SIU faculty last September, has been involved in teaching a wide range of classes from ballet, modern dance and Renaissance court dancing to classes in acting and stage movement.

She studied dance at Vassar as an undergraduate and at Sarah Lawrence where she received her master's degree and studied with Bessie Schonberg, a noted dancer and choreographer.

Although she didn't begin her formal instruction in dance until her college days, Ms. Logan says she has been "dancing all her life."

She finds teaching dance very rewarding because she can integrate all forms of dancing.

"I can teach dance and can choreograph and dance—it is a way of giving what I love to other people," she remarked.

Working with Lonny Gordon, artistic director of SRDC, Ms. Logan has been involved in "bringing each student to the level where he can discover his own form of dancing.

"To train a dancer is more than training an instrument. It is developing a whole person who dances.

"I find that in teaching college students, most of what you have to do is rediscover their natural instinct for music. It is a stripping away of all the preconceptions that have been imposed on them," she explained.

The dance program at SIU has undergone something of a change this year. The performances are not as frequent as in the past but Ms. Logan believes the company is producing good work.

"If you are going to produce real quality you are going to sacrifice real quantity. I believe that what we do cannot be mass produced," she said.

"Good art, good dancing comes out of long, long hours in the studio. Making a dance is making something from nothing.

"The materials you have to work with are your own personal vision and the human body."

Ninty-year-old ragtime pianist on 'Book Beat'

Ragtime pianist Eubie Blake, 90-years-young and still playing with vigor and style, will be Robert Cromie's guest on "Book Beat" tonight at 8:30 on WSIU-TV, channel 8.

Blake plays some of the songs he made famous and recalls vignettes from his recent biography "Reminiscing With Sissle and Blake" by Robert Kimball and William Bolcom.

Blake, who became interested in the piano at three years of age, learned to read music at six and began to perform professionally at 13, plays "Charleston Rag," "I'm Just Wild About Harry," and "Memories of You."

Author Robert Kimball, appearing with Blake, points out that the type of music written and played by Sissle and Blake is a combination of operetta songs and ragtime and was the basis for the American musical comedy.

Blake recalls the beginning of his professional career, playing in "a house of ill repute," and making $3 a week and tips. His mother discovered what he was doing when a neighbor recognized his playing. He reports that his mother punished him but that his father was greatly impressed by his income.

Blake and Noel Sissle became partners in 1915 and have performed together for 58 years, playing in medicine shows, vaudeville, cabarets and military bands. Sissle and Blake popularized black musicals with their presentation of "Shuffle Along" in the early twenties.

Blake wrote for many shows and revues in the 20's and the 30's and he and Sissle toured with their own USO show during World War II. Since 1946 he has appeared on television shows and made concerts appearances. He appeared at the 1969 New Orleans Jazz Festival and at festivals in Southern California and Newport in 1971.

"Book Beat" is a production of WTTW, Chicago. Host is Robert Cromie. It is transmitted nationally by the Public Broadcasting Service.

"Reminiscing With Sissle and Blake" is published by Viking Press.

Calipre Theater slates four performances of 'Jacques Brel'

By Kathie Pratt
Daily Egyptian Staff Writer

The Calipre Stage has a regular season of performances. But it doesn't have a regular season of directors.

In many cases, an undergraduate or graduate student will request the use of the stage to do his own show. Sometimes the show is a master thesis production but often it isn't.

Such is the case with "Jacques Brel is Alive and Well and Living in Paris." Director Steve Webster, graduate student in theater, just liked the show and wanted to bring it to SIU audiences.

"When I first heard the cast album, I knew I had to either perform in the show or do the show. Both the show and the songs are so unique," he said.

"The task of taking Brel's songs and adapting them for the stage was a labor of love for the translators (Eric Blau and Mort Shuman). First they toyed with the idea of creating a storyline in which to encompass the songs, but finally chose not to do so."

What they did come up with, though, is a compilation of 25 songs which do not have a single theme or storyline, but give the show a unity all its own.

The show opened in 1968 at the Village Gate in New York City. Webster heard the album in 1969. "It just stood above any other musical work—it was so vital and ripping," he said.

So Webster began his campaign to bring the show to SIU. He talked with Marion Kleinau, professor of speech and director for the Calipre Stage, and obtained permission to stage the show on April 20, 21, 27 and 28.

The three-fourth round Calipre Stage with a seating capacity of 150 was the setting Webster wanted because "it is more intimate," he explained. "The show is a cabaret kind of thing and it would loose its effect on a large stage." Although sporting 25 songs, the show features only four singers.

But finding the right people was not easy, he said.

"The voices for this show have to be mature and I had some trouble finding a man with a strong tenor voice."

He never did get a tenor singer but said he is satisfied with the cast which includes Laureen Baker, Nancy Callahan, Gary Golbart and Thomas Shepard.

As a singer himself, Webster knows what he wants in quality. Although his directing experience is not extensive, he has directed several productions including "Man With a Flower in His Mouth," "Roar of the Grease Paint, Smell of the Crowd" and "Reach Out and See Me," in addition to acting in more than 15 productions.

Curtain time for all performances of "Jacques Brel" is 8 p.m. Tickets are $1.50 and can be purchased from the Calipre box office on the second floor of the Communications Building.

Orchestra to play

By Dave Stearns
Daily Egyptian Staff Writer

Robert Chamberlin will conduct the SIU Orchestra in the world premiere of his own composition, "Individuation," at 8 p.m. Wednesday in Shryock Auditorium.

Chamberlin is a graduate student in music and this is his first orchestral composition, although he has composed pieces for smaller ensembles and electronic tape.

"The title of the piece is taken from a book by Alan Watts, 'The Meaning of Happiness.' There is a narrator who reads a quote from the book at the beginning of the composition. The essence of the quote is that in order to appreciate the wind, you must let it blow past you, and the same is true of life and time," Chamberlin said.

Utilizing the pipe organ, wind chimes and a sansa, which is an African thumb piano, the piece combines such elements as orchestral improvisation, country fiddle music, and a familiar hymn tune, Chamberlin explained.

Chamberlin was selected by the music faculty to compose "Individuation" for Wednesday's concert.

James Stroud, assistant professor, will conduct the orchestra in the remainder of the program, which will include Bartok's "Concerto for Viola and Orchestra."

The Bartok concerto was completed after his death by Tibor Serly, who reconstructed the orchestrations form Bartok's sketches, Stroud said.

Ending the program will be Beethoven's "Symphony No. 2" in D Major.

"Like all of Beethoven's symphonies, the second symphony is taxing to play. The symphony maintains the classical character of his first symphony, for it has a bright and brilliant dance-like quality. But it also looks forward to the romantic and dramatic style of his third symphony," Stroud said.