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An untitled watercolor by Mildred Snider Feirich

(see story on page 6.)

Daily Egyptian
Magazine
Southern Illinois University

Photo courtesy "The Franklin Mint Gld Medal Portfolio of Western Art." From the painting "Death to Long Knives." by Joe Grandee.

Top dollar spent for Western art

By Ron Butler
In Arizona Highways Magazine

There's a big buzz going on around the old corral. Talk is that top dollar is now being paid for 'picture drawings' and 'art paintings' by such range broken, saddle worn Western artists as old Charlie Russell and Charles Frederic Remington. Everybody's asking if it's true.

Well, they can bet their solid silver Sunday spurs it's true, every single bit of it.

For the first time in history, record six-figure prices are now being paid for works of art depicting America's frontier and esthetic shock waves, like sounds of gunshots and hoofbeats echoing from deep within the cragy, cactus-covered canyons of the Old West itself, are being heard and felt in leading art markets all over the world. The boom is on and most experts agree that for those tough, rugged, bean-fed frontier artists who knew the anatomy of horses the way Leonardo knew the anatomy of man, it's only just begun.

It was an overflow crowd that cold night in December, 1970, at the nation's leading auction house, New York's Parke-Bernet Galleries, which attracts the ultimate in glamour and social names as regularly as it attracts hawk-eyed art dealers of international renown. The gallery, appropriately abutting a major branch of the First National Bank, is located on Madison Avenue at 75th Street, directly across the street from the Carlyle Hotel where President John F. Kennedy while in office favored staying during his frequent New York visits. The display and auction rooms are on the third floor.

Bidding was heavy. Heads shook in stunned dismay as Gilbert Stuart's "Portrait of George Washington" sold for a record $205,000, the highest price ever paid for an American work of art, only to be dramatically topped minutes later by Thomas Eakins' "Cowboys in the Badlands," which sold for $210,000. At the same sale, Remington's "Coming To The Call," a moose-shooting scene, went for $105,000, a record Remington. The gold rush in Western art was on.

April 7, Parke-Bernet, "Mountain of the Holy Cross" sells for $110,000. Artist, Thomas Moran, whose moody landscapes are among the best know illustrations of the early West. "The Wounded Bunkie," a Remington bronze 21 inches high and 31 inches long, sells for $60,000, setting an auction record price for American sculpture.

April 28, Freeman Gallery, Philadelphia. Auction sale of paintings and bronzes by Charles M. Russell, appraised by a group of experts to bring $313,500, goes $55,000 over estimate. Highlights of the sale included "A Range Mother," steer-roping scene, which sold for $90,000, "The Sun Worshippers," a small band of Indians greeting the morning sun on the Medicine River in Montana, $75,000, and "The Buffalo Hunt," a 17-inch bronze, $25,000. One painting bought for $1,000 in 1925 sold for $41,000.

October 14, Astor Galleries, New York. A Frederic Remington bronze, "Coming Through the Rye," four horsemen with guns blazing, sets a new all-time record price for Western sculpture—$84,000.

October 27, Parke-Bernet, "Death of a Gambler" sells for -100,000, a record Charlie Russell.
The latter painting, a clich-ridden frontier saloon shoot-out between two gamblers and a cowboy, with playing cards (doubtlessly marked) spilling into the dirt, and wisps of gunsmoke and an empty whiskey bottle flavoring the scene, was purchased by Herbert Glass, a private collector of Bullsville, New York. Believed originally titled "Gun Fighters," it was painted in 1904, when Russell was 30 years old.

The overall auction, devoted exclusively to Western Americana, a single-owner collection of 34 paintings and sculptures, was last year's most successful for Parke-Bernet. Prices soared well past advanced estimates. A small Henry F. Farny, for instance, "Wyoming Indian Group," a Powder River camp scene with the Little Big Horn Mountain in the background, was expected to bring between $10,000 and $12,000. It sold for $23,000.

Represented in the auction's $326,520 total sales figure was Alfred Jacob Miller's "Sioux Indian Camp," painted in 1837 and selling for $35,000, and Oscar E. Berninghaus' "Indians on Horseback," $6,500. Both went to unnamed Arizona collectors. A fourpage Russell letter containing a small pen and ink and watercolor illustration sold for $7,000. Russell was a prolific letter-writer and delighted his friends with frequent illustrations.

The final item in the sale was "Manana Wash," a painting done six years ago by Tucson-Tubac artist Ross Stefan, depicting a cowboy on horseback and his pack horse reigned-up alongside a barren tree. Stefan gained national attention as a child artist, and now, at 38, is apparently still growing. The painting sold for $700.

The following night at Parke-Bernet, a Colonial painting by John Singleton Copley, "Portrait of Thomas Gage," brough $210,000, equaling Thomas Eakin's "Cowboys in the Badlands" record as the highest auction price ever for an American work of art. A century apart, the two painters have much in common. Eakins' realistic appraisal of the American people of the 19th century is often compared in stature and maturity to Copley's pictorial record of Colonial America. Eakins would have enjoyed all the fuss. During his lifetime, he never had a one-man New York show nor even a New York dealer, and not a single article was ever published about his work. He died in 1916.

Higher prices for paintings and sculptures may be paid or assigned by private dealers and collectors, but public auctions are generally regarded to be the main barometer for trends in collecting. While the American art market was being caught up in a fervor of Western Americana, in England, on two successive days, both a Picasso mother and child and a superb early Renoir were withdrawn from sale for failure to reach their reserve prices. All important art works go into auction with minimum bids, or price reserves. If not reached, the owner or his representative technically buys the painting himself. The Renoir was predicted to bring $1.25 million. Bidding stopped at $725,000, and a hushed pall fell over the great chandeliered auction room at Sotheby's.

"People are nostalgic for the wide open spaces of Remington and Russell," says John Marion, head auctioneer and executive vice president of Parke-Bernet. "There seems to have been a very deep-rooted change in the sensibility of the public towards 200 years or more of American culture. The quality, the prices paid and the diversity of American art on the open market in the 1970-71 season at Parke-Bernet was nothing short of a phenomenon."

He admits that interest had been growing in American art over the last twelve years but that interest has now manifested itself to an extraordinary and unexpected degree. Why should it have happened in a year of recession?

"It may, I believe, show an important social change," says Marion. "Disappointment with the way things are in America today has brought new respect for the days of the country's birth and development."

European museums and individual collectors are also buying frontier art. According to dealers, the interest stems basically from the increasing popularity abroad of American Western movies. Also European painting, long the standard guideline of excellence, has been pricing itself out of the market.

Founded in 1874, the world's leading dealer in American Western art is the Kennedy Gallery at 20 East 56th Street in New York City, not far from the Plaza Hotel. Rudolf G. Wunderlich, president of the company and grandson of its founder, wears a conservatively-brimmed Western hat and boots, but his intense, heavily-lidded eyes are obviously well accustomed to the quartz light incandescence of museum halls and gallery rooms. His third floor office, overlooking the street, is as cluttered as a tack room. When visitors arrive and are seated, he goes to a display easel in a corner of the room and flips on the small light illuminating a newly acquired Charlie Russell ranch scene with all the pride and pleasure of a man who know well the dream of artists.

The Kennedy Gallery, handling early American masters as well as Western, last year sold more six-figure paintings, those priced at $100,000 or more, than in the three previous years combined. Wunderlich attributes this to the interest revival in the romanticism and importance of America's early westward expansion to the Pacific.

"You see aspects of paintings unknown to Europeans of the day."

Photo courtesy "Arizona Highway." From the painting "Death of a Gambler," by Charles M. Russell.

says Wunderlich. "Never was the artist presented with such scale, grandeur and wildness as the first pointers of the Old West."

The frontier was also obviously far too rough and rugged for most artists, he says. Those who went there were tough old birds, or young, thorny ones. Art supplies were difficult to obtain in the early West, and painter often had to use whatever was handy—cardboard dividers from cracker boxes, birch bark, buckskin, packing crates, mirrors and even empty gin bottles.

The pedigree of Western paintings has also captured the imagination of collectors. In Europe, an important work of art can often be traced from one titled owner or royal family to the next. Western art went quite a different route. The Kennedy Gallery traced one of its recently-acquired Charlie Russells, "The Kindergarten."

Russell painted the study of the old Indian chief and his children as a Christmas present for his sweetheart Maggie Murphy in Great Falls, Montana, in 1893. The picture later fell into the hands of Dutch Lena, a girl in the Red Ligh District, and an admirer of the artist. He ignored her advances and she sold the painting to the official piano player of the District, Piano Jim. It was later sold to a Mr. Wadsworth and given by him to his aunt in Boston. It returned to the Wadsworth family and was recently sold to the Kennedy Gallery by Oliver Fairfield Wadsworth of Great Falls, Montana.

Wunderlich, asked if he foresaw a Western painting reaching the million-dollar mark in the not too distant future, replied, "Conceivably," but qualified his answer, pointing out that the value of good Western art increases about eight to ten per cent a year. This, plus continued inflationary trends in the national economy (the American dollar declined by 27 per cent in the last decade) would have decided influence.

Almost all experts agree that the value of Western Americana will continue to spiral upwards, particularly as our bi-centennial year approaches.

Photo courtesy "Life Magazine."

Cashing in on Western art

By Babs Finkelstein
Student Writer

Patrick Betaudier

If you happen to have a couple of hundred thousand dollars lying around, it might be wise to invest it in a painting, particularly one done by a western artist in the traditional, realistic style.

This is the feeling of Patrick Betaudier, a visiting professor from France, presently with SIU's art department.

Apparently others feel the same way, for many paintings by western artists of the last two centuries have recently been sold for large sums of money. These include Gilbert Stewart's "Portrait of George Washington," sold for $295,000; Thomas Eakins' "Cowboys in the Badlands," sold for $210,000; and Tom Moran's "Mountain and the Holy Cross," sold for $110,000. Charles M. Russell's "Death of a Gambler," sold for 100,000.

What has brought about this renewed interest in traditional western art?

Betaudier explained that in recent years the norms of art have been disturbed largely because of the popularity of new types of American art.

"It is not clear any more what makes an art object," he said, sitting back comfortably in his living room. While contemporary artists like Andy Warhol, Max Bill, Robert Rauschenberg and Mark Tobey have been dominated by American pop ideas, Betaudier said, this has not kept the value of more classical art pieces, like those recently sold, from going up.

Although it seemed that abstract expressionism might dominate the scene after World War II, realistic art still remains popular today.

"Artists are now getting to a super realism that almost defies the business of mechanical aids," Betaudier said, thumbing through a copy of Art in America, looking for examples.

He said the discovery of new materials, like polyester, is leading to this new kind of realism. "The human-oriented painting is with us with a new kind of luster," Betaudier said, smiling. "People are actually walking into galleries and starting conversations with art objects. You can't tell the real from the not-real."

Betaudier enthusiastically opened an art book to Jan Van Eyck's realistic oil painting, "Arnolfini and His Bride," done in 1434. He explained that this parallels what is happening with the young American realist today.

"Without doubt," he said, "the most expensive art pieces are those with a sense of the real."

Betaudier explained that realistic western paintings are being sold for such high prices because people tend to put faith in this classic style, although the value of newer and more abstract techniques should not be overlooked.

"Money has no value," Betaudier commented, leaning forward. "The most stable investment of people with real money has proven to be classical art objects since they can stand up to years and years of time."

The devaluation of the dollar has led to investing in paintings, like those mentioned, with no fear of their value dropping.

"The French say that the price of a painting goes up ten francs per square inch every day of its life," Betaudier said. He raised a finger to emphasize the point, and chuckled a little.

He explained that there is a fear by some people that the valuable art objects coming out of our culture is nearing an end. Artists are returning to Europe from America because of real or imagined persecution.

"Not only do I think the trend toward a renewed interest in western realism will continue," Betaudier added, "but if asked to give advice, I'd say that any art object, especially those made before 1930, is money in the bank."

Western supremacy

THE COWBOY IN AMERICAN PRINTS edited by John Meigs. Swallow Press Inc. 1972. 184 pp. $15.00.

Greatest, perhaps, of all team sports is the one that combines the efforts of a man and his horse, either in conflict for supremacy, or working together in the pursuits of was or peace. Where else in our social history is this better demonstrated than in the American conquest of the Great Plains and the land beyond? Some of our greatest artists were there to preserve the story in a record that extends from the earliest expeditions west of the Missouri to the flowering of the dude ranch. John Meigs collects in woodcuts, engravings, lithographs, pen drawings, the black and white works of Charles Russell, W. A. Rogers, Frederic Remington, Theodore Van Soelen, Paul Frenzeny, William M. Cary, Jules Tavernier, Peter Hurd, Justin Wells, Gordon Snidow, Henry Ziegler, Thomas Hart Benton, Lawrence Barrett, George Schreiber and many others. Their on-the-scene record debunks the cult of the cowboy by reducing to realistic dimensions, the sordid life actually known by the working cow hand. Yet there is something in the mystique of a man and his horse, that gives to a saddle tramp and his ten dollar mustang the heroic proportions projected in this great collection.

Taken from the book "The Cowboy," by John Meigs.

New technique 'revolutionizes' math

By Ed Weise
Staff Writer

Reverberating through the near empty hall, a school bell's fading ring marks the beginning of class.

Allowing for one final squirm, a six-year old positions himself before his game board.

His checker pieces neatly placed near his right hand, the youngster studies the binary-valued four colored areas of the playing surface on his desk.

From the front of the room, the teacher asks the student a simple, yet non-trivial arithmetic problem. To an outsider the problem, an algorithm in addition, might appear too advanced for the child. His hands, however move knowingly to the checkers and he begins manipulating them on the playing surface.

His motions finally relax...he has the answer.

The tiddly-wink-like pieces used by the student to calculate his answer are called "counters" and the playing surface is a Minicomputer.

The Minicomputer is just one of the games and activities used as a learning tool by the Comprehensive School Mathematics Program (CSMP) part of Cemrel, Inc., a private non-profit corporation organized for the improvement of the U.S. educational system.

Cemrel, which is based in St. Louis, presently has CSMP pilot programs directed at students throughout the Carbondale School District at both the elementary and secondary levels. Emphasis, however, is placed on building the program up from the elementary grades, so the student will have immediate access to the curriculum.

The elementary program is based on a "spiral philosophy" in which a student is introduced to a series of topics and gradually advances to more sophisticated levels.

The program is directed towards motivating the student to visualizing the function or relation of a concept through stories containing colorful diagrams. It is in the early grades, where the student begins using the Minicomputer as a tool in seeing that the process is often as important as the concept.

In the later grades, third through sixth, the student begins using the "activity packages," which gives him a flexible source for lessons, audio and visual tapes and games, to use individually or in small groups. As the program advances, emphasis is placed on individual study; overshadowing the continual need for teacher assistance.

This program is formally completed for classroom application at the kindergarten and first grade levels. The second and third grades are still in various pilot stages. Plans are set to begin the fourth grade curriculum next fall with Carbondale students.

Also underway for next fall, is the introduction of the program into approximately 50 additional school districts throughout the country.

The secondary school program is based on a series of texts entitled, "Elements of Mathematics." It is designed to explore the furthest reaches of a student's capabilities in mathematics.

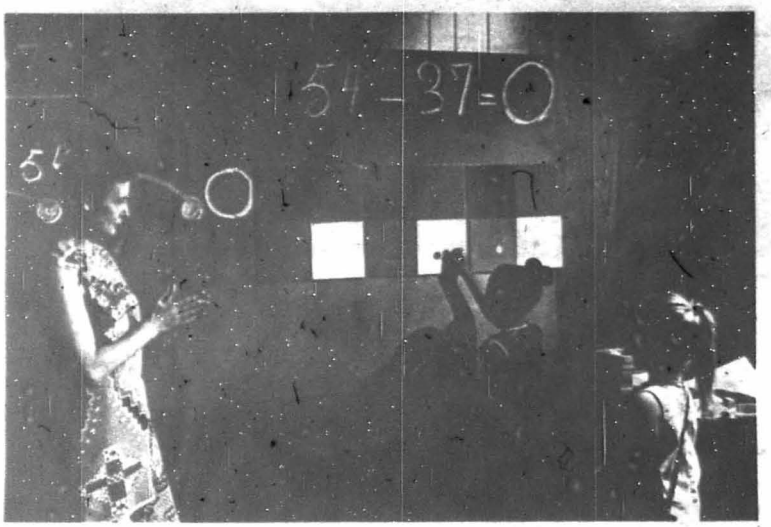
CSMP intends to eventually fuse the 13 book series to the elementary program.

Until recently, CSMP was threatened with discontinuation. Last January, Cemrel was hit with a 50 per cent budget cut by the Department of Health, Education and Welfare, from which it is funded in part.

Because of student feedback, however, enthusiastic parents convinced the Carbondale School Board to retain the program in hopes of gaining private support.

Burt Kaufman, director of CSMP, voiced assurance that his organization isn't attempting to funnel young minds into any specialized patterns with this emphasis on mathematics.

"We hope to provide kids with an open door to any field they might decide to enter."



Frederique Papy, Belgian math educator and CSMP consultant, works with Carbondale schoolchildren at the Minicomputer, which she developed.

Cellular research experiences youthful touch

by Ed Weise
Staff Writer

Skilled and practiced fingers move to the controls of the microscope standing impressively on the lab table.

Seated nearby, a colleague hands a newly prepared slide to the researcher seated before the multi-controlled instrument.

Sensitive adjustments are demanded from the researcher, for exacting alignment must be maintained. His conditioned eyes capture the proper moment to relax his fingers.

Another colleague stands to one side, her pencil and pad ready to jot down calculations from the observations made by the researcher studying the cultured slide.

Comments are made by the seated observer, yet his wonderment is recognizable as his eyes sample the life within their view.

Transmitted through the microscope's lens, pulsatesa human cell...no longer transparent, as it exists in its natural state and no longer dying because of killing stains. Yet, it can new be observed easier and closer to its its natureal state than ever before. Its parts are readily visible because of a colored light transmitted in various intensities which define each part individually.

An achievement accomplished only with a complicated and intricate piece of equipment such as the $20,000 Zeiss interference microscope.

What possibly is more amazing, however, are the personalities of the principle investigators involved in such a sophisticated study.

These researchers are not aging scientists who have spent a lifetime combating some abstract research problem; nor are they graduate students with years of schooling behind them.

They are Carbondale school children with a profound interest in the field of science.

Christine "Tina" Pappelis, 18, Henry Detwiler, 14, Mark Mohlenbrock, 13, and Byron BeMiller, 11, with the technical advice of Gus Pappelis, an SIU president's scholar and Tina's brother, have been working together studying cell development from the gum tissue of humans and animals.

Since last fall, these young researcers have had access to the Life Science II laboratory of Aristotel "Ed" Pappelis, professor in the department of chemistry and biochemistry and Tina and Gus's father, for multi-tasked purposes.

First, the students wanted to learn to use both the Zeiss, and a similar microscope, the Leitz, along with their photographic attachments. Also, they wanted to gain familiarity with the table calculator used to calculate cell measurements. A combination of equipment valued at approximately $60,000.

They all had the necessary mathematics introduction needed for the operation of this equipment because of their involvement in the Comprehensive School Mathematics Program (CSMP), now being offered in pilot stages to Carbondale students.

Secondly, they wanted to measure the physical characteristics of oral cells.

Their initial research was done with the cheek cells of cats. For this purpose they gathered together Morgan, Carbon and Zorba; three notable Carbondale feline donors.

On April 23, they submitted a research paper to the Illinois State Academy of Science (ISAS), at the University of Illinois, Urbana.

The results of this initial research, along with a research proposal submitted defining additional research proposed on human cells, have led to the group being awarded a $75 grant from the Research Grants Committee of the ISAS.

Demonstrating the varying light intensities with which a cell's nucleus can be viewed under with the Zeiss microscope, Prof. Pappelis voiced enthusiasm over the group's objective.

"Someday, with the help of sophisticated equipment such as the Zeiss and Leitz microscopes, we may be able to diagnose cancer in patients at its earliest stages just by studying the cells on the inside of a person's mouth. It is this objective which these young people's efforts are directed towards."

Mark Mohlenbrock (standing left), Henry Detwiler and Tina Pappelis, look on as Byron BeMiller studies a culture under Zeiss microscope.

"Nubble Light," by Mildred Snider Feirich.

photos by Dennis Makes

Painting for fun . . . it just happens to sell

By Wayne Hearn
Journalism Graduate

Mildred Snider Feirich of Carbondale has been painting watercolors for 50 years and is still going strong.

"I started painting when I was 12 years old," she recalled. "My teacher was a lady from the Art Institute in Chicago."

Dressed in slacks and a flowered smock, Mrs. Feirich looked much younger than 63. She was busy preparing for the SIU Women's Club art class, which she has taught for six years.

Before her pupils began to arrive, Mrs. Feirich paused for a few minutes and talked about her work. "I sell my paintings," she said, "but I really paint for the fun of it. It's just that they happen to sell."

"My paintings are soft watercolors. I paint mostly landscapes and seascapes from Wisconsin and Florida."

She was right. Everywhere I looked in her small, but tidy, home, I saw pictures of fields, forests and seashores.

Sitting down at a small table in the kitchen, Mrs. Feirich said that she had been influenced by some of the great watercolor artists.

"There have been so many good artists. Let's see, Andrew Wyeth is one, of course. Then there's Edward Hopper and Winslow Homer and Edgar Whitney ..oh, there are just so many."

Mrs. Feirich's students began to arrive, and she carefully explained to each one the instructions for this week's lesson.

"The students copy the lesson that I prepare," she explained when she had gotten everyone started. Today's lesson was a sailboat on the ocean under a blue sky.

"For another class, I used to show them a finished painting and then paint it over again from scratch to demonstrate how I wanted them to do it," she said casually, as if it were nothing at all.

She didn't realize how impressive it sounded to someone who can hardly draw a straight line.

In addition to the group class, Mrs. Feirich has private lessons for six more students.

"I also taught at John A. Logan College adult education classes in 1969 and '70," she said. "I enjoyed it very much, but the state finally cut the funds for it."

Originally from Benton, Mrs. Feirich came to SIU after high school and "took all the art courses they had."

"I became an art supervisor and taught for three years over at Valier, Ill. Then in World War II, I taught at a private school in Lake Forest," she said.

Mrs. Feirich periodically got up and checked each student's progress, offering suggestions and compliments when she saw something she liked.

A very modest woman, she doesn't like to talk much about her success and popularity as an artist. However, she did "confess" to being the most popular artist at the Sanibel Shell Fair on Florida's Sanibel Island for three years in a row.

"People from all over the world are there; it's an international affair. I guess it is a pretty big deal," she admitted.

"The Artisan Shop in Sanibel is my chief outlet now," she said. "I also sell well up in Fish Creek, Wisc."

"I did do well in Maine, but it's just too inconvenient to go there, and the season is too short." Her husband is Charles C. Feirich, former assistant to SIU President Delyte Morris and now field representative for the Outdoor Laboratory at Little Grassy.

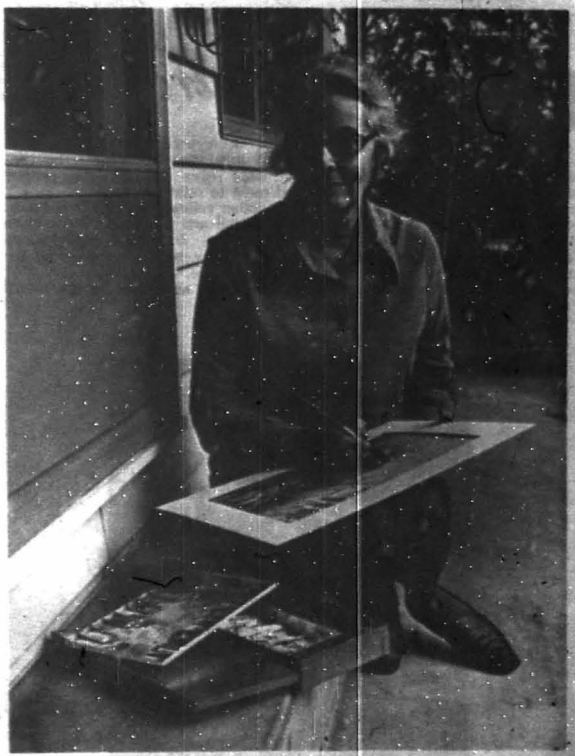
How does he feel about having an artist for a wife?

"Oh, he loves it," Mrs. Feirich exclaimed. "He's very proud of me. He's a good critic, too. Maybe the best critic I have."

Despite her success, Mrs. Feirich doesn't seem like a "commercial artist." She sells her paintings, but the money is secondary. She wouldn't have taught the women's club art class six years for free if it were otherwise.

"I don't think people should paint just for the money," she said, shaking her head.

Most people would say she practices what she preaches.



Mildred Snider Feirich

Mini Views

A Quick Look At New Books

Reviewed by Charles C. Clayton
Professor of Journalism

Silent Slaughter, by Joel Griffiths and Richard Ballantine. Chicago: Henry Regnery Company, 1972, 228 pp. $6.95

No one is safe these days from harmful radiation. If you sit too close to a leaky color television set you may acquire a harmful dose of radiation. The Food and Drug Administration recently warned of the dangers of microwave ovens. Too many dental X-rays pose a threat and even a luminous-face watch is suspect. Exposure over a period of time to even low level radiation can cause leukemia in children, cancer and sterility in adults and congenital birth defects.

Two free-lance writers have studied the statistics, interviewed public health authorities and reviewed federal and state laws intended to protect the public. They are appalled at the amount of nuclear garbage that exists, as well as with the apathy of both the public and governmental agencies. They argue that most of the man-made radiation can be eliminated if governmental controls are enforced and the loopholes plugged.

One of their conclusions at least is subject to question. They propose that all nuclear reactors to produce electric energy be banned. In view of the current energy crisis, such a proposal is not only unpopular, but its validity is suspect. However, the authors are on firm ground in emphasizing the needless exposure to radiation and the urgency of tightening the existing controls.

THE KEY TO HEAVEN AND CONVERSATION WITH THE DEVIL, by Leszek Kolakowski. New York, Grove Press, Inc. 1973, 168 pp., $6.95.

Leszek Kolakowski is a Polish philosopher and Marxist revisionist. He lectured at Warsaw University until he was expelled from the Communist Party in 1968. He left Poland two years later and served as a visiting professor of philosophy at the University of California in Berkeley in 1969-70. HE IS NOW A Fellow of All Souls College at Oxford University in England.

This collection of philosophical essays is divided into two parts. "The Key to Heaven" presents 17 Biblical tales from the Old Testament. They comprise a sardonic attack on the devine terror which, in his judgment, gives God and his deputies absolute power. "Conversations With the Devil" is made up of eight discourses on evil, by a Satan who argues his case with seductive skill.

The target of the author is the closed mind of both Communist and Catholic thought. The essays are provocative and blasphemous. They make for entertaining reading, even though most readers will violently disagree with the author's thesis.

THOSE CURIOUS NEW CULTS, by William J. Petersen. New Canaan, Conn. Keats Publishing, Inc., 1973, 211 pp. $4.95.

We have always had Messiahs claiming divine guidance and insisting theirs is the only true faith. Today, with the efficiency of communications, new cults are, in the words of the editor of Eternity magazine, "springing up like crab grass." They range from the Children of God to the Black Muslims. Seventeen of the new cults are analyzed by Mr. Petersen as examples of what he believes is the disillusionment of young people "with the shallow and outworn solutions of both secular society and those religous institutions which have ossified."

Too many churches, the author suggests, have lost the wonder and mystical awe of original Christendom and as a result while the young people are enamored of flowers, the Christian Church has become engrossed with its roots. He is saying, in short, what Don Marquis said so well in his poem, "Mari, the God Maker," that man has always tended to create God in his own image rather than be re-created in God's image.

The new cults, the author believes, are ephemeral as well as esoteric. Inevitably, in his judgment, there will be a swing back to the Christian Church, although in the meantime, the prophets of the new cults are lining their pockets with the money of the gullible. Mr. Petersen is the author of "Another Hand on Mine," and "Astrology and the Bible."

America's heroin ethics questioned

THE AMERICAN HEROIN EMPIRE by Richard Kunnes M.D., Dodd, Mead and Company, New York, 1972, 215 pp., $5.95

The United States Government is in the dope business.

Despite the public position taken by the United States that it is devoted to eliminating heroin, the government is "actively and knowingly supporting heroin production through its support of the Meo tribes of Laos and other U.S. supported opium producing mercenaries," contends Richard Kunnes, in his recently published book, "The American Heroin Empire."

Kunne points out that the Mae tribes in Laos are a major international source of the world's opium and that they as well as other Asian mercenaries are being hired and supported primarily by the U.S. Central Intelligence Agency (CIA) and, to a lesser degree, by the U.S. Agency for International Development (AID) in an attempt to suppress rebellions in Vietnam, Laos, Thailand, Burma and cambodia so that American military resources will not have to be increased in those countries.

However, while the U.S. Government is involved in the international heroin trade, local governmental officials and others are involved in the "American Heroin Empire" within the national borders of the U.S.

The empire is based on the distribution and sale of heroin and involves several American governmental officials, numerous American industries and institutions, important foreign political figures in many countries, as well as the mafia and members of the organized crime syndicate.

Kunnes contends that the major reason that law enforcement methods have failed in the attempt to stop heroin from coming into the country and being sold to U.S. addicts and other American citizens is because "law enforces themselves, from the international CIA to local city police, operate outside and against the law by becoming an integral and critical part of the heroin empire."

He states that there is a vast sum of money to be made in the heroin business and that "profits are so great that corruption of law enforcement officials has become epidemic."

He talks about heroin addiction and the failure of medical and drug treatment centers to adequately deal with the problem.

He contends that the entire drug problem in the United States exists because of political and economic problems.

"Heroin addiction is ultimately a political and economic problem created by, and controlled for, wealthy criminals with political connections, political officials with corporate and criminal connections, and corporate officials controlling the priorities of our society," he write.

Kunnes offers solutions, one of which is the legalization but controlled dispensation, of hard drugs.

Kunnes is a psychiatrist and is also on the faculty of the University of Michigan at Ann Arbor. His first book entitled "Your Money or Your Life: Rx for the Medical Market Place" was filled with sweeping generalizations about the medical profession. Also, he pointed out things that were already known about the medical profession and the book was a bit one sided.

However, in "The American Heroin Empire," Kunnes has done his homework. The book has an index and acknowledgements as well as sources sited. He uses quotes and direct testimony and for the most part, presents opposing arguments.

While the book is not nearly as well researched as Alfred W. McCoy's book on the same subject, Kunnes does arrive at similar conclusions and, in fact, cites McCoy as a source.

McCoy did a masterful research job on "The Politics of Heroin in Southeast Asia." Kunnes book should be read as an introduction to McCoy's book.

Reviewed by Monroe Walker, Staff Writer.

Selected Cultural Activities

Champaign-Urbana

May 16: Lecture and concert, "The Search of Black Identity through Culture," Pearl Jones, singer and pianist from Howard University, Great Hall, 8 p.m.

May 17-19: "Merry Mad May Marathon of Opera," Illinois Opera Workshop, David Lloyd, director, Richard Aslanian, music director, Festival Theatre, 8 p.m.

May 20: "War Requiem," by Benjamin Britten, Harold Decker, conductor, with the Oratorio Society, Children's Choir and the University of Illinois Symphony, Great Hall, 8 p.m.

Carbondale

May 15: School of Music, Jazz Band Concert, Shryock Auditorium, 8 p.m.

May 16: Lunch & Learn, "Aspects of Housing," Melba Widmer, Student Center Mississippi Room, noon.

May 16: School of Music, "Concert of Music by Black Composers," Home Ec. Auditorium, 8 p.m.

May 16: Southern Illinois Film Society, Orson Welles' "Journey Into Fear," Student Center Auditorium, 7 p.m.

May 16: Convocation, St. Louis Jazz Quartet, Shryock Auditorium, 8 p.m.

May 17: School of Music, senior recital, Bruce Sternfield, piano, Shryock Auditorium, 8 p.m.

May 18-19: School of Music, Elijah-Mendelsohn, University Choir, Singers and Orchestra, Robert Kingsbury, conductor, Muckelroy Auditorium, 8 p.m.

May 18-19: Calipre Stage, "Moritat," Interpreter's Theatre, Communications Building, 8 p.m.

May 18: SGAC Concert, "Weather Report in Concert," Shryock Auditorium, 8 p.m.

May 20: School of Music, Carbondale Community High School Orchestra, Mike Minning, conductor, Shryock Auditorium 4 p.m.

Chicago

May 17-20: Joel Grey and Joan Rivers, Mill Run Theatre

May 18: Carole King in Concert, Aire Crown Theatre.

May 18-19: Arthur Mitchell Dance Theatre of Harlem, Auditorium Theatre, 8 p.m.

May 20: Shirley Bassey with Woody Herman, Auditorium Theatre, 7:30.

May 21: "An Evening of Great Opera Arias and Duets," Richard Tucker, tenor, and Robert Merrill, baritone, Auditorium Theatre, 8 p.m.

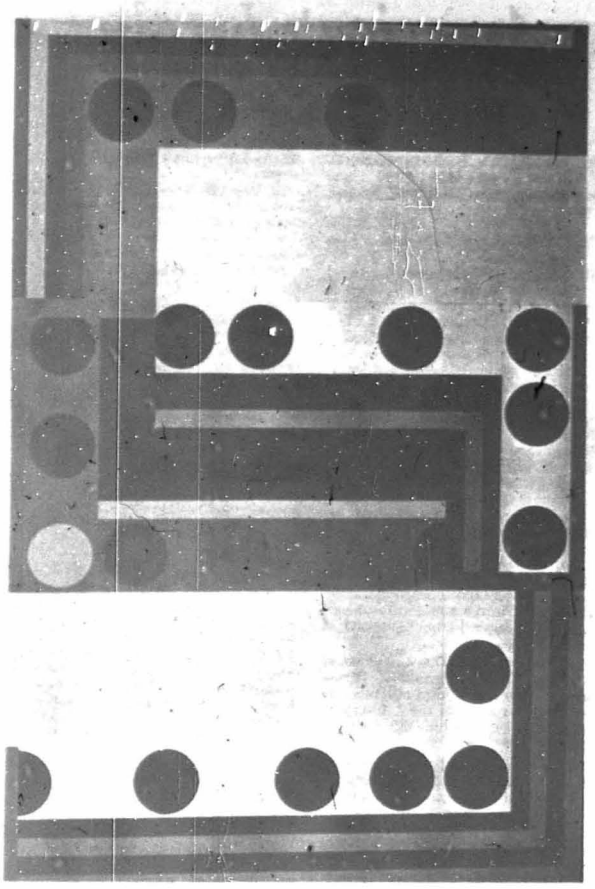
May 30-31&June 1: Liza Minnelli in Concert, Arie Crown Theatre, May 30 &31, 8:30 p.m., June 1, 7 & 10:30 p.m.

St. Louis

May 15: "Architecture-Fenestration: Function and Symbolism," lecture by Charles C. Savage, Curator of Education, The St. Louis Art Museum, 8 p.m.

May 18: Paul Simon in Concert, Kiel Opera House, 8 p.m.

May 20: "Peter and the Wolf," American Theatre, 1,3&5 p.m.



Correction

The wrong cutline was run with the cover picture on last Monday's magazine. The picture above goes with last week's cutline, "Homage to the Constructionist No. 2" by Patrick Bell. The correct title of the picture run last Monday is "Toby Holes," a watercolor by Lynda Talbot.

Record Corner

By Dave Stearns
Staff Writer

"Petrushka" composed by Igor Stravinsky. Performed by the New York Philharmonic under the direction of Pierre Boulez. Columbia, M 31078. 1972. "Boulez Conducts Bartok" New York Philharmonic. Including "The Miraculous Mandarin" and "Dance Suite." Columbia M 31368. 1972.

Few conductors want their audience to sit on the floor while listening to their orchestra.

But Pierre Boulez does.

Early in 1972, Boulez took Leonard Bernstein's place as conductor of the New York Philharmonic, and recently proposed that the seats be taken out of the Philharmonic's theater so that young audiences can feel more informal and relaxed while listening.

Since Boulez was initially known as a radical French composer of atonal music, some people feared that his programs would include healthy doses of this modern type of music that many find abrasive to the ears. However, Boulez in his first season with the Philharmonic programed music to suite a fairly wide range of musical taste.

James Stroud, conductor of the SIU Symphony Orchestra, said Boulez has a fascinating way of dealing with concerts. Almost all of his programs have a unity or theme. For example, he may conduct three different pieces, all written when their respective composers were in the process of experimentation. "His concerts are a total experience, and not just three or four isolated performances," Stroud said.

"Bernstein and Boulez both achieve communication with their audiences, but use different starting points. Bernstein is a showman, first and foremost, but he is also a first-class scholar. Boulez is a scholar and perhaps a philosopher. He is still a first class performer, but this aspect is in service to his intellectual process.

"Boulez illuminates a work, rather than exploiting it to his audience, and in the process of illumination, it communicates to the audience.

"His version of Stravinsky's: 'Le Sacre du Printemps' is like a miracle. There are things in that recording that I though could never be done. Inner voices that are normally obscurred by heavy musical testures are brought to the front in Boulez's version," Stroud said.

Boulez's first two albums with the New York Philharmonic are of ballet music by Bela Bartok and Igor Stavinsky, two of the greatest composers of the 20th century.

Both composers rewrote their ballet scores into suites, and these rewritten versions further crystallized their musical ideas and leave less room for interpretation by the conductor.

Giving him wider possibilities for interpretation, Boulez chose to record the original ballet scores. Boulez's innovative way of interpreting music is perhaps one reason why Time Magazine recently refered to him as "The French Correction."

"Petrushka" is a ballet that Stravinsky wrote in 1911, and is a highly rhythmic piece that contains traditional folk song melodies which are often intruded upon by ominous thems and dissonances, the music conveying the story of a miserable puppet that is eventually broken in half by his romantic rival.

Time magazine hailed Boulez's version of "Petrushka" as one of the best albums of 1972. And indeed it is an impressive recording. Initially, one notices Boulez's way of melting the sounds of the orchestra together into one massive tone color, which is an aspect of his conducting that make his Debussy interpretations equally as impressive.

Neither Stravinsky or Pierr Monteux in their interpretations of the score achieved this mastery of the textures, which provide a fluid backdrop for the solo themes in Boulez's version.

When Stravinsky conducted "Petrushka" he made the tempo tight and urgent, that scoots the piece along much faster than Boulez's recording.

Boulez takes the tempo at a speed that better suites the nature of the melodies, for he does not reach for the drama and fire present in the Stravinsky recording. In place of drama is Boulez's biting timbres, that easily convey the feeling of the score at a more natural pace.

In other words, Boulez's interpretation is more refined, but still very effectively conveys the grotesqueness that characterizes the piece.

However, Boulez lost some of the erotic and burlesque qualities that characterize Bartok's "Miraculous Mandarin."

The liberetto for the "Miraculous Mandarin" is concerns a strange Mandarin whose love for a prostitute is so strong, that he will not die after being stabbed and hung by her two thugs. Only when the prostitute realizes this and returns his love, do his wounds begin to bleed and he dies.

Boulez's refined version tends to make the piece less dramatic without the vital atonal chaos that is present in other recordings of the work.

But once again, he works his magic with the tone colors, melts them into a continually changing homogenious sound with solos hovering over it. In comparison, Janos Ferencsik of the Budapest Philharmonic tended to use silence and short breakes in the phrases to build drama for an oncoming musical attack.

The devices of interpretation that Boulez used with "Petroushka" did not work as well in "The Miraculous Mandarin." Although it may not be a definitive interpretation, it has its moments of brilliance.

One such moment comes near the end of the piece, when the Mandarin is hanging from a chandelier. This passage contains a wordless chorus that provides an errie back drop for the violin obbligattos, which makes a striking effect that dwarfs previous versions of the piece.

Bartok's "Dance Suite," which fills up the rest of the disc, is an exceptionally accessable piece of music because of its lyrical melodies and recurring themes. Boulez captures much of Bartok's Hungarian vifality, but especially the romantic expressiveness.

Whether one agrees with Boulez's interpretations or not, they consistently glow and are beautifully engrossing.

Showcase Capsules

By Glenn Amato
Staff Writer

Now You See It...

A hypnotist putting on a show in Portugal succeeded in driving a car more than 12 miles – blindfolded. "Professor Ruston," 31, would have gone further but the place, who wer not amused by the act, stopped him.

They took the professor – real name, Antonio Roseiro – to a police station where they confiscated his license.

Onstage

"Tom Swift and His...," a lighthearted satire that examines America's obsession with technology, premieres Wednesday in Chicago.

Created and performed by the Luther Burbank Dingleberry Festival (sic), the new production is scheduled for an unlimited run Upstairs at the Body Politic, 2261 N. Lincoln Ave.

The satire will be performed at 8:30 p.m. Wednesday through Sunday, with an additional performance at 10:30 p.m. Saturday.

Simon Ayes

Paul Simon is getting into gear again with a new album, "There Goes the Rhymin' Simon," which is available for "immediate" release, according to his company, CBS Records.

This actually means a couple more weeks. The album is the result of recording in Muscle Shoals, Ala., New York and London.

With Simon, of course, you don't carp about studio expense – not when "Paul Simon" is estimated to have earned the singer-composer about $7 million.

Attention Writers

The New Writer, a magazine devoted exclusively to quality short stories by student authors and offering a paying market for novices, will begin publishing this fall.

The magazine, while focusing on fiction, will also include an open forum for reader views, interviews and articles by instructors and notables in the literary field.

The New Writer is being published by Constance Glickman, instructor, journalist and author, and Gladys Gold, journalist and author.

"We believe encouraging talented new writers and devoloping critical readers of the short story is the best way to revitalize the whole fiction field," the publishers state.

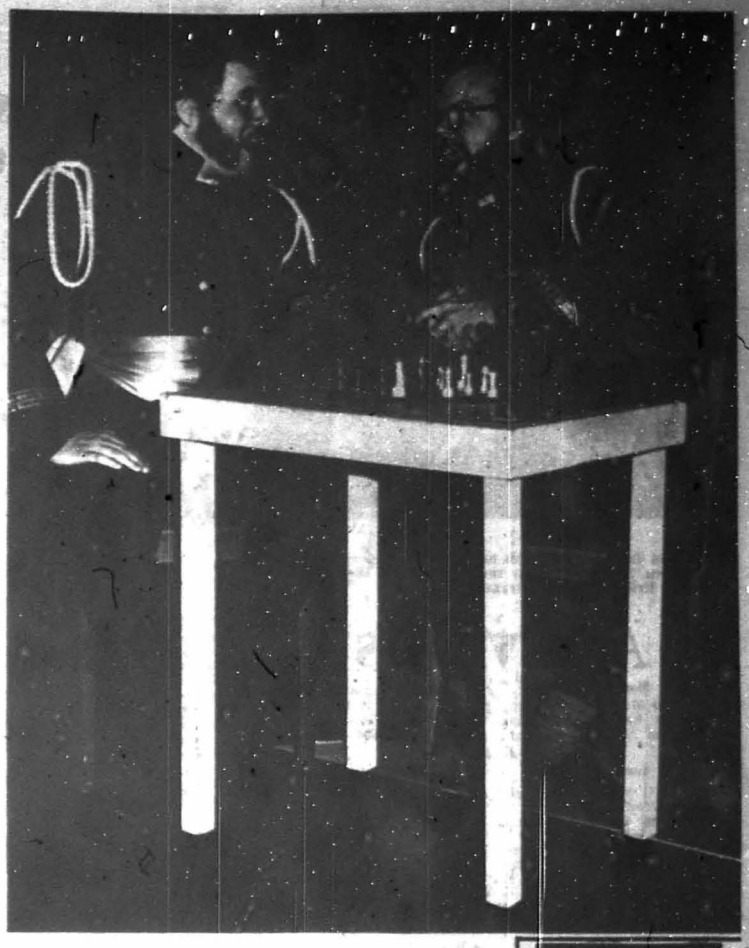
Stories from students enrolled in any college, university, community writer's workshop or writer's groups within institutions, adult education and continuing education programs will be considered for publication.

Final selections of short stories for each issue will be made by a board of educators and editors directed by Alice Ms. Morris is also an instructor at the New School for Social Research in New York.

Information concerning subscriptions and rules for submission of manuscripts may be obtained by writing to Workshop Publications, 507 Fifth Ave., New York, N.Y. 10017.

Moritat

"Moritat" is a German word meaning murder deed. It's also the name of a new musical written by graduate student Michael Moore with music by senior Barry Kleinbort. It is based on a drama written by George Buchner in 1823.
Above, the main character "Woyzeck" (Kleinbort) and the "captain" (Bradley Trowbridge) engage in cutting conversation. Below, Woyzeck is humiliated by the Drum Major (John WooWood) in a fight at an inn.
The final presentations of the play will be at 8 p.m. Friday and Saturday on the Calipre Stage, Communications Building.



The "Doctor" (John Speckhordt) and the captain (Trowbridge) argue that love is best for the common man and not for officers.

To mark SIU centennial

'Change' theme of book by SIU prof.

By Kathie Below
Student Writer

A centennial celebration brings to mind fireworks and picnics, parades and windy speeches. Southern Illinois University has taken a much more academic approach.

To mark its centennial period, from 1969 to 1974, the University has commissioned the writing of several books about the culture of Southern Illinois and about academics in general. Dr. Charles D. Tenney of the Office of Resources for Tomorrow, is currently editing one such work.

The size of the task makes a Fourth of July parade look like a centipede race. Tenney's book, "Discovery of Discovery: The Invention of Invention" encompasses all facets of world change and all departments of academic endeavor.

Tenney enjoys talking about the book, an anthology. He leans back in a leather easy chair, and muses, resting his chin on his hand. When he speaks, his voice is that of experience and deep thought.

"The world keeps changing, and we are trying, in this book, to identify the kinds of human activity productive of change," he said.

The title of the work is complex, but Tenney says it is because of the nature of the material it contains. He and his assistants have gathered writings from all over the world concerned with world improvement and invention and idea.

Poetry, sayings, inventions, essays and other writings, from international authors and artists, will comprise the 25 chapters of the work.

"There are three types of change discussed in the book," Tenney said slowly. "There are those brought on by discovery in the literal sense, those brought through invention, and those produced by creative activity."

"Discovery doesn't involve making something new, but finding what is already there. Columbus did not create America, it was already there."

"Invention, on the other hand, involves a machine or technique which one deliberately sets out to make. I am more involved with the nature of improvements on existing machines."

Tenney moved from topic to topic, as though he was unfolding his life before the eyes of the reporter. He envisioned the finished anthology as a record of man's ideals, and motivations toward discovery. The book will deal with creativity in one field, and with experimentation in many.

"The imagination has not been restricted," Tenney said. "of all terms we are concerned with, creation is the most difficult one. Major changes have been made by people we call geniuses. These remarkable people of creative power exist in every field."

Tenney thumbed through the vast files of "exerpts." Each card was carefully numbered and assembled on a small wooden library table.

"We will have to condense what is now over 6000 pages down to 1000," Tenney smiled. "That seems to be our most difficult task right now."

Tenney has been assisted through the project by Miss Hazel Greenburg, who is earning her Ph.D. in English at SIU, and by Ms. Pearl Green, an SIU sociology major. In addition, civil service and student workers have aided in the typing, filing and other tiring tedious clerical activities involved in amassing the work.

Tenney is hopeful that the book will be complete by summer of 1974, when the centennial period ends. The SIU Press will undertake the publishing and promotion, as well as the expense.

Tenney has been at SIU since 1938. He attended Harvard for 1½ years after obtaining a Bachelor's degree from the University of Oregon. He specialized in aesthetics.

"It is a very narrow specialty, I realize," Tenney explained, "but it is between such areas as philosophy, psychology, literature and the arts, so it gave me a broad background for the work I am now undertaking."

Tenney now teaches an aesthetic course in the Department of Philosophy, and one course in Journalism once a year.

"The world has changed so much since I was a little boy in Helena, Montana," he said. "I am interested in finding out why."

That is what "Discovery of Discovery: Invention of Invention" is all about.

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Lieutenant Joshua Ward waits to receive his orders in "Battle of Culloden," a documentary reconstruction of the last battle fought in Britain and its aftermath.

Films to relive historys on British Battle, and. . .

By Bonnie McDonough
Student Writer

A documentary reconstruction of the clash between British and Jacobite forces in 1746, "The Battle of Culloden," will be shown on "Humanities Film Forum" at 7 p.m., May 17, on Channel 8.

Peter Watkins shot this film at the actual battle site with an amateur cast of private citizens. He used modern newsreel techniques and contemporary television techniques, such as cameras on the battle field and on-the-spot interviews.

"The Battle of Culloden" has been called one of the most brutal and mishandled battles ever fought. It was the last battle to be fought on British soil in 1746.

The film records Bonnie Prince Charlie's final effort to restore the Royal Stuarts to the throne. She was the last Stuart pretender. During the ensuing battle, the Scottish Jacobites were pursued with "bloodthirsty vengeance" by George II and his men.

"The Battle of Culloden" will be discussed by James H. Billington, "Humanities Film Forum" host; Gordon Craig, chairman of the history department and professor humanities at Stanford University; and Josiah Bunting, professor of history at Rhode Island Naval War College.

"Humanities Film Forum" is a production of KCET, Los Angeles, made possible by a grant from the National Endowment for the Humanities. "The Battle of Culloden" is a BBC-TV production. The program is transmitted nationally by the Public Broadcasting Service (PBS).

. . . reign of dictator Joseph Stalin, on Ch. 8

By Scott Noecker
Student Writer

Joseph Stalin, the man and his reign as dictator of the Soviet Union, will be the topic of tonight's PBS Special of the Week at 7 p.m. on Channel 8, WSIU-TV.

Stalin—who died 20 years ago last March—has been referred to as "one of the most horrific and fascinating personalities of the 20th Century."

It was during Stalin's controversial reign that the Soviet Union first attained its status as a world power.

But in the process more than 20 million Russian people died in the various campaigns for collectivization, industrialization, the great Purges and World War II. Thus, Stalin's place in the annals of history has been clouded by ambivalence.

He has been called both "the creator of modern Russia" and "the greatest criminal in history."

This filmed portrait attempts to find the real Stalin behind the many different, and often contradictory images history has given us.

Straight documentary evidence—library films, stills, quotes from textbooks—are juxtaposed with more subjective, lyrical material—poems, literary texts, and folk songs—to present a composite impression of history.

The narrator is Michael Gough, with Sebastian Shaw, Lee Montague and Peter Copley as spokesmen for various viewpoints in Russian history.

Jill Balcon recites a cycle of poems by the Russian poetess Anna Akhmatova, a tragic personal evocation of the Russian Revolution.

"Stalin" is a co-production of KCET, Los Angeles and the British Broadcasting Corporation.

Activities

Monday

Orientation: 9:30 a.m., Student Center Illinois Room; Tour Train leaves from Student Center 11 a.m.

Tuesday

Baseball: SIU vs McKendree, 1 p.m., Abe Martin Field.
Phi Kappa Phi Dinner, 6:30 p.m., Student Center Ballroom B.
School of Music: Jazz Band Concert, 8 p.m., Shryock Auditorium.

Wednesday

Lunch & Learn: "Aspects of Housing, Melbe Widmer, 12 noon, Student Center Mississippi Room.
Baseball: SIU vs Evansville, 3 p.m., Abe Martin Field.
Beta Assn. of Phi Beta Tau: Dinner 6:30 p.m., Student Center Ballroom B.
Southern Illinois Film Society: Orson Wells' "Journey Into Fear," 7 p.m., Student Center Auditorium, 75 cents.
School of Music: Concert of Music by Black Composers, 8 p.m., Home Ec Auditorium.
Convocation: St. Louis Jazz Quartet, 8 p.m., Shryock Auditorium.

Thursday

Leadership Symposium: 8 a.m.-5 p.m., Student Center Ballrooms.
Baseball: SIU vs Bradley, 1 p.m. Abe Martin Field.
School of Music: Senior Recital, Bruce Sternfield, piano, 8 p.m., Shryock Auditorium.
Special Lectures in Zoology: "The Tallgrass Prairie National Park", Dr. E. Raymond Hall, 8 p.m., Lawson 151.

Friday

Leadership Symposium: 8 a.m.-5 p.m., Student Center Ballrooms.
School of Music: Elijah - Mendelssohn, University Choir, Singers and Orchestra, Robert Kingsbury, conductor, 8 p.m., Muckelroy Auditorium.
Calipre Stage: "Moritat", 8 p.m., Interpreter's Theatre, Communications Building, $1.
Southern Players: Annual Dance Presentation, 8 p.m., University Theater, Communications Building.
SGAC Concert: "Weather Report in Concert," 8 p.m., Shryock Auditorium, $2.50 and $2.00.
Child Welfare Conference: 9:30 a.m.-4 p.m., Student Center Ballrooms.
AF ROTC: Reception-Dining In, 6:30 p.m., Student Center Ballrooms.

Saturday

Carterville Newcomers Club: Sidewalk Gallery, an outdoor art fair, 10 a.m.-4 p.m.
School of Music: Elijah - Mendelssohn, University Choir, Singers and Orchestra, Robert Kingsbury, conductor, 8 p.m., Muckelroy Auditorium.

Film to explore future of cable TV

By Scott Noecker
Student Writer

Viewers will get a look into the future this week as "The Turning Points" explores what's in store for cable television.

Produced by public television station KVIE, Sacramento, California, "The Cable Revolution" will be aired at 8:30 p.m. Wednesday on Channel 8 WSIU-TV.

Focusing on CATV projects in the Sacramento area, the program explores the capabilities of the system beyond its original purpose, which was to provide the viewer with better reception and a larger selection of television stations.

Some of the possibilities advanced by CATV proponents and discussed on the program are classroom usage and home shopping facilities, as well as questions of private versus government regulation of cable TV.

Expanding on the concept of using CATV in the classroom the program also examines the use of CATV in job-training programs, as well as its use as a source of programming for minority groups.

The most revolutionary possibility discussed is the development of a two-way capability for cable TV. Conceivably, this would allow the viewer to make his or her transactions—whether it be for a dress or a bag of groceries—from the comfort of one's own living room.

George Cory, mayor of San Bruno, California, appears on the program to discuss the town's municipally-owned CATV system.

Cable television at present is a system whereby the set owner receives signals through a coaxial cable instead of over the airwaves. To put it simply, the cables are then hooked up to one very tall community antenna that is able to pick up stations previously too distant.

The viewer in exchange, pays an installation charge to have his set hooked to the cable and a monthly service charge.

Concert to present black composer's music

A Concert of Music by Black Composers will be performed at 8 p.m. Wednesday in the Home Economics Auditorium by students and members of the SIU faculty.

Works by composers Roger Dickerson, Samuel Coleridge-Taylor, Caiphus Semenya, Letta Mbulu, Caiphus Semenya, Ulysses Kay, William Dawson and Wendell Logan will be featured.

Performing artists will include Edwin Romain, Clarence Carter, Joanne C. P. Rains, Ernest Bruce, Charles Slaughter, Beverly Gartin, George Hussey, JoAnn Hawkins, Edwin Romain, Maurice Wong, Wilfred Delphin and Kay Pace.

The concert is free and open to the public.

SIU jazz band to give concert

The SIU Jazz Band, under the direction of Larry Franklin, will present a concert at 8 p.m. Tuesday in Shryock Auditorium.

Featured works include "Cy," composed by SIU student Jay Hungerford, "Country Road," arranged by student Tom Walls and "Sin Is A Good Man's Brother," arranged by Hungerford. Twelve works will be performed.

Vocalist Cindy Stotlar will be featured in "Something" by Steve Little and "Got It Bad And That Ain't Good" by Austin Little.

The concert is free and open to the public.

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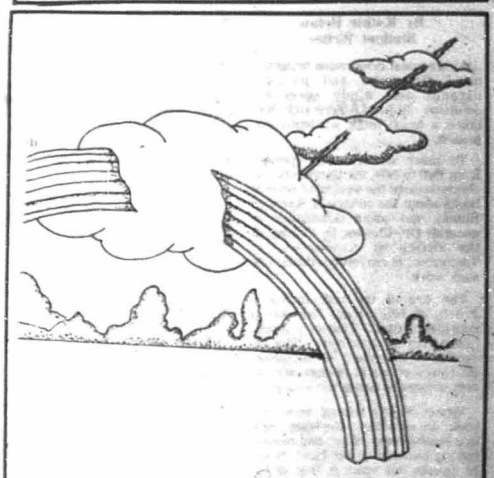

Weather Report Concert
Friday May 18- 8 p.m. Shryock
Reserved Tickets $2.50 Auditorium
on sale soon at Central Ticket Office

Francoise Gilot

"June Wayne" premieres Wednesday

Artists' role discussed on WSIU-TV; author on Picasso to appear

"June Wayne" a new series on WSIU-TV explores the creative and non-creative aspects of the artists' role in our society. The series, hosted by artist June Wayne, premieres at 8 p.m. Wednesday.

June's first guest, artist and writer Francoise Gilot, will discuss the "artist as an historic figure" on the first program.

Ms. Gilot, author of "Life With Picasso," was actively involved with the "School of Paris" artists' world during and after the German occupation of Paris. Ms. Gilot met Picasso in 1943 and lived with him for more than ten years.

June Wayne reminds Ms. Gilot of the uproar in the art world following the publication of her book about her life with Picasso. Ms. Gilot feels her book is in itself a work of art and as such "I left out more than I put in."

Of the artists' role in history, Ms. Gilot believes that the artist is masked by a public image, and that the public in fact, admires the image more than the artist.

Friend of Matisse, Chagall, Braque, deStael and many writers and critics, Ms. Gilot divides her time between Paris and La Jolla, California, where her husband, Dr. Jonas Salk, directs the Salk Institute.

"June Wayne" is transmitted nationally by the Public Broadcasting Service (PBS). The program is produced by Price Hicks.

"Intrepid Fox" relates to black audience

By Frank Scherbing
Student Writer

George Wilson is better known to his WSIU (FM) audience as "The Intrepid Fox." His program "The Foothole," is heard from 11 p.m.-3 a.m. on Saturday and 11 p.m.-2 a.m. on Sunday.

"Fox", as he likes to be called, has what he refers to as a "captive audience."

"It started with the first letter I got from a guy at Marion Penitentiary," he said.

The letter was from Harry Young who Wilson refers to as "my number one fan."

He wrote, Wilson explained, "to express the fact that he was listening and to let me know that there were other inmates at the institution that were listening. After that, the mail began to pour in," he said.

Recent examples include a letter from Don W. Tuzo, an inmate at the Marion Penitentiary. "On behalf of the 'unwilling' residents of Marion 'P' I thank you for your well put together five hours on the weekends. How can I express the appreciation of something so beautiful with language that is limited?" Another letter starts "Hey Fox. When they take the polls we don't know if we count or not, but the biggest part of the range stays with you from start to finish." The letter is signed 29412, Marion.

Wilson said he feels very strongly that his WSIU radio program is a necessary alternative for the listening area.

"Just the fact that the music I play is there is in itself a service," he said. "When I put the music on, I provide music that folks can directly relate to."

Wilson is receiving mail from all over the area. Some letters have come from as far away as Madisonville, Ky. and East St. Louis. Local calls also pour in during his show.

"Not everyone wants to listen to Mantovani," he laughed.

Wilson said he "knows" his program is the only one offered for the black community in Southern Illinois. He said he provides information concerning various things that are happening in the area and in the black community on campus.

"For example there is a black educational crisis task force which has been set up to help black students get through SIU," Wilson explained. This particular program provides counselling, guidance, tutors, financial aid or any other sort of help black students at SIU may need, he added.

Wilson said he hopes he can be provided with more information so that he can better serve the community. Wilson wants to further this community involvement through his radio program and encourages his listeners to phone the studio.

"I think we need positive, active forces in the black community," Wilson stated forcefully.

"I'm trying right now to get members of the community on the show that have something to say," he explained.

Wilson would like to see his type of show get a nightly spot, between two to three hours each evening.

He said this is necessary because, "the music itself is one contribution to American culture that needs to be recognized."

"This contribution made by black people is a contribution that was made to the world," Wilson said. "Its the only musical art form America can claim."

He said he feels that, as an art form, contemporary black music needs more expression and "should not be relegated to one particular time once a week."

By contemporary black music Wilson means jazz, although the name itself is a misnomer. "It came from the French word 'jess' meaning lurid sex. And as with many other words, the word eventually was pronounced jazz," Wilson explains. He said he thinks this is a corruption of what the music stands for.

"More students," Wilson said, "are incorporating contemporary black music into the formats of their WSIU (FM) programs. But they are being programmed as to what to play and as a result, the 'high brows' or the power structure or the elites or whatever you want to call them basically control the WSIU (FM) airwaves."

Wilson said that most of the local stations provide little more than background music.

"I try to stimulate people," he stated emphatically. "I try to get people involved."

"But," Wilson goes on, "I will not support such things as Kappa Carnival or any affair that charges admission.

"If it's free I'll promote it, if not I just won't get involved with it."

Wilson said he believes in playing music and not doing too much talking.

"I say something when there's something to say," he said. "And I use music as an expression of felling and thought."

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Rich get better service than poor

Rich, girl, poor girl which one gets the best service when she goes shopping?

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Susan wore cheap, baggy slacks, an oversized shirt and carried a shoddy purse for her "poor girl" role.

Connie wore a stylish new dress with matching white shoes and purse, her hair had been done and she was carefully made up.

The pair visited 29 local stores divided into four categories: shoe, jewlry, clothing and other.

"I'd hate to be poor," said Susan. "I felt really rejected at times. I didn't think people were that bad."

Over-all, "rich" Connie received service first in 85 per cent of the stores visited. At one clothing store, she said, "they stood on their heads and spit wooden nickles for me, but for Susan they pointed and said, 'There's the rack'."

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No refunds on cancelled ads.
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5
Number of lines
1
2
3
4
5

Francoise Gilot

"June Wayne" premieres Wednesday

Artists' role discussed on WSIU-TV; author on Picasso to appear

"June Wayne" a new series on WSIU-TV explores the creative and non-creative aspects of the artists' role in our society. The series, hosted by artist June Wayne, premieres at 8 p.m. Wednesday.

June's first guest, artist and writer Francoise Gilot, will discuss the "artist as an historic figure" on the first program.

Ms. Gilot, author of "Life With Picasso," was actively involved with the "School of Paris" artists' world during and after the German occupation of Paris. Ms. Gilot met Picasso in 1943 and lived with him for more than ten years.

June Wayne reminds Ms. Gilot of the uproar in the art world following the publication of her book about her life with Picasso. Ms. Gilot feels her book is in itself a work of art and as such "I left out more than I put in."

Of the artists' role in history, Ms. Gilot believes that the artist is masked by a public image, and that the public in fact, admires the image more than the artist.

Friend of Matisse, Chagall, Braque, deStael and many writers and critics, Ms. Gilot divides her time between Paris and La Jolla, California, where her husband, Dr. Jonas Salk, directs the Salk Institute.

"June Wayne" is transmitted nationally by the Public Broadcasting Service (PBS). The program is produced by Price Hicks.

"Intrepid Fox" relates to black audience

By Frank Scherbing
Student Writer

George Wilson is better known to his WSIU (FM) audience as "The Intrepid Fox." His program "The Foxhole," is heard from 11 p.m.-3 a.m. on Saturday and 11 p.m.-2 a.m. on Sunday.

"Fox", as he likes to be called, has what he refers to as a "captive audience."

"It started with the first letter I got from a guy at Marion Penitentiary," he said.

The letter was from Harry Young who Wilson refers to as "my number one fan."

He wrote, Wilson explained, "to express the fact that he was listening and to let me know that there were other inmates at the institution that were listening. After that the mail began to pour in," he said.

Recent examples include a letter from Don W. Tuzo, an inmate at the Marion Penitentiary. "On behalf of the 'unwilling' residents of Marion F' I thank you for your well put together five hours on the weekends. How can I express the appreciation of something so beautiful with language that is limited?" Another letter starts "Hey Fox. When they take the polls we don't know if we count or not, but the biggest part of the range stays with you from start to finish." The letter is signed 29412, Marion.

Wilson said he feels very strongly that his WSIU radio program is a necessary alternative for the listening area.

"Just the fact that the music I play is there is in itself a service," he said. "When I put the music on, I provide music that folks can directly relate to."

Wilson is receiving mail from all over the area. Some letters have come from as far away as Madisonville, Ky. and East St. Louis. Local calls also pour in during his show.

"Not everyone wants to listen to Mantovani," he laughed.

Wilson said he "knows" his program is the only one offered for the black community in Southern Illinois. He said he provides information concerning various things that are happening in the area and in the black community on campus.

"For example there is a black educational crisis task force which has been set up to help black students get through SIU," Wilson explained. This particular program provides counselling, guidance, tutors, financial aid or any other sort of help black students at SIU may need, he added.

Wilson said he hopes he can be provided with more information so that he can better serve the community. Wilson wants to further this community involvement through his radio program and encourages his listeners to phone the studio.

"I think we need positive, active forces in the black community," Wilson stated forcefully.

"I'm trying right now to get members of the community on the show that have something to say," he explained.

Wilson would like to see his type of show get a nightly spot, between two to three hours each evening.

He said this is necessary because, "the music itself is one contribution to American culture that needs to be recognized.

"This contribution made by black people is a contribution that was made to the world," Wilson said. "Its the only musical art form America can claim."

He said he feels that, as an art form, contemporary black music needs more expression and "should not be relegated to one particular time once a week."

By contemporary black music Wilson means jazz, although the name itself is a misnomer. "It came from the French word 'jess' meaning lurid sex. And as with many other words, the word eventually was pronounced jazz," Wilson explains. He said he thinks this is a corruption of what the music stands for.

"More students," Wilson said, "are incorporating contemporary black music into the formats of their WSIU (FM) programs. But they are being programmed as to what to play and as a result, the 'high brows' or the power structure or the elites or whatever you want to call them basically control the WSIU (FM) airwaves."

Wilson said that most of the local stations provide little more than background music.

"I try to stimulate people," he stated emphatically. "I try to get people involved.

"But," Wilson goes on, "I will not support such things as Kappa Carnival or any affair that charges admission.

"If it's free I'll promote it, if not I just won't get involved with it."

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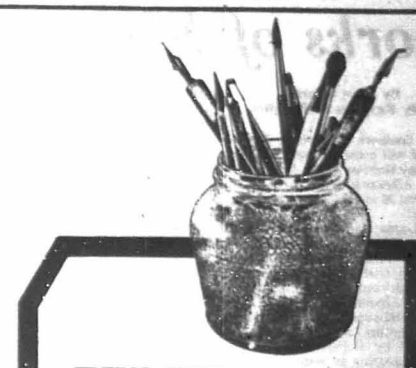

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5

Southern Repertory Dance Company performs one of Lonnie Gordon's "Carbondale Dances."

Dancers to perform works of SIU artists

By Dave Stearns
Daily Egyptian Staff Writer

The Southern Repertory Dance Theater will present dances created by Lonny Gordon, Moira Logan and Connie Allentuck at 8 p.m. May 18, 19, 25 and 26 at the Communications Theater.

Ms. Logan, dance instructor, will present "Tendency," a revised version of a dance she presented last fall; "Oh God Our Help," a trio dance featuring a choir singing the Protestant hymn by the same title; and "Lighthouse Dreams," which has a percussion accompaniment composed by Robert Chamberlin, graduate student in music.

Ms. Allentuck, a visting artist, will present "Recycle" with a sound accompaniment composed by Bryce Robbley, senior in music.

Gordon, who is the director of the Southern Repertory Dance Theater, choreographed the second half of the show, which consists of "Carbondale Dances." This piece is a series of eight dances that Gordon created or re-defined while working in Carbondale during the past year, he said.

The first dance in the series is "Walking" which consists of a drum beat and Gordon's vocal instructions to the dancers. "Shunga" will be a seven minute solo dance by Gordon which will have no audio accompaniment except for the sounds of his movement and from the audience.

Jim Daab will sing "Tango Nova" as accompaniment to the dancers in the third part of "Carbondale Dances;" "Postcard" will be a solo by Connie Allentuck accompanied by Phil Loarie's composition "Colors for a Rainy Day" played on piano by Bob Hale. Both Loarie and Hale are juniors in music.

"Burdens and Showers" is a dance that Gordon plans to present at the Museum of Contemporary Art in early June. Gordon said that it is a major work in progress, which utilizes such things as bicycles, combs and cans for a sound accompaniment. "The bicycle will be rattled and struck in the same way one plays a prepared piano. You might call it a prepared bicycle."

"Paper Woman" will be accompanied by three songs sung by Bette Midler, and the performers will dance with strips of brown paper.

"Now" is the seventh dance in the series, which takes its name from the 1936 song by Vernon Duke of the same title. Gordon will perform a softshoe dance to the song.

"Carbondale Dances" will end with "Cloudrifts and Winterivers," a dance that Gordon created last fall but has re-worked considerably. The dance will be accompanied by Japanese Koto Music.

"The pieces will go right into one another with no break. I want the audience to watch a total piece of art and not just a series of dances. There will be no curtain call because I don't believe in milking an audience. Once a performer has made his statement, there is no need for bows," Gordon said.

C. James Wright, art instructor, designed the costumes. These designs were executed by Bob Horn of the theater department.

Admission is $1.75 for students and $2.25 for non-students.

For three days

SIU grad will sing at U of I opera

John Little, an SIU graduate, will sing two roles in the University of Illinois' "Merry Mad Marathon of Opera" at the Krannert Center for the performing Arts in Urbana. This festival of operatic excerpts and one-act operas will be presented Thursday through Saturday under the auspices of the Illinois Opera Workshop.

Little, a tenor, will sing the roles of the handsome Des Grieux in a scene from Massenet's "Manon" and Tamino, the lovestruck prince, in Mozart's "Magic Flute." He was recently heard as the Count Almaviva in "The Barber of Seville."

Little earned his Master's of Music degree from SIU and is currently working on his Doctor of Musical Arts degree at the University of Illinois.

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Choirs, orchestra to perform 'Elijah'

By Dave Stearns
Daily Egyptian Staff Writer

"Elijah," an oratorio by Felix Mendelssohn, will be performed by the University Choir, Singers and Orchestra, all under the direction of Robert Kingsbury at 8 p.m. May 18 and 19 in Muckelroy Auditorium.

Written in 1846, "Elijah" is one of Mendelssohn's best known works, Kingsbury, associate professor of music, described an oratorio as an opera with no costumes, lighting or staging.

Taken from a story in the Old Testament, "Elijah" teaches the theme of endurance. "In the midst of pagan worshippers, the Lord told Elijah to endure and resist these pagan ideas and to be a messinger of the true God.

"Since Elijah was outnumbered, he was persecuted for his belief in his God. At one point, Elijah despairs because he cannot live a thoughtful and considerate life when people give him unkindness constantly," Kingsbury said.

One of the reasons Kingsbury wanted to perform "Elijah" is that he believes its spiritual message has great significance today.

"With mass communication, shrinking the world, we must learn endurance, as God tells Elijah, in order to overlook superficial differences in foreign people and recognize them as fellow men," he said.

Soloists include baritone Alex Montgomery, who will sing the role of Elijah, soprano Linda Hodge, alto Catherine Wanaski, soprano Betty Person and tenor Frank Gibbard.

Kingsbury talked about the various problems he has encountered in presenting "Elijah."

"The piece is translated from German to archaic English. Tom Pyle and Alice Parker, who are translation consultants, have studied the German scores and approved some revisions to make the text more understandable. So, there will be some English in this performance that is rarely sung with this piece.

"Also, there were inaccurate changes in Mendelssohn's piano score which we have tried to restore the original writing and made it more compatable with the English text," Kingsbury said.

Although "Elijah" does not have highly developed counterpoint and complexity, Kingsbury said that it is more vivid and direct than other pieces he has conducted and involves much dramatic timing.

Aiding Kingsbury in the production of "Elijah" is concert master John Stubbs, and assistant professor Richard Strawn, who helps rehearse the orchestra.

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