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Daily Egyptian Staff

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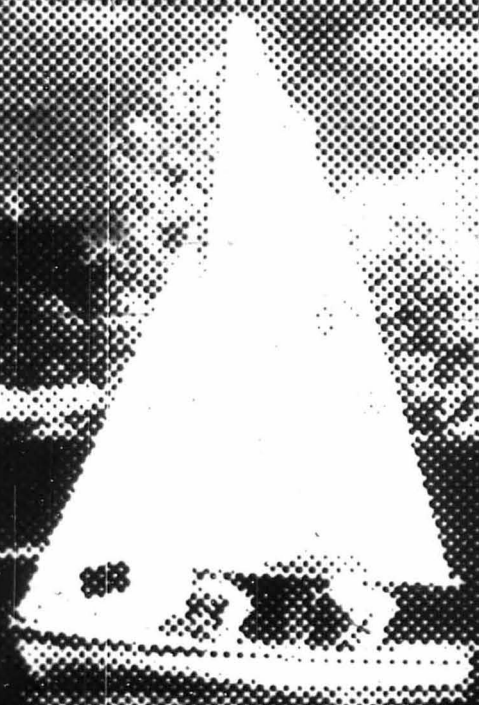
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Saturday Magazine
of the *Daily*
Egyptian

Southern Illinois University

Saturday, October 14, 1971—Vol. 53, No. 20

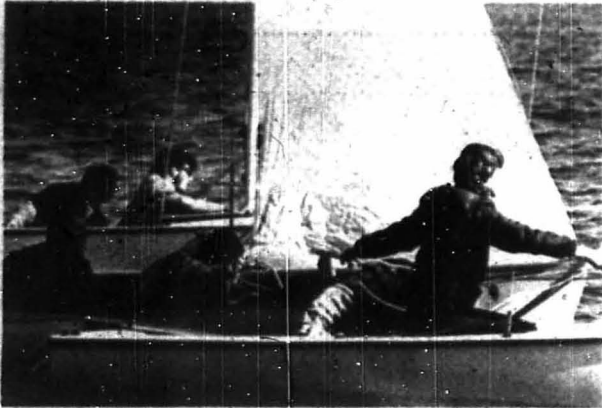


i must send in the mist to welcome the morn

With velvet plunge and soft upree!
She swings and steadies to her keel
Like a gallant, gallant ship.

William Vaughn Moody

Front page photo by John Burningham



Blowing in mists, their spectral sails like light.

David Morton



The day came, bowing and voluble, upon the deck.

Wallace Stevens

a mallow morning dozed upon the deck . . .

**By Roland Halliday
Staff Writer**

**I must send in the mist to welcome the morn
And hasten the ships on their way.
Then shimmer and dance and welcome the
winds
To wash all my shores with spray.
...J. Marie Phillips**

Anyone there could not have missed the poise and grace of last week's sailing regatta.

Ten tanned and weathered skippers scrutinized the wind direction and speed on Crab Orchard Lake and listened attentively as the Modified Gold Cup (triangular) course was explained. After a sportman-like exchange of well wishing the skippers and crews got ready for the starting flag to begin the first of ten races.

Friday's rain clouds had disappeared leaving a crisp October breeze, and the early morning sun accentuated the splashes of color across the white sails.

**In teeming drifts of brilliant foam I rose,
Emerging whole and shining
With the sea still in my eyes.
...Nancy Karper**

Weather, of course, had to be considered an intriguing aspect of the regatta. It was the test of each crew's ability to out-class the competitor's navigational skill as the wind direction shifted, or as a wind puff appeared on the water.

As the regatta wore on, this test of skill generated the excitement of the true sailing spirit. In fact, winds became so strong that the last two races had to be cancelled.

**O wind, a-blowing all day long!
O wind, that sings so loud a song!
...Robert Louis Stevenson**

Prior to reaching the decision whether or not to continue one sailboat capsized.

The Southern Illinois Collegiate Sailing Club sponsored last week's regatta recognized by the Midwest Collegiate Sailing Association.

In a field of five, Southern Illinois (Carbondale) captured first place. Visiting crews, in the order of finish, were University of Iowa, Northwestern University, Maryville College (St. Louis) and Southern Illinois (Edwardsville).



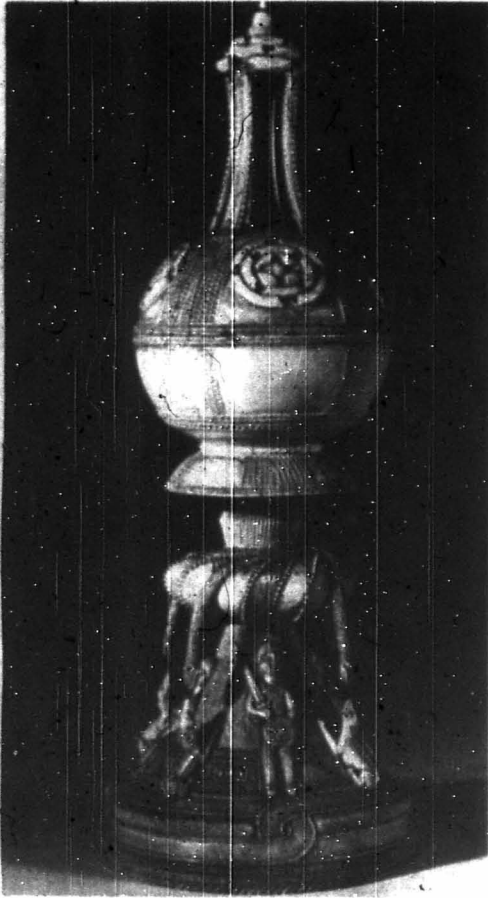
**A wind that follows fast
And fills the white and rusling sail
And bends the gallant mast.**

Allen Cunningham

Photos by John Lopinet

At ...
**City Art Museum
of St. Louis**

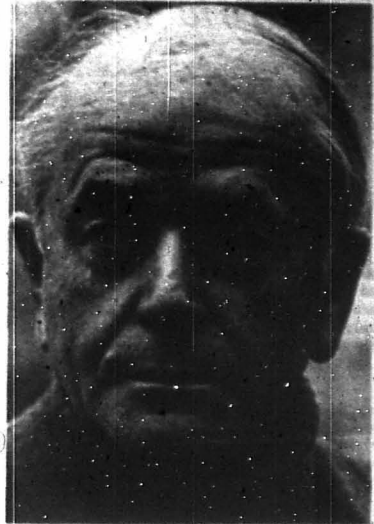
"Salt Celler," shown in the photograph below, is one of the more than 300 sculptures and ceremonial objects, from some 15 countries on Africa's west coast, on exhibition in the Special Exhibition galleries through Sunday, October 17. "Salt Celler" is ivory, height 12 inches, from the Paul and Ruth Tishman Collection.



Coming up...
At City Art Museum

October			
16 Saturday—11:00 a.m. Museum Masterpieces I Still Life by Pieter Claesz Thelma R. Stockho	Gallery Talk	23 Saturday—11:00 a.m. Museum Masterpieces. I The Emperor Constantine Presented to the Holy Trinity by His Mother, St. Helena, by Corrado Giacquinto Thelma R. Stockho	Gallery Talk
17 Sunday—6:00 p.m. Sculpture of Black Africa	Citeing	26 Tuesday—8:00 p.m. Michelangelo's Sistine Ceiling Leo Steinberg, Professor of Art History, Hunter College Co-sponsored by the Art Coordinating Council for the Area	Lecture
19 Tuesday—8:00 p.m. Image and Idea: Magic Images, Art and Religion Thelma R. Stockho	Staff Lecture	27 Wednesday—11:00 a.m. and 1:00 p.m. Program VI Civilization: Protest and Communication	Film Series
20 Wednesday—8:00 p.m. Contemporary Art Society Visit to the Studio of Peter Marcus	Tour	28 Thursday—11:00 a.m. American Art Series Contemporary Art: Its Impact Sheryle L. Cohn	Gallery Talk
20 Wednesday—11:00 a.m. and 1:00 p.m. Program V Civilization: The Hero as Artist	Film Series	30 Saturday—10:00 a.m. High School Seminar Sheryle L. Cohn	Seminar
21 Thursday—11:00 a.m. American Art Series The American Scene Sheryle L. Cohn	Gallery Talk	30 Saturday—10:30 a.m. Children's Programs Staff	Children's Programs
22 Saturday—10:00 a.m. High School Seminar Sheryle L. Cohn	Seminar	30 Saturday—11:00 a.m. Museum Masterpieces. I The Beach at Ebretat by Camille Corot Thelma R. Stockho	Gallery Talk
23 Saturday—10:30 a.m. Children's Programs Staff	Children's Programs		

'One Seldom Recognizes the Devil...'



Albert Speer

Reviewed by Steve Crabtree

Albert Speer's Memoirs, recently translated into English as "Inside The Third Reich," provide us, among other things, with an interesting, realistic and strangely human portrayal of Adolf Hitler. As chief architect for the Nazi Party and minister for armaments and war production, Speer had an opportunity to view the activities of many of the Nazi theocrats and personally participate in many critical decisions.

In fact, Speer's early portrayal of such personalities as Hitler and Goering—especially Hitler—is one of the book's major attributes.

Speer then says of Hitler "One seldom recognizes the devil when he is putting his hand on your shoulder." Speer attempts, albeit indirectly, with such admissions to rid himself of any guilt. The very fact that he is always ready to admit his guilt and profess shame for his role in the workings of Nazi Germany seems to indicate that Speer is attempting to play some sort of public relations game. At any rate, the book has presented Herr Speer with tremendous royalties, a small portion of which he has donated to Jewish charities.

Speer's characterization of Hitler soon degenerates into the commonly accepted demonic portrayal, perhaps another way for Speer to pass the blame on to those who are not around to answer the charges.

It is interesting to note that Speer claims to have plotted Hitler's death late in the war, which is a case of late blooming conscience if there ever was one.

Though Speer claims he wrote his memoirs so that his children and grandchildren would know the truth, his truth is often distorted, perhaps unintentionally since he did write the book primarily from memory. He seems to have forgotten quite a lot which can be documented from other sources and this selective amnesia is the book's major drawback.

For example, though Speer is always ready to admit his guilt he is silent on the question of foreign slave labor imported into the Reich, one of the reasons he was tried as a war criminal at Nuremberg in 1946. After all, if German factories were to be bombed, was it not better for Frenchmen and Poles to be killed instead of Germans? In fact, Speer could have influenced the flow of slave labor into Germany but preferred not to do so.

Another flaw in the book is that Speer overstates his importance in the hierarchy of the Third Reich. He was not Hitler's closest confidant, as he maintains, and as Minister of Armaments and War Production he did not have dictatorial powers.

Historians generally have credited Speer with instilling new life into the lethargic German munitions industry and prolonging the war, and indeed, if we are to believe him, this is exactly the way it was. However, the real credit for the tremendous, indeed wasteful increase in German armaments production goes to other people, including Speer's predecessor, Dr. Fritz Todt, Otto Karl Saur and Field Marshal Erhard Milch.

Speer does not say much about Dr. Todt. It seems that Todt had warned Hitler during at least two top-level conferences that from an economic and strategic standpoint the war was lost. There was no third conference as Todt died suddenly and mysteriously in a plane crash. Speer became Todt's replacement and understood quite well that the Reich had no use for defeatists.

One thing which this book clearly indicates, quite unintentionally, is that Speer was not the technical expert that historians have claimed him to be. He makes many generalized and erroneous statements when speaking of tank and aircraft production—especially aircraft production, about which he knew very little.

Richard and Clara Winston have done an excellent job of translating the work from the original German. The style is very pleasing and smooth, which is unusual for a translation.

The book is well illustrated with many photographs and drawings. Especially striking are a number of architectural sketches drawn by Hitler himself with photographs of building models commissioned by Speer. It seems that Hitler planned to rebuild Berlin and several other German cities in a grand empirical style which could best be described as Doric or even Spartan.

Though disappointing in several aspects, "Inside The Third Reich" is a valuable contribution to the history of Nazi Germany. It is interesting and worthwhile reading and is particularly useful from a historiographical point of view in that it provides an insight into the mind of one of the more important Nazi officials.

Steve Crabtree is a graduate student in the Department of History.

'Violence is my shadow'



"It isn't the 'public enemies' you've got to look out for. It's the 'public servants'." Jack Muller

1. PIG by Jack Muller with Paul Newark, William Morrow and Co. 1971. 159pp \$4.95.

Reviewed by Charles C. Feirich

"I, Pig" is the sordid story of a sordid city and a sordid cop. Jack Muller. He is as free with four letter words as he is with traffic tickets. He says that's the way he talks and the people he talks with use the same four letter words and some with more letters.

Chicago and Cook County have been accused of all sins and all crimes. Jack Muller convinces you that all of the accusations are true. His indictment of Cook County politics convinces you that there must be a better way. He names names and places. He not only fights City Hall but the whole political system.

He expresses his opinion of politicians all the way from precinct committeemen to presidents. "It isn't the 'public enemies' you've got to watch out for. It's the 'public servants'."

Muller took a bullet in the head from the gun of a 17-year-old killer. Politicians of all sizes have attempted to cut him down and off the police force for enforcing the law. He recently won a case before the U.S. Court of Appeals, which upheld the policeman's right to criticize his employer.

This is a shocking book. If his sex pervert stories don't shock you, try his stories on judges and "our American System of Injustice."

Charles C. Feirich is field representative at SIU Outdoor Laboratory

Angry Look at Newark

"No Cause For Indictment" An Autopsy of Newark, by Ron Porambo Holt. 1971. 96.95

An angry and shocking look at Newark, New Jersey, before, during and after the bloody riots of 1967. Porambo is far from the first to expose Newark as an urban cesspool of decay and corruption, but he has done a tough, honest job of reporting in spelling out why.

Predominantly black, the city across the Hudson River from New York has the highest percentage of substandard housing of any city in the country—yet

boasts a new \$8,000,000 jail. Medical care for the city's teeming poor is abysmal, schools are crumbling, and the police regime is sometimes called one of the most oppressive anywhere.

Street crime, appalling as it is, hardly compares with organized crime in Newark, where the Mafia's tentacles extend into almost every area.

Porambo names names, cites facts and figures as he slashes ruthlessly at his targets. He describes his book as an "autopsy" with good reason. Newark seems to be an urban trap for its black population—almost a dead city.



(Life Magazine) Wright Morris. His 19th book

A Legend

FIRE SERMON by Wright Morris. Harper and Row. 1971. \$5.95

Wright Morris begins his story in California by joining a recently orphaned, 10-year-old boy named Kermit, and the boy's great-uncle, a man who feels he must do his duty, even though the strain becomes a bit difficult at times.

The two go to live in a trailer in a small town. There is an ancient Maxwell near by, always ready, when the uncle decides the pastures may be greener "down the road a piece."

Their life together is built up in carefully made mosaics of habit seen chiefly through the boy's detached but observant eyes: the way eggs are eaten and coffee perked, and the way the uncle feels about religion (he despises it).

A year later the boy's aunt—Aunt Viola—dies at her Nebraska home. The uncle and boy set off in the ancient Maxwell and trailer to claim Aunt Viola's house and its contents as the boy's legacy.

On the way, they meet a pair of hippies—a pleasantly irreverent boy and a girl with long hair and a vaguely spiritual aspect. At this point, the "sermon" begins to pick up heat. The hippies at once establish a mysterious affinity with Kermit—and an equally mysterious conflict with the old man. This strange group moves along to Nebraska to "Aunt Viola's home."

As we move into the old house, we begin to realize the inevitability of the title—the "Fire Sermon"—for indeed, this is a sermon. Not one in which we are told how to live, but one in which the basic ingredients of our lives—youth, sex, faith, old age and death—are juxtaposed in the flickering light of purifying fire.

One can almost feel the strange presence of the dead Aunt Viola, a deeply religious woman whose faith had been so strong, as it clashes with the blasphemous old man. Morris devotedly describes the old objects in the house—almost a catalogue of old America—while the hippies insist on coupling when and where they choose, even when the boy and old man are in sight.

As the brief story moves toward its conclusion, we suddenly realize how Kermit, the boy, had been orphaned. His parents had been killed suddenly in a violent car accident. Here we begin to understand that we have been in the presence of a boy finding his way back to feeling, back to some reality.

"Fire Sermon" is a novel that is also a legend—and as American as Nebraska. This is the 19th book written by Morris. One, "The Field of Vision," won the National Book Award. Morris has carved out for himself a literary territory bounded on one side by the major writers who "arrived" just before him: Hemingway, Steinbeck, Dos Passos—and on the other by that Nebraska-Kansas-Ohio American sensibility he has claimed for himself from his first novel, "My Uncle Dudley."

'Ladies of ...'

THE LIVELY COMMERCE: PROSTITUTION IN THE UNITED STATES by Charles Winich and Paul M. Kinsie. Quadrangle: 1971. 320pp. \$5.95.

Reviewed by Stanley L. Brodsky

"The Lively Commerce" is an unusually thorough and thoughtful discussion of the history and nature of prostitution in the United States. The authors charmed this reader with their encyclopediac and witty presentation of plays, folk songs, books, research literature and jokes about the "ladies of the night."

There was much intriguing and new content to this reviewer. For example, many prostitutes do not use contraceptive measures because they believe that different strains of semen destroy each other. Only 23 percent of prostitutes have not had orgasms with their clients. A large number of prostitutes "mature out" in their thirties and quit the profession. When legal prostitution was banned in Hawaii and Terre Haute, not only did robbery, assault and traffic death rates go down dramatically, so did the rate of rape and other sex crimes.

The words used by prostitutes and the public to describe the profession typically have their origins in specific times and places in recent American history. Thus the term "hooker" came from the extracurricular activities of Civil War General Joseph Hooker's division when his troops were quartered in Washington, D.C. "Red-light" district, developed out of the need for brakemen in Western railroad construction camps to be available to their crews. When the brakemen would enter the tent of a prostitute, they would hang their red signal lamps outside. The concentration of red lamps outside tents in a given area led to the description "red-light" district.

Prostitution was open in most cities in the United States prior to this century. One major impetus for its diminution was the VD rate in World War I of 166 VD cases per 1000 soldiers. The military VD problem was only temporarily alleviated, however, by the intensive national campaign against prostitution. In 1965 the rate in Vietnam was over 300 per 1000 men, and led to the Army constructing a controlled prostitution area for servicemen at An Khe.

"The Lively Commerce" has enjoyed very good sales to this point, as have earlier books on this topic. There indeed seems to be much more profit, and fun, in writing about the prostitute than in being one.

Stanley L. Brodsky is associate professor of psychology at the Center for the Study of Crime, Delinquency and Corrections.

Book Beat: on TV

Mon., Oct. 18, 8:30 p.m., Chan. 5.

Host Robert Cromie, of the Chicago Tribune, interviews Shirley Ann Grau, author of "The Conder Passes." Mrs. Grau won the Pulitzer prize for her book, "Keeper of the House," published in 1964.

Mitchell

Gallery

Exhibits

Oct. 21-24...

Ben Burton, sculpture

Nov. 1-15...

School of Art faculty

Dec. 1-15...

Contemporary Dutch ceramics

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What's Goin' On... All Week

October

16 Saturday

PARENTS DAY: CONCERT 2:00 p.m. Student Center
FOOTBALL GAME: SIU vs BALL STATE 7:30 p.m., McAndrew Stadium.
SCHOOL OF MUSIC: CHORAL CLINIC 8:00 a.m.-8:00 p.m. Shryock Auditorium
COUNSELING AND TESTING CENTER ACT TEST: 8:00 a.m.-1:00 p.m. Muckelroy Auditorium
DENTAL ADMISSION TEST: 8:00 a.m.-5:00 p.m. Lawson 131 and 161
LAW ADMISSION TEST: 8:00 a.m.-1:00 p.m. Lawson 171
MEDICAL COLLEGE ADMISSION TEST: 9:00 a.m.-1:00 p.m. Morris Library Auditorium
STUDENT ACTIVITIES FILMS: "Can

Heronymous Merkin Ever Forget Mercy Humppe and Find True Happiness?" 7:30 p.m. and 10:00 p.m. Davis Auditorium, admission free
SALUKI SADDLE CLUB: PARENTS DAY HORSE SHOW Saluki Stables
TOUR TRAIN LEAVES STUDENT CENTER 11:30 a.m., 12:30 p.m. and 1 p.m.

17 Sunday

SCHOOL OF MUSIC: FACULTY RECITAL. Mrs. Bottje 3:00 p.m. Home Economics Auditorium 140B
NEWCOMERS CLUB PICNIC 1:00 p.m. Giant City State Park
MURDALE SADDLE CLUB PLAYDAY HORSE SHOW Saluki Stables

18 Monday

UNITED FUND KICK-OFF 9:00 a.m. Student Center, Ballrooms A and B

19 Tuesday

YOUTH TRAFFIC SAFETY CONFERENCE AND DRIVER EDUCATION WORKSHOP 8:30 a.m.-2:00 p.m. Student Center Ballrooms
ALEPH SANCTUARY: EXHIBIT OCTOBER 19-NOVEMBER 3. Student Center, Ballroom A

20 Wednesday

PLACEMENT AND PROFICIENCY TESTING 1:00 p.m.-5:00 p.m. Washington Square, Bldg. A
CRAB ORCHARD KENNEL CLUB: DOG OBEDIENCE TRAINING CLASS 7:00 p.m.-9:30 p.m. Muckelroy Arena
CONSUMER CONFERENCE: MEETING-LUNCHEON 9:00 a.m.-2:30 p.m. Student Center Ballrooms

21 Thursday

CONVOCATION: AMBASSADOR CHARLES BOHLEN, UNITED NATIONS WEEK 1:00 p.m. SIU Arena
MUSIC FACULTY RECITAL Marjorie Frazer, pianist 8:00 p.m. Shryock Auditorium

22 Friday

COUNSELING AND TESTING CENTER: MILLER ANALOGIES TEST 3:00 p.m. Building A, Washington Square Applicants should phone at least 24 hours in advance to register
STUDENT ACTIVITIES FILMS: "Once Upon A Time in the West." 7:30 p.m. and 10:00 p.m. Davis Auditorium, admission free
STUDENT RECITAL: Student Baroque Ensemble 8:00 p.m. Lutheran Student Center



Calvin "Jason" Dotson and His "Sounds of Satin"

Bohlen featured speaker for UN Week activities

Charles E. Bohlen, former Ambassador to France, Russia and the Philippines will be the Convocation speaker Thursday October 21 at 1 p.m. in the Arena.

Bohlen's visit to SIU will coincide with United Nations Week, October 17-24. By setting aside a week each year, it is hoped that attention can be called to the work being done by the United Nations and the important role the organization plays in the world.

Until his retirement in 1969, Bohlen was one of America's top Kremlinologists—the men who help interpret Russian power plays and shape the U.S. response. Bohlen has been a key figure in American-Soviet relations for over 40 years. Under 10 Secretaries of State and six presidents, Bohlen has been present when world history was being made.

Bohlen's insight into Russian politics gives him strong opinions on that country's involvement in Vietnam, which stand in direct contrast to his usual condemnation of Russian aggression toward the West.

Besides Bohlen's Convocation ad-



Charles E. Bohlen

dress on Thursday, he will speak to the University Club at a public dinner to be held Wednesday, October 30 at 7 p.m. at the Ramada Inn.

Dotson Plays 'Black' Jazz

The soft, soothing sounds of John Coltrane filled the air. The sounds his instrument made were haunting melodies of old forgotten songs played to the tune of a Rodgers and Hart composition. And Coltrane's horn sweetly cried out the lyrics.

"This is the sounds of satin," the voice said, breaking into the rhythmic waves of Coltrane's music. "Open your mind to the splendid sounds of jazz," invited the voice—thus opening the hourly jazz program, "Sounds Of Satin," recorded in the School of Communications at SIU.

With more than half a year behind it, the program plus its host, an SIU student Calvin "Jason" Dotson, has caught on with the Carbondale community population. When the program started in the spring of 1970, he and Patrick Betaudier, an SIU art instructor, soared the air time every Saturday evening on the WSU (FM) radio station. The program is aired from 6 to 7 p.m.

"We realized then there wasn't enough 'true' jazz being aired in the Southern Illinois area and when I say

'true' jazz," Dotson continued. "I mean the jazz that blacks term jazz."

Dotson contends that the white world is only familiar with Duke Ellington, Louie Armstrong, Count Basie, Sarah Vaughn, Ella Fitzgerald, and Paul Whitman.

"The average white has never heard of the giants of jazz like John Coltrane or Charlie Parker who set the present trend of jazz, or Charlie Byrd, or Miles Davis, Charlie Christian, and certainly not "The Monk," Dotson emphasized referring to Thelonious Monk.

Which explains why the music material in the department's library is so limited, according to Dotson.

"They've got three or four Sarahs (Vaughn), some Ella (Fitzgerald), a lot of Stachmo (Louie Armstrong)—and that's about it," he added.

The music vacuum pushed Dotson into a borrowing spree, accumulating collector's items as far away as California. With limited funds, he and Betaudier would travel to St. Louis on some weekends, asking for record contributions. Dotson displayed "The

Story," a 1958 Charlie Parker album that was borrowed recently from some friends.

Dotson noted that there was a time in jazz history when white critics considered true jazz something vulgar. "or that music that comes from uninhibited people, meaning blacks of course," Dotson said.

"It's like this," he said. "Now that whites look at blacks in a different light today, they see their music in a different light as well."

But artists like Coltrane, Parker, and Christian mourned themselves to death, he added, referring to three artists who died at an early age.

"They couldn't wait for the world to catch up with them," Dotson said.

Dotson plays a list of Coltrane and his contemporaries, but works in new jazz artists too on his Saturday program from 6 to 7 p.m. He does the show alone now, occasionally inviting guests on the program.

"In my own way, I present another world to my radio audience, and at the same time, show one of the true beauties of black people—their music."

Paperback Bestsellers

Fiction

1. **THE CRYSTAL CAVE** — Stewart. The legend of Merlin and King Arthur whipped up into a frothy, entertaining tale.

2. **GOD IS AN ENGLISHMAN** — Deiderfield. An old-style novel of plot and character about a businessman's rise in Victorian England.

3. **CALICO PALACE** — Bristow. Innocent girl comes to wicked old San Francisco, and there's every cliché but Jeannette MacDonald.

4. **GREAT LION OF GOD** — Caldwell. A needless-to-say reverent novel about St. Paul in that old-time religious novel tradition.

5. **CHOCOLATE DAYS, POSSICLE WEEKS** — Hannibal. A bright and fresh look at the old theme of the rise of a heel on Mad Avenue.

Mini-Profiles

Margaret Bourke-White

Ralph McGill



Life Magazine

Margaret Bourke-White. Her cameras took her everywhere... from a boom town, to a war, to concentration camps, to the depths of the earth.

Often proclaimed the "world's greatest woman photojournalist," Margaret Bourke-White's only comment to such praise: "My pictures are my life."

After more than 35 years of successful photojournalism, that "life" ended on August 27, 1971. A growing muscular ache, which she called, "my mysterious malady," turned out to be Parkinson's disease. The disease finally snuffed out her brilliant career.

Miss Bourke-White's picture of the world's largest earth-filled dam, a relief project at Fort Peck in Montana, was on the cover of the first issue of Life magazine in 1936.

The first accredited woman war photographer, Miss Bourke-White was the only foreign photographer to film the Nazi invasion of Russia. She was the first woman to fly a combat mission. When the Allies liberated Buchenwald concentration camp, her pictures stunned the world.

She photographed Roosevelt, Churchill, Eisenhower, Patton and Haile Selassie. Her unfulfilled wish—to be the first woman photojournalist to go to the moon!



Reader's Digest

Ralph McGill, with the strong face and firm jaw, became editor of the Atlanta Constitution newspaper in 1942, and by the time of his death, in 1969, both he and the newspaper which he represented, had gained the respect of journalists throughout the world.

His theory of writing: "If you're going to be a newspaper writer, you've got to put the hay down where the mules can reach it."

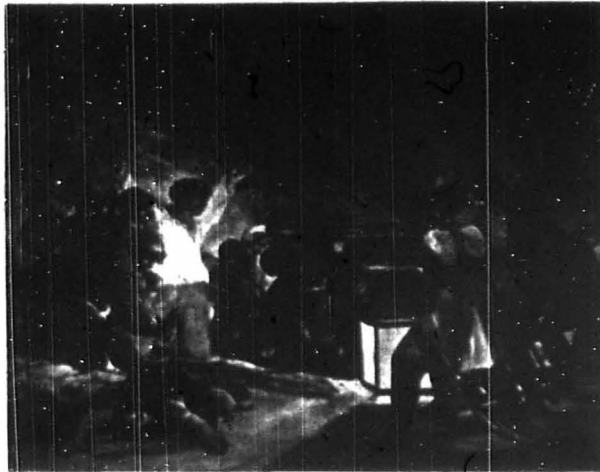
He labeled segregation, "an evil offspring of slavery." He fought that evil all his life, becoming one of the earliest, most effective and eloquent friends of the Negro. He was threatened and vilified, but, as a friend put it, "Mac had guts when it took guts to have guts." He knew the South as few others did.

McGill was awarded the Pulitzer Prize in 1959 for his editorial writing—editorials that made him the most widely read, ardently praised and bitterly hated newspaper man in the entire South.

Sal y pimienta española

"Los que nos divertimos"

(Editor's note: In cooperation with the Latin American Institute, directed by Albert William Bork, The Saturday Magazine of the Daily Egyptian will periodically print—in Spanish—essays from Latin America. By so doing, we hope to give the many foreign students on the SIU campus a "touch" of their home-land, and consequently make them feel more welcome on our campus. At the same time, we believe it will afford our native students and faculty, who are interested in Latin America, an opportunity to exercise their knowledge of the Spanish language.)



La Destrucción de Sagunto

¿Que clase de pueblo es este y como discurre su mente cuando convierte en fechas de orgullo y de regocijo las de desastres y de derrotas militares que angustiarían a otro cualquiera? El español no trata de ocultarlas ni de olvidar los fracasos nacionales. Antes los recuerda y los trae a la memoria una y otra vez con una clase de sadismo extraño, y los perpetúa en monumentos y en efemérides de regocijo nacional.

O es tan grande que tiene y le sobra gloria y coraje para derrochar, o una vanagloria inigualable, o por lo menos, es muy diferente de otros pueblos, que lloran sus fracasos y procuran ocultarlos.

Examinemos unos cuantos casos notables:

Cuando la vieja Tartessos sale por primera vez al escenario de la historia europea fue con la destrucción de Sagunto, en Valencia, que ardió hasta sus cimientos y donde murieron todos los saguntinos. Hoy Sagunto se seca todavía y exhibe orgullosa sus heridas al sol del Mediterraneo, unos kilómetros más arriba de la capital valenciana. Y se incorporó al mundo romano y a la cultura clásica después de la derrota militar y del martirio de Numancia a manos más de sus propios hijos que a las del orgulloso Escipión Africano.

Pero todavía están hoy los españoles cantando las glorias de Numancia, cómo recuerdan al lusitano Viriato, a Sagunto y a tantos héroes de tiempos remotos mientras iban cayendo, invasión tras invasión, en manos de pueblos advenedizos.

El Rey D. Rodrigo y la pérdida de España, Guadalete, una invasión más, no han muerto todavía en el romance ni en la historia. Y don Rodrigo y Guadalete y Florida de la Cava, y Don Julián no fueron sino el principio de la caída de España en manos del moro y de la primera batalla de siete siglos de lucha y de reconquista. Los españoles de hoy levantan en alto la cabeza cuando se nombra a Rodrigo o se menciona el hecho de que la cultura oriental penetra en España y pasó al resto de Europa traída por los vencedores de Terfía y de Guadalete.

"Yo no mandé mis naves a pelear contra los elementos," dirá Felipe II para explicar y enorgullecerse de la derrota de la Armada que llamaron "invencible" en 1588. Y a la Invencible han cantado todos los poetas desde Cervantes y Lope a nuestros días.

La historia moderna se abre a comienzos del siglo XIX con otra gran derrota naval. Que conmemoren los ingleses su Trafalgar y que presida la columna de Nelson la plaza de Londres. Los españoles se pasean anchos y con las cabezas en las nubes, pensando en

Trafalgar también y en la pérdida de la escuadra y de los mejores marinos españoles. Gravina, Churrua, Alcañá Galiano... celebrando el hecho de que Trafalgar costó a Inglaterra la vida del gran almirante. Y en todas las poblaciones de la Península hay una plaza, una calle, un romance popular o una canción de niños, llamada "Trafalgar". "Sin olvidar un famoso Episodio de Galdós".

Durante muchísimos años, cien para ser exactos, hasta que la Segunda República, con mejor gusto que éxito, lo cambió, la celebración de la fiesta nacional tenía lugar el 2 de mayo. El 2 de mayo es la fecha de otra gran derrota del pueblo español, abandonado de sus reyes y de gran parte de la nobleza, entregado a la furia de un general francés, Murat, que machacó a los madrileños indefensos y pasó por las armas a miles de madrileños. Dos estupendos cuadros de Goya y muchos de sus sueños immortalizan el hecho. Goya presenció los hechos que pintó.

Y Chile, y Santiago de Cuba, el Morro y Cervera con el hundimiento otra vez de la escuadra; y Cavite en Manila, y la humillación de la derrota en la guerra hispanoamericana...

"No comemos, pero nos divertimos" se oye decir a los españoles. "Y lo que nos divertimos!"

Jenaro Artiles

University Galleries Exhibits

To Oct. 19

Recent Acquisitions (to the Southern Illinois University permanent collection—drawings, prints and paintings)

Nov. 1-19

Annual Faculty Exhibit—School of Art—SIU (all media—25 faculty artists)

Dec. 1-18

Contemporary Dutch Ceramics (over 100 examples by 12 leading Dutch potters—circulated by the Octagon Center For The Arts)

Daily Egyptian

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Are Student Activity Films Worthless?

A

Critical Review

By

David Daly

Staff Writer



Richard Blumenberg, assistant professor in Cinema and Photography: "I'd be ashamed to show my colleagues SIU's list of films. They'd laugh in my face."

Each quarter Student Government Activities Council provides a number of free film on campus. The kindest thing that could be said about the selection is that it is always inadequate.

The question often asked about the free series is whether it is just meant to entertain or whether it should contribute something to the students understanding of life and particularly of the art of the film.

There is an old saying in Hollywood. "We're an entertainment industry, if you have a message send it by Western Union." This is what those at Student Activities are referring to when they claim their chief goal in providing the free film series is to give the students a cheap place to go to pass a couple of hours and relax.

This in itself is fine but it would seem that they are behind the times at least in defining their audience. The general audience for films that was defined in

the twenties, thirties and forties doesn't exist today. Those making the film selections at Student Activities just don't seem to be aware of that.

It is fine to bring in a couple of popular films but there is more to it than that. It is not that the films should "educate" people, because that would suggest educational informational documentaries. There are many films that can be enjoyed on levels other than pure entertainment which are satisfying.

We can presume that the University community has a broad range of interests not limited to the American entertainment motion picture. This is only characteristic. On a campus such as SIU where there are a number of people who have not had the opportunity or have chosen not to see any kind of a variety of film other than the escapist entertainment, something different is definitely in order.

The film committee at Student Activities does have a difficult problem. They are dealing with a generally unsophisticated film audience. A couple of quarters back the campus showing of Ingmar Bergman's 1959 Swedish masterpiece "The Magician" was a disaster. Apparently many people thought they were going to see a mystery, and when they found that it was not only not a mystery, but foreign, in black and white and subtitled, they were very much upset.

On the basis of the choices which are made each quarter it is obviously not the function of the free film series to educate. It is not the function of the series to expose people to the kinds of film that they couldn't find in the downtown commercial theaters. It is not the function of the series to broaden any kind of cinematic horizons, to make available to anybody, films which are valuable to see but which are not often seen.

At the same time it does not appear to be the function of the series to entertain as well as possible using motion pictures because of entertainment, escapism, which is a perfectly legitimate function for an entertainment medium, is the goal, then the films selected wouldn't appear on the list. What we have each quarter is an eclectic conglomerate which just boils down to a list of films—and that only—a list of films.

Judging from the Fall quarter selections, little thought, if any, was put into the selection of the films. I do not see how Wayne Powell, SIU staff consultant on the film program for Student Activities, can justify the horrendous selection of film he and David Kite brought to campus last year.

One example of ignorance in film selection is the booking of silent films without musical accompaniment. An audience never saw a "silent" motion picture in complete silence in the twenties or thirties. There was never such a thing as a silent motion picture.

There is nothing more deadly than to sit and watch an image and listen to the sound of the projector. A picture can not be ruined more quickly than by showing a silent film to an unsophisticated film audience like SIU's without musical accompaniment.

The sound prints are more expensive, but then the question arises again. If the film program is to entertain, why bother with the silents unless they are shown properly and can be enjoyed by more than just film buffs? All three silent films to be shown this fall (Buster Keaton's "The General," "The Man Who Laughs" and "The Cat and the Canary") are completely silent since Activities did not get sound prints.

Richard Blumenberg, assistant professor in Cinema and Photography, has often voiced his concern over the film choices. "I would be ashamed to show my colleagues SIU's list of films. They'd laugh in my face," he said.

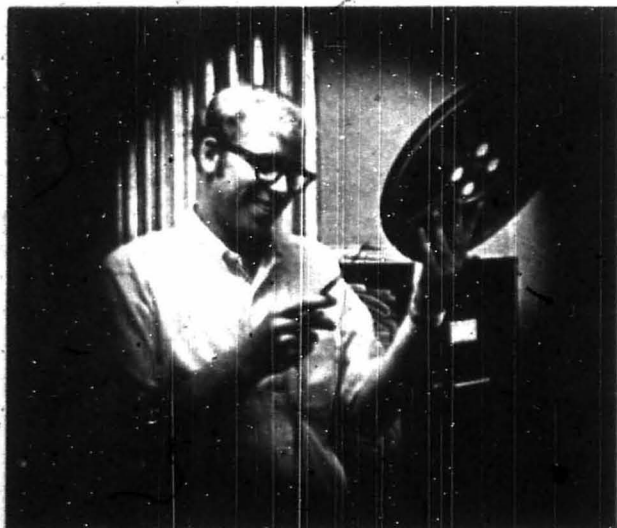
Robert Davis, chairman of the Department of Cinema and Photography, is also critical. Davis does not believe that the SIU community is what the film list suggests that they are.

"In a campus group of 20 thousand plus students, at least 250 of them on a given night might be more interested in a film in a language other than English. I am sure they would prefer such a film rather than seeing motion pictures that were second rate even when they were released."

But there may be an improvement on the horizon at Student Activities. Douglas Whitley, a senior in political science, is now doing much of the selection of film for the 1972 calendar year.

So far, he is the first person on the film committee that seems to have a genuine interest in film, and knows what he is doing. Whitley receives no money for his services. His is a completely voluntary position, and Powell is the paid consultant who must approve all that Whitley proposes. Therein will come the problems.

Good luck Mr. Whitley!



Douglas Whitley, new chairman of the Student Activities Film committee