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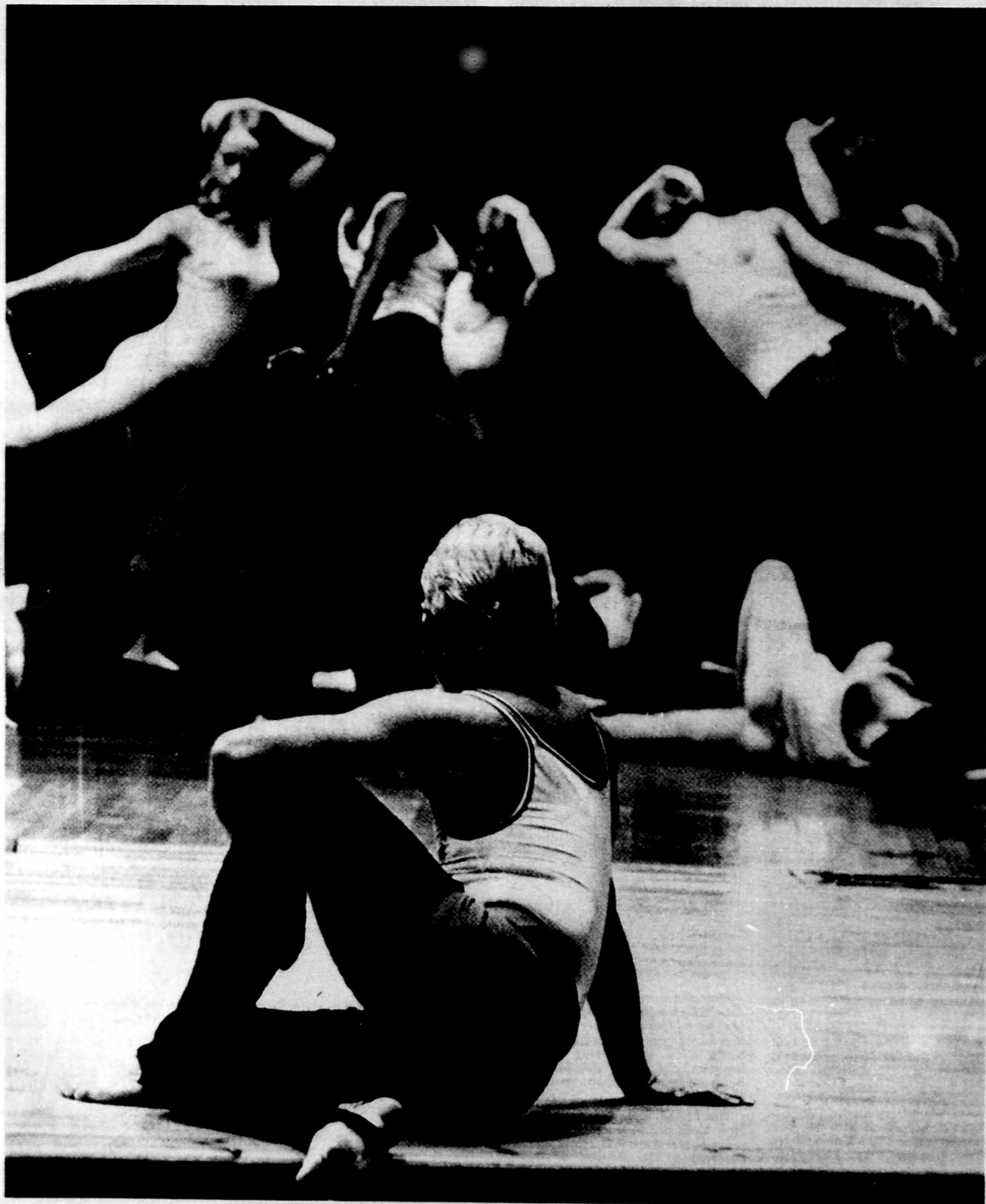
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Daily Egyptian

Magazine

Southern Illinois University

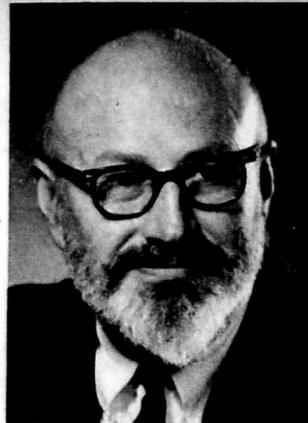
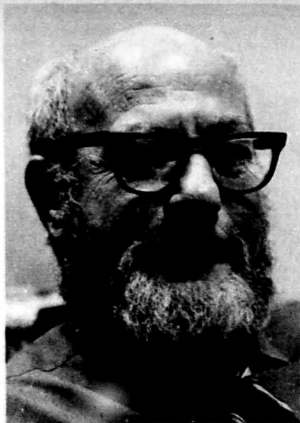
Monday, October 16, 1972 — Vol. 54, No. 22



Lonny Joseph Gordon, in foreground, new director of the Southern Repertory Dance Company, studies the potential of some of the students with whom he'll be working

during the coming year. Photo by Pam Smith. (See related story and more photos on Page 3.)

C. William Horrell, Henry Dan Piper and John W. Voigt, co-authors of "Land Between the Rivers: The Southern Illinois Country," are all SIU faculty members.



With New Fall and Winter Titles...

SIU Press Holds Key To Diversity

By Glenn Amato
Staff Writer

From a Thoreau anthology to a philosophic consideration of sports and back to a "contemporary chronicle" of the 1930's—diverse is the word for the new fall and winter titles from the Southern Illinois University Press.

Southern Illinois itself, the oldest and most sparsely populated part of the state, is the subject of "Land Between the Rivers: The Southern Illinois Country." The authors, C. William Horrell, Henry Dan Piper and John W. Voigt, are all SIU faculty members.

Describing the region as "a land of steep hill farms, rocky ravines and long blue vistas," the text boasts over 300 photos.

The German quest for national unity and power, which led to the establishment of the Wilhemian Empire under



Vernon Sternberg, director of SIU Press, is responsible for all books published by the university.

the catastrophe of the Third Reich under Hitler in the twentieth, is the central concern of "Germany: A Short History."

Author Donald Detweiler is associate professor of history at SIU. He also translated "Hitler: The Man and the Military Leader" by Percy E. Schramm, war diarist of the High Command of the Wehrmacht Republic. The Library Journal praised Detweiler for what it termed "an elegant introduction."

The late Clyde Kluckhohn, whose work and study spanned the full range of anthropology, is celebrated in a collected series of essays entitled "Culture and Life: Essays in Memory of Clyde Kluckhohn." One contributor,

Bismarck in the nineteenth century and Walter W. Taylor, is professor of anthropology at SIU.

Arnold J. Toynbee, Graham Greene, Eugene O'Neill and D.H. Lawrence are a few of the world-renowned authors and playwrights to be analyzed, criticized and discussed by various academicians.

Emile Delavenay's "D.H. Lawrence: The Man and His Work, The Formative Years: 1885-1919," translated by Katharine M. Delavenay, was hailed by the New York Times Book Review as "perhaps the most important Lawrence study to have appeared in any language during the last 10 years."

Peter Wolfe, associate professor of English at the St. Louis branch of the University of Missouri, examines "Graham Greene the Entertainer."

Until 1970, Greene made a sharp distinction between his novels and his lighter fiction, which he called "entertainments." The use of the two categories seems to indicate that the latter books are trivial and inferior; yet Wolfe shows that the entertainments are more than escape fiction and very likely constitute a distinct genre.

"Think Back On Us...A Contemporary Chronicle of the 1930s," by Malcolm Cowley and edited by Henry Dan Piper, is a nostalgic collection of essays, reviews and editorials designed to show today's young readers that the decade could never be summed up in a single generalization.

"The Credit Merchants: A History of Spiegel, Inc.," by Orange A. Smalley and Frederick D. Sturdivant, traces the evolution of the famous Chicago mail-order house.

The authors cover 100 years of America's economic growth as Spiegel progresses from a quality merchandise and furniture store operating on a cash basis to a nation-wide catalogue business offering its customers 120,000 items on generous credit terms.

The life of Hugh Gain, a Colonial New York printer who first allied his press to the American cause and then deserted to the British, is depicted against a backdrop of social class feelings and political conservatism in "Hugh Gain: A Colonial Printer-Editor's Odyssey to Loyalty."

Howard Rusk Long, professor of journalism at SIU, supplied the foreword to the book by Alfred Lawrence Lorenz, professor of journalism at Marquette University. Lorenz received his doctoral degree from SIU.



Shown above are a few of the upcoming titles to be published by the SIU Press.

The SIU Press, under the direction of Vernon A. Sternberg, serves as publisher to scholars and the reading public both in this country and abroad. Its operation is based on the Carbondale and Edwardsville campuses.

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'Any Movement Has the Potential To Become Dance'

By Bryce C. Rucker
Student Writer

Lonny Joseph Gordon is the kind of individual anyone would like to rap with.

His zest for people, his honesty about himself and his sense of movement and motion are vital to his life.

As I spoke with Gordon, director of the Southern Repertory Dance Company, it became clear that one of his main concerns is movement. "All my life I've been exposed to the processes and experiences being evolved through movement," he said.

His home environment introduced him to large groups of people without role preconceptions. His early experiences, including horseback riding, sailing and racing, helped him let feelings and emotions be expressed physically.

Gordon emphasized the importance of letting movement and motion evolve from the individual.

"Any movement has the potential to become dance. This is all dependent on the manner in which the movement is conceived, how the movement is used and how the movement is perceived. I do not believe in style, but I do believe that every dance or movement situation has its own signature," he said.

He is trying to help each student to find his individual signature and "how these can be combined and juxtaposed."



Deep in thought, Lonny Gordon contemplates the motions of his Southern Repertory Dance Company. (Photo by Pam Smith)

Asked about the role emotion plays in dance, he said, "I think it is very hard to separate dance from emotion, but it can be done with constant discipline and thought."

"I think my training in the Kabuki Theater (formal Japanese theater of the general populace) has had a direct impact on separating emotion from motions. The Kabuki is a theater developed from the historical and emotional lives of the people. As a visual theater form it is totally dependent upon movement and dance," he said.

Gordon believes dance is the art of life patterning. From the dawn of time, the life and basic needs of people are the history of dance. "Dance is fundamental in all our lives. We've progressed from primitive dances to the 1972 rituals of the fertility hunt, through war and with the seasons. These are constant cyclical patterns," he said.

He referred to the pattern of students crossing the university greens as "connection dances," and to the clusters of students in the Communications Building as "sitting and waiting dances."

"Dances are controlled by our environments, our houses, means of transportation, clothing; but with more awareness of ourselves now we can con-



Lonny Joseph Gordon, director of the Southern Repertory Dance Company believes that any movement has the potential to become dance. (Photo by Reiko Yamanouchi)

trol our environments through movement," Gordon said.

"Movement is necessary to every part of a person's life. By centering one's spirit and learning how to dispense one's energy throughout life, one may continually expand his imagination and create a personal ecology," he continued.

Gordon, who stresses quality in this year's Southern Dance program, is bringing at least four guest artists to SIU. Mary Kay Price; husband Edmond Kalmon, Constance Allentuck and Francia McClellan will appear.

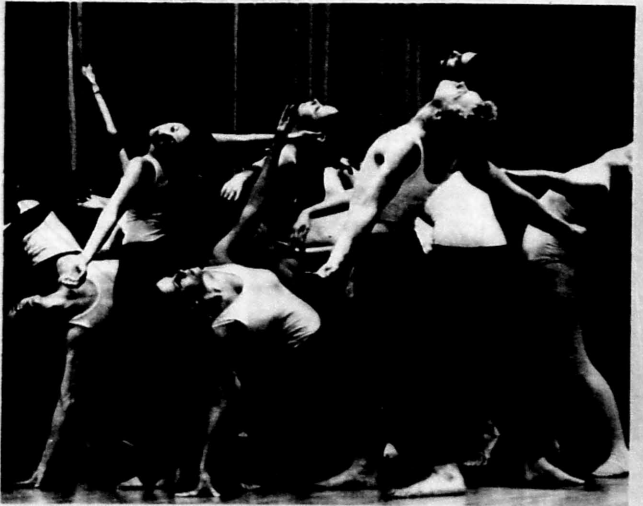
He wants to bring as many creative points of view as possible to this year's program. Gordon hopes there will be one major program fall, winter and one

spring quarters. He encourages all students to participate in the dance program.

Gordon's list of qualifications and accomplishments are extensive. They include two successive Fulbright-Hays grants, world tours as a solo artist and director of his own company in New York and Tokyo.

He is especially proud of being the first non-Japanese to be invited to the Grand Kabuki Theater as a private student under the direction of Kazuburo Nakamura XIII. Nakamura is designated as a living cultural treasure of Japan.

One sees Gordon as someone who is honestly dealing with life and is helping to give that life more meaning to himself as well as those around him.



Long hours of hard practice is the only way a dancer can achieve the movement and beauty required in modern dance. (Photo by Pam Smith)

Broadway in Review

By Glenn Amato

There were no musicals of distinction, primarily because increasingly high budgets and changing audience tastes have practically killed the old-fashioned Broadway musical, once a staple of every theatrical season. Edward Albee once observed, "Good or bad, people go to musicals"—but they don't, the formulas having become monotonous and the glitter having worn off.

"Sugar," the only mass-appeal musical produced on Broadway last season, was an adaptation of Billy Wilder's priceless film farce "Some Like It Hot," shown on campus a few weeks ago.

For a while it seemed as though the show would be a skillful adaptation as well as an antidote for the Broadway musical's blues, but by the middle of the first act one began to realize the notion was only wishful thinking.

Peter Stone's book adhered closely to the outline of the Wilder-I.A.L. Diamond screenplay. Two musicians witness the St. Valentine's Day Massacre. Dressed as women, they join an all-girl band en route to Miami, where one falls in love with the band's dim-witted singer and the other is pursued by a lecherous millionaire.

Two things happened in this unfortunate screen-to-stage transition. Not only did Stone and the others responsible for "Sugar" invite those inevitable comparisons between the source material and its latest incarnation, but the results were bland where they should have packed the film's satiric punch. The lines that worked best were taken verbatim from the screenplay: Stone's material sank like heavy boulders.

Gower Champion, who fared better with his choreography, combined a number of elements in his staging that added to the lethargy. The tone wavered between satire and sitcom, sometimes affecting an uneasy compromise between the two.

To be sure and fair, "Sugar" had its assets. Much of Jule Styne's score captured the bounce and swagger that exemplify the Broadway musical at its best (as distinct from loudest), and one number, "When You Meet A Man In Chicago," came closer than anything else in capturing the film's and period's racy flavor.

Robert Morse's Jerry-Daphne, played by Jack Lemmon onscreen, was delightful. It would have been easy for Morse to camp the role and pander to a base homosexual taste, but he sidestepped this trap and gave a genuinely comic performance.

"Sugar" underwent drastic, costly revisions during its three-month tryout tour last winter. Reportedly, the only reason producer David Merrick opened it in New York was to prove that the old-fashioned musical wasn't passe. Merrick's was a noble but empty gesture.

The public wasn't buying, either, and not only because "Sugar" was a weak musical. Dozens of fair-to-trashy shows—"Coco," "The Unsinkable Molly Brown" and "Camelot" come to mind—survived their critical receptions and went on to establish themselves as popular audience attractions.



Eileen Atkins, as Elizabeth I, consoles one of her subjects in Robert Bolt's "Vivat! Vivat Regina!"

Today, more than ever, it's a hit-or-miss affair on Broadway. Enthusiastic reviews can no longer be considered box-office insurance—witness the recent revival of "A Funny Thing Happened On The Way To The Forum." Everyone was surprised by the fluke success of "No, No Nanette" a few years ago, underlining the unpredictability of popular tastes.

Those who profess an interest in theatre—purists, critics and audiences alike—despise entering into conversations about economics, and rightly so. Art and cash shouldn't be allowed to mix, simply because the art object is likely to be softened or surrendered to the power of the almighty buck.

Art is an intangible, made flexible to meet the individual's perceptions and fantasies—which may be two reasons why musicals were once so popular. Song-and-dance shows necessarily made demands on one's ability to fantasize and shy away from what painfully is.

Economics, like everything else that is realistic, shatters those fantasies, makes one go through a sort of Walpurgis Night and ultimately compromise with life's frustrations.

One needn't compromise with art, but one's private fantasies must eventually be reconciled with



Tennessee Williams made yet another tentative return to the stage with "Small Craft Warnings."

The Girls in the Band Robert Morse, Elaine Joyce and Tony Roberts starred in producer David Merrick's million-dollar cup of "Sugar."

a larger vision of reality if the object of these dreams is to survive.

The Broadway musical existed for years on a formula diet that everyone judged acceptable. The only changes wrung were those necessary to produce different shows.

Many great formula musicals abound, but their creators—Gershwin, Porter, Youmans and Hart—have died. Some, like Richard Rodgers, continue to churn out material that sounds like wistful echoes of past successes. The new composers—Jerry Herman, Charles Strouse, Andre Previn—are imitators with no distinctive visions.

There have been rock musicals, yes, but they have dealt exclusively with rock music as a theme. There has yet to be a rock musical—"Hair," "Jesus Christ Superstar" and "Godspell" included—that has accepted and used rock naturally, without its supposed "newness" flashed in neon.

No, they're not making 'em like that any more—and they shouldn't, because just as the three-act, naturalistic drama has been absorbed by Pinter and Beckett, the musical theatre should grow up, too.

Tentative steps have been taken in this direction via "Company," "Follies" and "Two Gentlemen of Verona"; still, for all their foresight and intelligence, these shows never won the popular support they so richly deserved.

The genre need not abandon its slickness and technical competence, but these elements must be used as means to an end. All pomp and no circumstance palls quickly.

Broadway's newspaper and television critics—bloodied, bored but unbowed—concluded a pot of glue lay at the end of last season's theatrical rainbow.

"This was the worst season I can recall," said Leonard Probst of NBC. "It had no new ideas, few good playwrights and nothing to remember it by. It reminds me of the war in Vietnam. Everybody knows it's bad, but so far nobody can seem to do anything about it," he explained.

I'm fortunate in that I can't see every new Broadway show; last season, for example, I missed "All The Girls Came Out to Play," "Wild and Wonderful" and "Voices," among others. I don't feel cheated, either, because these three shows ran a combined total of six performances, and that's a fair indication of their worth.

Offhand, I can't recall a single worthwhile show that has ever gone unappreciated. If it didn't find an audience during its original run, it did so in revival. Samuel Beckett's "Waiting For Godot," for example, enjoyed a greater critical and popular success when it was revived two years ago than when it premiered in 1956.

One reason why almost every season is viewed retrospectively as "the worst" is that critics tend to overpraise mediocre goods. Since so many Broadway shows today are of summer stock calibre, the occasional slick and well-crafted production (as opposed to play) is hailed in a manner that would do the Second Coming justice.

Critics who overpraise are just as likely to overdo the negativism. Criticism is in danger of falling into Broadway's polarized economic crisis, wherein one either hits or misses—and to hell with "qualified" opinions.

Last season's dramatic offerings were far from hopeless and, on the whole, a cut or two above those in recent years.

It was clearly a time for Joseph Papp, producer of



The New York Shakespeare Festival, who scored a trio of successes with "Sticks and Bones," "Two Gentlemen of Verona" and "That Championship Season."

"Moonchildren" emerged at season's end as a cause celebre for The New York Times, whose editors and critics tried to promote into a commercial success.

Playwright Michael Weller etched a sincere and moving portrait of the sixties college generation, but the sum total was a pastiche of scenes that illustrated rather than probed the students' attitudes and problems.

Gore Vidal's "An Evening With Richard Nixon and..." was a compilation of the President's speeches and off-the-record remarks, assembled so as to make him look as ridiculous as possible. The task sounded easy, but capably assembled as the material was, it amounted to little more than a diatribe. The presentation was so smug and one-sided that one actually began to feel sorry for the on-stage Nixon. How's that for irony?

Robert Bolt, missing on Broadway since his memorable "A Man for All Seasons," returned with "Vivat! Vivat Regina!," a stately and literate



Joseph Papp's Tony Award-winning production of David Rabe's "Sticks and Bones" dealt with a blind Vietnam veteran.

dramatization of the battles between Elizabeth I and Mary Tudor.

Literally everyone was suspect in "Night Watch," whose author, Lucille Fletcher, also wrote "Sorry, Wrong Number." One of the most intriguing aspects of the production was George Jenkin's turntable set, which, by the climax, afforded the audience a center-stage view of the window through which the neurotic heroine may or may not have seen the play's all-important murder.

Tom Stoppard's "The Real Inspector Hound," on a double bill with "After Magritte," took potshots at both hack mysteries and drama critics to highly amusing effect, but "Small Craft Warnings," Tennessee Williams' latest depiction of the lost and wounded, this time situated in a seedy West Coast bar, was a diffuse and meandering series of monologues. Its structural problems were even more acute than those of "Moonchildren's."

Freedom of the Press

...Who Wants It?

Editor's note: The following is excerpted from a lecture delivered by John Seigenthaler, editor of the Nashville Tennessean, at the 55th annual convention of the national Association for Education in Journalism. The convention was conducted at Southern Illinois University in August, 1972.

A few months ago I was in Washington for the annual meeting of the American Society of Newspaper Editors, where my industry's foremost notarians were gathered to listen to the likes of Sen. Henry (Scoop) Jackson and Gov. George Wallace tell how they were going to save the Republic as soon as they were elected president, and the likes of John Connally tell us why there are no tax loopholes that need closing.

During a panel discussion ably presided over by Creed Black of the Knight Newspapers, it was suggested from the floor by Tom Winship, the progressive editor of the Boston Globe, that there be a straw poll—an unofficial show of hands—to indicate how those editors present felt about the role of The New York Times in the Pentagon Papers affair.

How many supported the Times? How many opposed?

The room was full. The vote was taken. The Times won an informal vote of confidence—barely. I looked around me at the faces of my fellow editors as the vote was taken against the Times.

I was distressed. Men who had lived and prospered under a free press, who are charged by the First Amendment to serve as an adversary to and watchdog on government, raised their hands against a newspaper that exercised its freedom and was already under the protection of a United States Supreme Court ruling when we met.

A few weeks later I appeared before the House Freedom of Information Committee to testify about a case in which our newspaper had taken the Department of Housing and Urban Development to Federal Court to insist upon our right to public documents in government files.

The Chairman of that committee, Congressman William Moorhead of Pennsylvania, expressed amazement that only a handful of newspapers in the country had utilized the Freedom of Information Act, passed in 1966 upon the insistence of America's editors.

"One of the great mysteries about the operation of the act is why it is not more widely used by the press," he said, adding that "after more than four years of operation only a handful of newspapers or other public media have actually invoked the provisions of the act to the limit..."

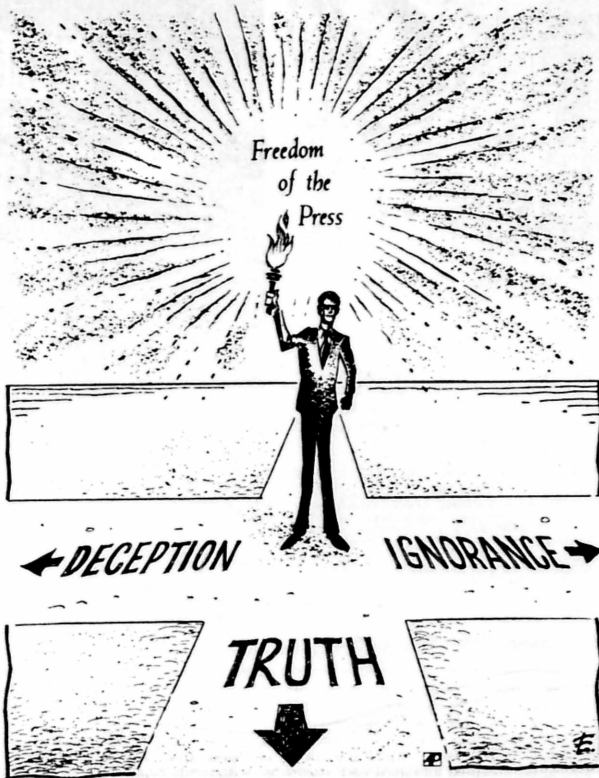
I attribute that to this crisis of credibility of which I speak.

We should ask ourselves whether we are reaching a point wherein we no longer trust ourselves or others with absolute freedom of the press.

If there are that many news management people opposed to the actions of the Times, the Washington Post and others in the Pentagon Papers case, with a supportive Supreme Court finding, how many more are there who stand against the full protection of the First Amendment in the many controversial press questions suddenly facing us.

How many are willing to say they support Earl Caldwell of the New York Times in his challenge of the government's right to demand his presence, by subpoena before a federal grand jury, together with his notes and tape recorded interviews with members of the Black Panthers in San Francisco?

A recent report of the 20th Century Fund Task Force on the Government and the Press, with a background paper by Fred P. Graham, documents how the authorities are moving more and more toward subpoenaing newsmen in cases touching on so-called radical activists across the land.



As this report points out, the same week Earl Caldwell was subpoenaed federal law enforcement officials also took similar actions against CBS, demanding tapes and "out take" films not used in a documentary on the Black Panthers.

That same week the government also subpoenaed unedited films and unused pictures of Time, Life and Newsweek dealing with the Weatherman faction of Students for a Democratic Society.

Again, the Graham report documents how the use of the subpoena power against the press mushroomed as the St. Louis Post-Dispatch, the Providence Journal Bulletin, student newspapers in Maryland, Wisconsin and California, the Louisville Courier-Journal and a television station in New Bedford, Massachusetts, found themselves under government demand that at times bordered on harassment to produce records or furnish information as evidence in criminal investigations carried on by the authorities.

It should be clear that the adversary relationship that has existed between the press and the government since the nation was founded is going to become more strained as representatives of each side seek to meet their responsibilities.

Surely it is not necessary here to make the arguments in behalf of the press in this growing conflict.

But I am astounded to find veteran editors, who have never had one of their people subpoenaed and required to divulge information taken in confidence, ask why Earl Caldwell deserves their support. Recently one of my friends in the Tennessee press told me he might feel differently about the Caldwell case had not the Supreme Court ruled against him.

Well, the Supreme Court was wrong in Plessy vs. Ferguson too. Hopefully the damage done by Mr. Justice Byron White in his recent decision against Earl Caldwell and other newsmen in a

It Could Happen Here

A Duke University scholar says that truth is hard to find in the Soviet Union.

In his new work, "Freedom of Expression and Dissent in the Soviet Union," law professor Kazimierz Grzybowski concludes that although "mass terror" is no longer applied against writers in the Soviet Union, the flow of information is still severely restricted by law, censorship and various kinds of intimidation.

His 40-page essay has been published by the American Bar Association Committee on Education About Communism.

The press is shackled, he says, in two

main ways—through government monopoly ownership and operation or printing equipment, and through censorship.

No individual may own and operate a printing shop, much less publish a mass-circulation daily newspaper or periodical, Grzybowski notes.

"A private citizen may not even operate a mimeograph or a duplicating machine for the printing of handbills. The right to publish papers, magazines, journals and books is reserved to collective organizations, such as the Communist Party, government institutions, scientific bodies, and social organizations."

similar situation won't take as long as Plessy vs. Ferguson to set right.

And how many of us are willing to take a stand against the increasing practice by the police to assume the guise of newsmen for the purpose of spying on radical groups.

Again, the task force report documents case after case—in Wichita, Chicago, New York, Richmond, Washington, Detroit, Albuquerque, Long Island—in which federal agents or local and state police have posed as reporters.

And the report points out that as these instances have increased sources have dried up—and reporters and photographers have sustained an increased number of injuries, and more harassment by those who are making news in tension-packed situations.

Many editors, who have come to identify with the authorities, now find themselves unable to identify with those now in conflict with authority.

And there are those who are utilizing the First Amendment who need its protection, and the support of those of us who have lived by it and benefited from it.

But too many of us are reluctant to give that support.

We are reluctant to give it to the underground press.

We are reluctant to give it to the student press, which we think of as the college press, but now is coming to include the high school press—which incidentally may prove to be the element of the American press today most harassed and repressed by authority.

We think of controversy and the student press largely in terms of college and university newspaper challenges to campus authority and administration control. But let me suggest that there is a new mood and movement among the high school press; challenges are now being made at this level.

A recent paper prepared by Len Conway of the Robert Kennedy Memorial Foundation pinpoints a number of incidents in Mobile, Ala., Marin County, Calif., Lynbrook, N.Y., Reynoldsburg, Ohio and elsewhere in which high school editors have faced punitive action for critical reporting and editorializing about school officials and affairs.

We are reluctant to give that support to the television news media, whose subservience to federal regulatory power can become absolute—because it includes the power to license or not to license.

We are reluctant, even, to give it to many within our own industry, those within the print media.

We work in an industry in which we promise according to our hopes and perform according to our fears.

And our performance in this time of crisis indicates a growing fear that we are being thrust into positions we have not thought of and do not understand.

In the face of government grown too big we of the press are forced to recognize that our passion for the truth, as Paul Tillich says, "is silenced by answers which have the weight of undisputed authority..."

But the First Amendment was written so that we might contest authority; so that we might exercise authority on our own and of our own.

We never envisioned a press establishment we did not control. Now there is one upon us and it includes diverse, disagreeable and even disrespectful elements.

Because we know not how to protect ourselves from them and are wont to join with them in work we should be about, we are confronted by this crisis of credibility.

As Dewey said, my only thing when confronted by crisis.

The crisis is here...but we have not begun to think.

BOOK REVIEWS

THE MIND OF ADOLPH HITLER by Dr. Walter C. Langer. Basic Books, Inc. (Released Sept. 22.)

Late one night in October, 1943, a psychoanalyst in Boston stuffed a secret manuscript into his briefcase and boarded the Federal Express for Washington.

He has just completed one of the more cerebral intelligence assignments of World War II: six months of probing the strange psyche of Adolph Hitler.

The psychoanalyst, Dr. Walter C. Langer, had done everything possible to learn what made Hitler "tick" so the Allies might know what to expect and could plan accordingly.

He had done everything, that is, short of putting the Fuehrer on the couch.

Now, 29 years after that October night, the secret psychological study of Hitler—which was circulated among American and British war planners as the definitive analysis of the man they were up against—has been declassified.

Langer interviewed a score of people who had known Hitler more or less intimately and who were available to American intelligence agencies.

He combed books and newspaper accounts for clues to the dictator's behavior patterns. He read and reread "Main Kampf," searching for passages revealing of Hitler's unconscious drives.

This led to explorations of Hitler's toilet training and troubled family background, his fundamental masochism, his sexual perversions of love of pornography, his depressions and rages, his abiding insecurity and driving sense of mission and omnipotence—all of which was included in the manuscript Langer was delivering to the Office of Strategic Services in Washington.

According to Langer in 1943, Hitler was "probably a neurotic psychopath bordering on schizophrenia."

"It is his ability to convince others that he is what he is not that has saved him from insanity," Langer said.

Langer reached his conclusions by



The Mind of Adolph Hitler. Cartoon by Ranan Lurie.

applying Freudian techniques of analysis to what was known of the German dictator's early life and wartime behavior and by comparing the resulting data with the clinical histories of patients with "behavioral patterns, tendencies and sentiments very similar to Hitler's."

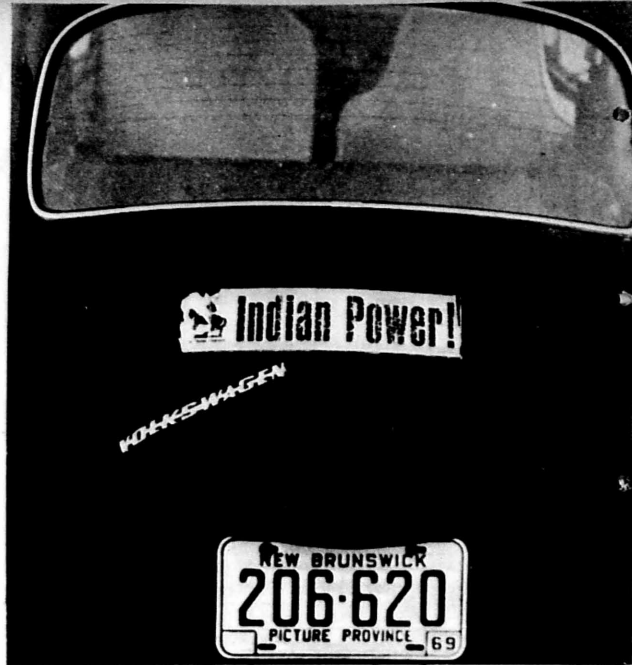
In this way, Langer said, he was able to piece together what Hitler's childhood must have been like and why he was constantly struggling with an identity crisis—a personal struggle that almost brought the whole world down in ruin.

Historians who have read the study are "struck by the accuracy of the predictions," John Toland, who is at work on a biography of Hitler, said.

Others cite as a pioneering model in applying modern psychoanalytical techniques to the understanding of historical figures.

Although still controversial, this technique has since been applied by Erik Erickson, the psychoanalyst, in a monograph on Hitler and in books on Martin Luther and Gandhi.

Reviewed by John Noble Wilford in New York Times.



Today's Indian is proud. And he lets the world know it.

LAND OF THE FOUR DIRECTIONS by Frederick J. Pratson. Chatham Press. 131 pp. Paperback edition, \$3.95.

The North American Indian, a sometimes forgotten culture native to our land, is the subject of this in-depth documentary style photo essay.

Dealing with the Indians of Northern Maine and Southeast Canada, Frederick Pratson does a splendid job of recording the life of these Indians in

words as well as pictures.

Although sometimes lacking in photographic technique, Pratson does manage to get across the plight of the Indians.

The reader should be deeply moved by this portrait of these original settlers of our land. For Pratson shows the sorrow of these people, and their will to survive.

John S. Burningham, staff writer.

Showcase Capsules



Indian Statue Needed

The Illinois Arts Council has been urged by Lt. Gov. Paul Simon to take the initiative in erecting a statue near the Statehouse honoring the Illini Indians. The lieutenant governor pointed out that with all the statuary around the Capitol complex there is nothing which honors the first Illinois citizens.

About 'Quality Education'

Don Eslick, associate superintendent of the Office of the Superintendent of Public Instruction, says there is one big problem in trying to define "quality education." "You couldn't get three persons in the state to give you the same definition," Eslick said. And how would you test the measurement of such "quality education"? Again doubt and disagreement. "The Rand corporation conducted a study that indicated there are no measures of achievement which have been proved to be entirely satisfactory."

Woman Reporter Wins Suit

The South Bend (Indiana) Press Club has lost its "all-male battle with Delores Liebeler, reporter for the South Bend Tribune newspaper. Members of the club refused to let Ms. Liebeler attend their annual all-male football banquet. Ms. Liebeler went to court about the matter. The Indiana Civil Rights Commission ordered the press club to permit Ms. Liebeler to attend the affair. The San Francisco Press Club has a similar problem now in the courts. No decision in that suit yet.

Impersonating the Old Man

Billionaire recluse Howard Hughes had a beard down to his waist, and hair flowing over his shoulders, when he made a secretive trip from the Bahamas to Miami last February. This is the claim made by the Miami Herald, and Hughes hasn't set up a long-distance press conference to refute it yet.

Pop Rock Guide for Parents

Family Weekly magazine has published a "Hip-Pocket Guide" to who's popular among the kids. For example: "Grand Funk Railroad" identifies three persons. They are most popular with age group 11 to 15. David Cassidy is easy. He's just one person and he appeals to the age group 8 to 14 years. How about Black Sabbath? This name identifies four persons and is the 12-16-year-old group that's most likely to discuss them.

Book for Photo Bugs

Eastman Kodak has released their 1972 Index to their Kodak Technical Information library. A total of 65 new titles have been added in the amateur category. Teachers will be delighted with the new manuals offered in the division of "Visual-Communications Education and Training."

Kubrick's Vision Called 'Brilliant'

Newsweek Magazine says of the producer of "A Clockwork Orange": "It is this inexhaustible drive to orchestrate even the smallest details of his life and his art that has made Stanley Kubrick the most provocative and brilliant of today's American directors."



DAN CASSIDY. Atlantic-Little David Records. LD 1002. 1972. (Lyrics included.)

When Dan Cassidy appeared on the Johnny Carson Show in June, he was accidentally billed as teeny-bopper rock idol David Cassidy.

The people weren't disappointed. Cassidy, 20, is a rough Brooklyn Irishman who plays and sings gutsy and touching songs.

Probably best known in his "We Are the Children," which says "we're tired of your wars and we won't fight anymore. We are the Children and we both black and white."

Then he sings about the war in his mother country and how those British soldiers should be "driven into hell." The title of the song is "James Connally" and it tells of a man hung on Easter Sunday so that someday "All of Ireland will be free."

Cassidy has lived his songs. "The Dope Fiend Song" describes a family's encounter with heroin. Cassidy has been through the drug scene and knows the long process of rehabilitation.

In "The Irish and Their Gin Mill Gin," Cassidy pokes gentle fun at his fellow countrymen. Good 'ole pa knows the bar at Paddy's town is his altar.

Cassidy also lived "34th Street to L.A." He worked in California before getting into the guitar and poetry.

The album is good if you dig Irish folk-rock tunes. Cassidy's lyrics are meaningful, honest and simple. His music smacks of a Dublin juke box. If you're in the market for ethnic music, Dan Cassidy is up your alley.

Reviewed by Bernard F. Whalen, staff writer.

Mini Views

A Quick Look

At New Books



HOW CBS TRIED TO KILL A BOOK by Edith Efron. Nash, \$6.95. (Release date: October)

Miss Efron, who in 1971 stirred a controversy over her book "The News Twisters," a detailed attack on the TV network's coverage of the last weeks of the 1968 presidential campaign, is at it again.

Now the author strikes back at the CBS network, and specifically Salant, president of CBS-TV News, for his sharp criticism of her first book.

Calling herself a "libertarian," she calls on the government to stop supporting the TV networks and let free enterprise flourish.

SUPERGIRLS: AN AUTOBIOGRAPHY by Claudia Jessup and Genie Chippis. Harper & Row, \$6.95. (Release date: November 1)

The authors, two attractive girls in their early 20's, both aspiring actresses, found it rough going in the big city and turned their talents to organizing and running a business enterprise, "Supergirls."

This was an agency that would do anything for anybody for pay, provided the deed didn't fall short of the law or good taste.

Running through their tales of assignments, which are full of good laughs, this book is worth reading for girls interested in starting the same type of business or just for plain enjoyment.

THE NUCLEAR-POWER REBELLION: CITIZENS VS. THE ATOMIC INDUSTRIAL ESTABLISHMENT by Richard S. Lewis. Viking, \$7.95. (Release date: November 13)

A well-documented and compellingly formulated history of the rise of the atomic power industry since the end of World War II.

Lewis is editor of the "Bulletin of the Atomic Scientists" and is well acquainted with both historical and the more recent developments in the field of atomic power.

Lewis makes a pitch for the citizens fight for the environment—in opposition to the seeming hostility of the Atomic Energy Commission and atomic-industrial companies.—in the most up to date terms.

MARIJUANA AND SOCIAL EVOLUTION by Joel Simon Hochman, M.D. Spectrum, paperback \$2.45. Release date: November

Hochman spent 5 years researching the uses and effects of marijuana on individuals and on the society as a whole.

The book is written from the viewpoint of a medical doctor, a psychiatrist, a user and an interviewer of hundreds of users.

As the new journalists involve themselves with their subjects, the new school of sociological observers are coming to believe that personal participation. And it is this involvement that the author uses in his research.

This book neither preaches nor advocates the use or non-use of the weed.

REPORT FROM ENGINE CO. 82 by Dennis Smith. Saturday Review Press, \$5.95.

When Dennis Smith was 21 he didn't know what being a fireman was all about. Nine years later, he knows. God, does he know.

Engine Company 82 is in New York's South Bronx. One of the three biggest ghettos in the city. Engine Co. 82 is the busiest firehouse in the city.

Nine years of experience have taught Smith the meaning of the word FIREMAN. Being a fireman is answering hundreds of false alarms, smelling flesh burn, getting shot at, watching friends die, being overcome with smoke and much, much more.

This book shows firemen as they really are, not as saints but as human beings. It shows that people who try to save lives can also hate.

Smith has seen friends die. One fell off the fire engine while answering what later turned out to be a false alarm. The person responsible was nine years old. Smith shows no mercy at yelling for severe penalties for calling in false alarms. In his nine years he has seen only one conviction.

Injuries are a part of his life and the lives of the rest of the company. He readily admits that the type of injury is remembered, not the fireman's name.

Torchers (arsonists) are also part of his life. Three were found in a burning apartment, apparently trapped by their own gasoline. All were dead, but the

firemen tried to save them. Afterward "Better them than me," was Smith's feeling.

Why? Why in the hell do they risk their lives for the small salary they receive? Smith's wife, friends and relatives ask him. This book answers.

Love of fire, death or excitement are not reasons for being a fireman. Neither is a pension after 20 years.

Perhaps the question WHY is answered best by the reactions of the men. Men who probably should be hardened to death.

Being a fireman is holding the charred body of a baby in your arms, not even being able to resuscitate it because the skin has burnt away.

Holding the body in your arms and sitting on the steps of the still burning building. Holding the body for dear life and crying—with no shame. Not crying from smoke, but from love, love of life. Crying because that's all that is left to do. Cry.

This book is not objective. Why should it be? Fires aren't.

Smith writes of his profession with pride, love and sensitivity. He knows what hell is like because he has seen it at every fire.

If there were only one book you could choose about man's humanity to man, this should be the book. It is a masterpiece of human compassion.

Reviewed by Mary E. Healy, journalism graduate.



FICTION

NONFICTION

1. **JONATHAN LIVINGSTON SEAGULL** by Richard Bach. Macmillan, \$4.95. Sold more than 30,000 copies during the last week in September.

2. **AUGUST 1914** by Alexander Solzhenitsyn. Farrar, Sgaus & Giroux, \$10. Has already sold over 115,000 copies and climbing fast.

3. **THE WIND OF WAR** by Herman Wouk. Little Brown, \$10. A fast and upcoming book.

4. **DARK HORSE** by Fletcher Knebel. Doubleday, \$7.95. Published in June and still going strong.

5. **CARTIANS AND THE KING** by Taylor Caldwell. Doubleday, \$8.95. More than 100,000 copies in print but is dropping on the charts.

6. **ON THE NIGHT OF THE SEVENTH MOON** by Victoria Holt. Doubleday, \$6.95. A new best seller that has jumped to a high position on the charts.

7. **THE WORD** by Irving Wallace. Simon & Schuster, \$7.95. Holding steady on the charts.

8. **MY NAME IS ASHER LEV** by Chaim Potok. Knopf, \$6.95. After being near the top, it is starting to fall.

9. **SEMI-TOUGH** by Dan Jenkins. Atheneum, \$7.95. A new comer to the charts but should do well.

10. **REPORT TO THE COMMISSIONER** by James Mills. Farrar, Straus & Giroux, \$6.95. This book could go up or down as it stands now.

1. **I'M O.K., YOU'RE O.K.** by Thomas Harris. Harper, \$5.95. Published three years ago but suddenly caught fire. Still hanging in there in the number one spot.

2. **THE PETER PRESCRIPTION** by Laurence J. Peter. Morrow, \$5.95. Was eight last week on the charts, a fast mover.

3. **ELEANOR: THE YEARS ALONE** by Joseph P. Lash. Norton, \$9.95. On the charts for 3 months and holding steady.

4. **O JERUSALEM!** by Larry Collins and Dominique Lapiere. Simon & Schuster, \$9.95. Dropped two spots since last week.

5. **OPEN MARRIAGE** by Nena and George O'Neill. Evans, \$5.95. After climbing steadily for weeks it is starting to decline.

6. **THE SUPERLAWYERS** by Joseph D. Goulden. Weybright & Talley, \$8.95. Published in May, this book is holding onto the charts.

7. **PARIS WAS YESTERDAY** by Janet Flanner. Viking, \$8.95. Only second week on charts.

8. **GEORGE S. KAUFMAN** by Howard Teichmann. Atheneum, \$10.00. Published in June and shot to top at once, is starting to drop.

9. **THE BOYS OF SUMMER** by Roger Kahn. Harper, \$6.95. Is slipping.

10. **WHAT DO YOU SAY AFTER YOU SAY HELLO?** by Eric Berne. Grove, \$10.00. Only new best seller this week on the nonfiction chart.

Selected...

Cultural Activities

Carbondale

Oct. 19, 1 p.m., SIU Arena. Richard N. Gardner, professor of law at Columbia University will speak on "Peace Keeping," coinciding with United Nations week.

Oct. 22, 8 p.m., Shryock Auditorium, "Rigoletto," Goldovsky Grand Opera.

St. Louis

Oct. 17-19, 8 p.m., Fox Theatre, Grateful Dead concert.

Oct. 17, 8 p.m., St. Louis Art Museum. Lecture, "Edward Lear, a 19th Century English Painter," by Christian B. Peper.

Oct. 19, 8:30 p.m., Powell Symphony Hall, St. Louis Symphony featuring on violin, Gorgy Pauk and world premiere of Beethoven's overture, "King Stephen."

Oct. 22, 2 & 7:30 p.m., Kiel Convention Hall, "Shower of Stars," country western music.

Chicago

Oct. thru 23rd, matinees & evenings, Chicago International Amphitheatre, Ringling Bros. Barnum and Bailey Circus.

Oct. 20-22, 9:15 & 11 p.m., Quiet Knight, Incredible String Band.

Oct. 21, 8:30 p.m., Orchestra Hall, Chicago Symphony Orchestra, Pension Fund Concert.

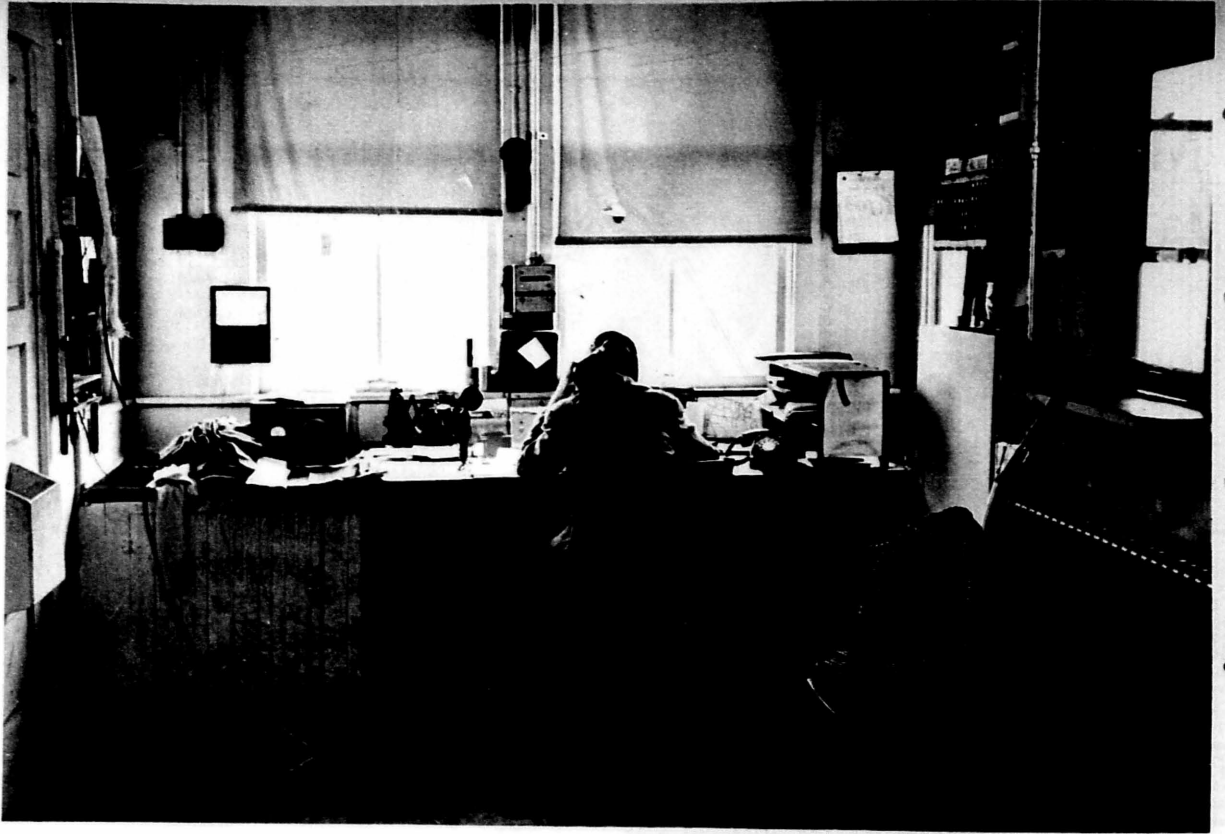
Oct. 10, closing indefinite, matinees & evenings, Blackstone Theatre, "Twigs," comedy play.

Champaign

Oct. 20, 8 p.m., Krannert Center for the Performing Arts, U. of I. "Blues Music Festival," Otis Rush, Big Walter Horton, Eddie Taylor, J.B. Hutto & the Hawks.

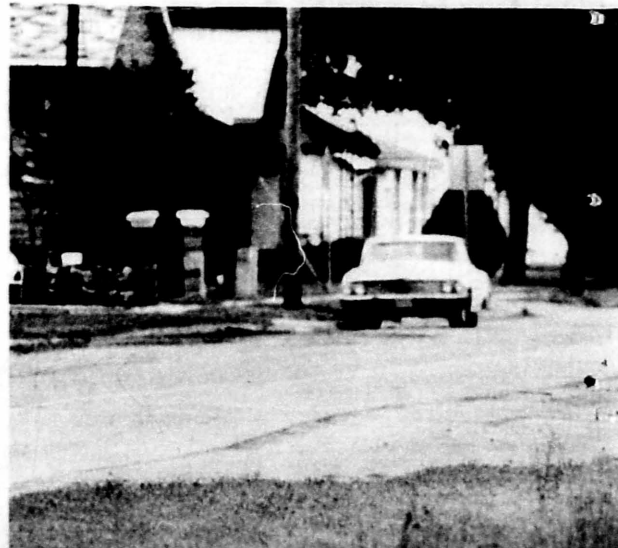
Oct. 21, 8 p.m., Krannert Center for the Performing Arts, U. of I. "Blues Music Festival," Siegel-Schwall Blues Band, Joe Young, Larry Johnson.

Oct. 21, 8 p.m., Assembly Hall, U. of I, Don McLean.



A Documentary

Gorham-1972





Visiting Gorham, formerly named Fordyce, like many other towns and villages on the Mississippi bottom land in Illinois, is like a trip back through time to the not too distant past. These photos, part of a larger collection on Gorham, are a documentary for social scientists to be able to look back on—to visually see Gorham-1972. (Photos by John S. Burningham)



New York critics acclaim 'trip into black experience'

NEW YORK (AP)—Vinie Burrows is a gutsy actress who has the nerve to think she can stand on a stage for an hour and a half and entertain an audience all by herself.

But the amazing thing is—she can—and won great acclaim from New York critics for her one-woman show, "Walk Together Children," which she calls a "journey into the black experience."

In her apartment here that looks almost like a country home—with plants hanging from the ceiling, tomatoes ripening on the terrace, warm, wood-grained furniture and stacks and stacks of books, Miss Burrows settled her tiny frame into a rocking chair and discussed her work.

"Walk Together Children" is a mix of prose, poetry and song, using the actual words of ex-slaves, historical figures and the writings of modern black authors. "The program keeps changing to reflect how I think and feel," its creator says.

One thing Miss Burrows feels is a strong reaction to the question of her "black militancy." "That's a press word—it's like waving a red flag in front of a bull," she exclaims. "Did you call Patrick Henry a militant? I am certainly more conscious now of the fact that everything we do has political overtones. We have to realize how interrelated all aspects of our lives are. There are bigger problems than that I'm black and you're white, but if we can't solve those human relations problems, how can we begin to cope with the larger ones, like taking care of our world?"

With her hair wrapped in a turban, and wearing a blue shirt and slacks, she looked more like a housewife—which she is, with a husband of 19 years and two children—than an actress, director, producer and businesswoman, which she also is and has to be to keep her show going.

"I was born and grew up in New York City," she begins. "I remember when I was about 6—it must have been something I said, but a lady said to my mother, 'Oh, she's going to be an actress.' After that I was so inspired I went to Central Park and practices speaking with pebbles in my mouth."

She graduated from high school with a beautician's license, however, because her mother felt an actress's career wasn't entirely respectable. Miss Burrows also learned as a teen-ager about the special problems black actresses have to face.

"When I was in high school, I read about a woman who tutored actresses," she relates. "I wrote for an appointment, and went to her Park Avenue apartment. A butler opened the door, and ushered me upstairs. The woman was floored that I was a black. She said, 'I've never taught one before,' and refused to teach me. I said, 'Well, I won't cry in front of you,' walked down the stairs and the butler let me out."

Miss Burrows didn't give up, although she was later told she would end up playing only the roles of maids. She majored in pre-law at New York University, but later became associated with the American Negro Theater, made her Broadway debut with Helen Hayes in "The Wisteria Trees" and appeared in six other Broadway shows and several off-Broadway.

The actress's career as a monologist began in 1963. "I had done the shows, but I still wasn't getting any real satisfaction," she says.



Vinie Burrows

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Saturday is Parent's Day and a variety of cultural and special activities have been planned to enable the student to familiarize his parents with SIU. The generation gap may begin to close after you've invited your folks to the SIU—Ball State football game and urged them to stay for a Sunday morning buffet at the Student Center or to see the Goldovsky Grand Opera's "Rigoletto."

Monday, Oct. 16

McGovern for President: Reception for Senator Harold Hughes, Student Center Ballroom A. Press conference, 7 a.m., reception, 8:30—9:15 a.m.
Cross Country: SIU—Kansas meet, Midland Hills, 3:30 p.m.

Tuesday, Oct. 17

University Women's Club: Tea and Style Show, Student Center Ballrooms BCD, 8 a.m.—5 p.m.
School of Music: Faculty Recital, Shryock Auditorium, 8 p.m.

Wednesday, Oct. 18

Black Affairs Council: Kutana Players, Student Center Ballroom B, 8 p.m.
Southern Illinois Film Society: "Variety Lights," Student Center Auditorium, 8 p.m. Admission 75 cents.
Lunch and Learn: Luncheon, Student Center Mississippi Room, 12 noon.

Thursday, Oct. 19

British Primary Education: Meeting, Student Center Gallery Lounge, 9 a.m.—3:30 p.m.
Roten Gallery: Art sale, Student Center Kaskaskia and Missouri Rooms, 10 a.m.—4 p.m.
Junior College Press Day: Registration and meeting, Student Center Illinois and Mississippi Rooms, 12—5 p.m.
Convocation: Richard N. Gardner, "Peace Keeping," SIU Arena, 1 p.m.
Student Government Activities Council: Film, "Giant," Student Center Auditorium, 8 p.m. Admission 75 cents.
Black Affairs Council: Kutana Players, Student Center Ballroom B, 8 p.m.
School of Music: Music, "Battle of the Bands," Shryock Auditorium, 8 p.m.
Student Government Activities Council: Film, "Little Murders," Student Center Auditorium, 7:30 and 10 p.m. Admission \$1.
Schoomit
Student Government Activities Council: Entertainment, "Softly," Student Center Big Muddy Room, 8 p.m.

Saturday, Oct. 21

Parent's Day: Registration, Student Center Ballroom B, 9:30 a.m.—3 p.m.
Football: SIU—Ball State, McAndrew Stadium, 7:30 p.m.
Parent's Day University Choir: Concert, Student Center Ballroom D, 8 p.m.
Black Affairs Council: Kutana Players, Student Center Ballroom B, 8 p.m.

Student Government Activities Council: Film, "Little Murders," Student Center Auditorium, 7:30 and 10 p.m. Admission \$1.

Student Government Activities Council: Entertainment, "Softly," Student Center Big Muddy Room, 8 p.m.

Parent's Day: Dance, Student Center Ballroom D, 10 p.m.

Sunday, Oct. 22

Parent's Day: Buffet, Student Center Ballrooms ABC, 9—11 a.m.

Black Affairs Council: Kutana Players, Student Center Ballroom B, 8 p.m.

Student Government Activities Council: Film, "Giant," Student Center Auditorium, 8 p.m. Admission 75 cents.

Celebrity Series: "Rigoletto," Goldovsky Opera, Shryock Auditorium, 8 p.m.

SCULPTURE IN FLORENCE

FLORENCE, Italy (AP)—Americans who visit Florence this summer will have the opportunity to enjoy a view of the most comprehensive exhibition ever staged of the works of Henry Moore, widely regarded as the world's greatest living sculptor.

Fifty years of Moor's productive effort—including 150 sculptures and 100 drawings dating from 1922 to 1971 selected by the artist himself—have been assembled and transported with infinite effort considering their size and value) by the Comune of Florence and are magnificently displayed on the lawns and terraces and within the palace of the historic Forte di Belvedere.

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Accident witness, Fri 9:29, 8 pm., Ill. and Grand, yellow VW, 510 College apt. 5. 928F

LOST

Lost large male cat, has tiger face and black body with silver or grey marks, has flea collar and metal tag, call 457-2584, reward. 1055G

Irish setter, 14 weeks, lost, bldg. 7020, Grand & Washington, call 549-4677, reward. 1056G

Large black cat named "Flash", please return to 504 S. Logan, large reward! 1032G

Dog, Lake Tacoma Stables, "Sasha" male, red with black, hound, 5 mos. 549-3214. 1008G

Lost Siamese kitten, weighs 2 1/2 lbs., may be wearing white collar, \$15 reward, call 457-6620. 950G

Small blk. & wht. dog, Weds., on Country Club Rd. near Mindland Inn, call 687-2410 after 5:00, reward. 951G

Lost near Quads, German Shepherd, 4 mos., dark brown, ans. to Nona, call 549-4769. 952G

Car keys on ring with black leather strap, lost Oct. 1, 549-3146. 932G

Puppy, 7 mo. female, mix Shepherd & Collie, black, light face, rope collar & flea tag, name-Sybil, could be anywhere, call 549-0904. 984G

Lost female Collie dog, answers to "Sheba", Park Ridge dog tag and rabies tag, please call 549-1781, reward. 985G

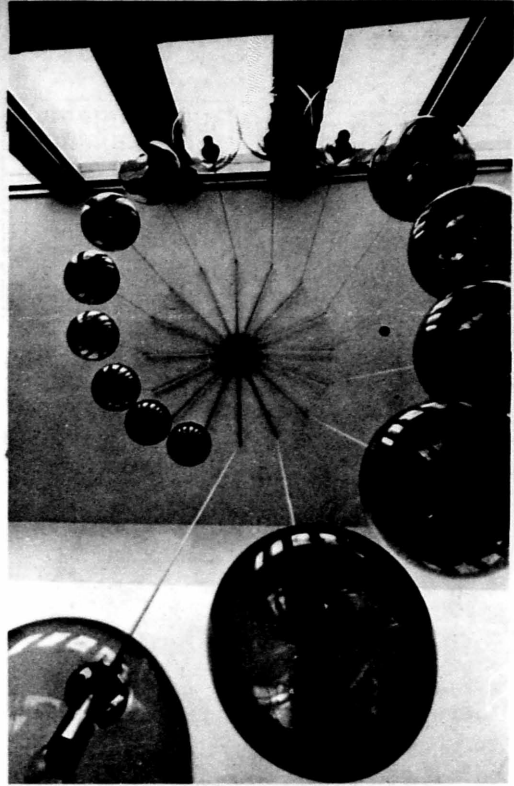
Lost: tiny diamond ring at Lookout Point Beach, large sentimental value, call Jill at 549-7409, cash reward. 986G

ANNOUNCEMENTS

Want to know more about ACTION, Peace Corps, Vista, call 453-2991. BJ1443

St. Andrews Episcopal Church, 406 W. Mills, C'dale, Sunday service, 8:9:11 am. 989J

Mini-Kool refrigerator rental, 549-0234. BJ1423



Glass bubbles

A light fixture in the new wing of the Student Center has a hypnotic effect on the visitor. (Photo by Jay Needleman)

Grand Tower area rich in fossil life

By Dave Ambrose
Student Writer

350 million years ago the area around Grand Tower probably supported life in the forms of brachiopods, trilobites, both solitary and colonial corals, bryozoans, and delicate plant-like graptolites.

George H. Fraunfelter, geologist at the University Museum, said the rock outcrops at Grand Tower are the best exposures of Devonian age rock in the area.

"It's part of a fault plane," Fraunfelter said, "that stretches from Missouri across the river and into Illinois."

Fraunfelter said it is the faults that give the "tipped-up" appearance of such formations as Tower Rock and Devils Bake Oven.

Fraunfelter's eight years of study has determined how the rock units fit together in the fault plane beneath the Mississippi.

"It's been known since the '20's about how they fit together," Fraunfelter explained, "but it's never been studied in detail."

The seven formations that Fraunfelter has concentrated on are extremely fossiliferous. They contain what Fraunfelter called "quantitative fossils," meaning he has found a large number of phylla represented in large deposits.

Fraunfelter explained that the formations contain a number of different rock deposits. He pointed out that Devils Bake Oven is composed of several types of rock deposits.

"There are a number of things that are obvious when you first look at it," Fraunfelter said, "if you know what you're looking for. For instance people notice a number of little caves in the rock face. These caves are along a single bedding plane, which is typical of limestone."

He noted also that the large cracks in the stone cliffs at Giant City are a trait of sandstone deposits.

One of the secondary interests in the area is the paleogeology of the deposits, which is determining the nature of the environment when the

deposit was laid. "Among other things, this involves determining how far fossils were transported—if they were transported at all," Fraunfelter explained.

He noted that preliminary evidence indicates that the fossil specimens found at Grand Tower were also living there when they died.

He cited as evidence fossil brachiopods with valves still in place, very fragile graptolite specimens preserved intact, and spiny brachiopods with spines "as thin as a hair" still perfectly preserved.

This type of preservation indicates that the fossil specimens had not been moved about a great deal.

"We have found some evidence of some wash back and forth," Fraunfelter said.

Fraunfelter's studies of the Grand Tower area began eight years ago when he first came to the University.

"I used to go out once a week," the geologist recalled.

Fraunfelter said the fossil hunting was very good after a hard Southern Illinois rain that washes away rock face and exposes fossils.

His studies have taken him and his assistants along a 100 mile stretch of scattered outcrops in Southern Illinois.

Fraunfelter, in addition to his full-time work at the Museum, teaches geology on campus.

MAORIS MARRY EUROPEANS

WELLINGTON, N.Z. (AP)—Inter-race marriages in New Zealand are increasing so rapidly that officials estimate 50 per cent of married Maoris in Wellington City are wed to Europeans.

John M. McEwen, head of the Maori and Island Affairs Department, says the rate is increasing "very, very fast."

McEwen predicts most New Zealanders will eventually have some Polynesian blood or will have part-Polynesian relatives.

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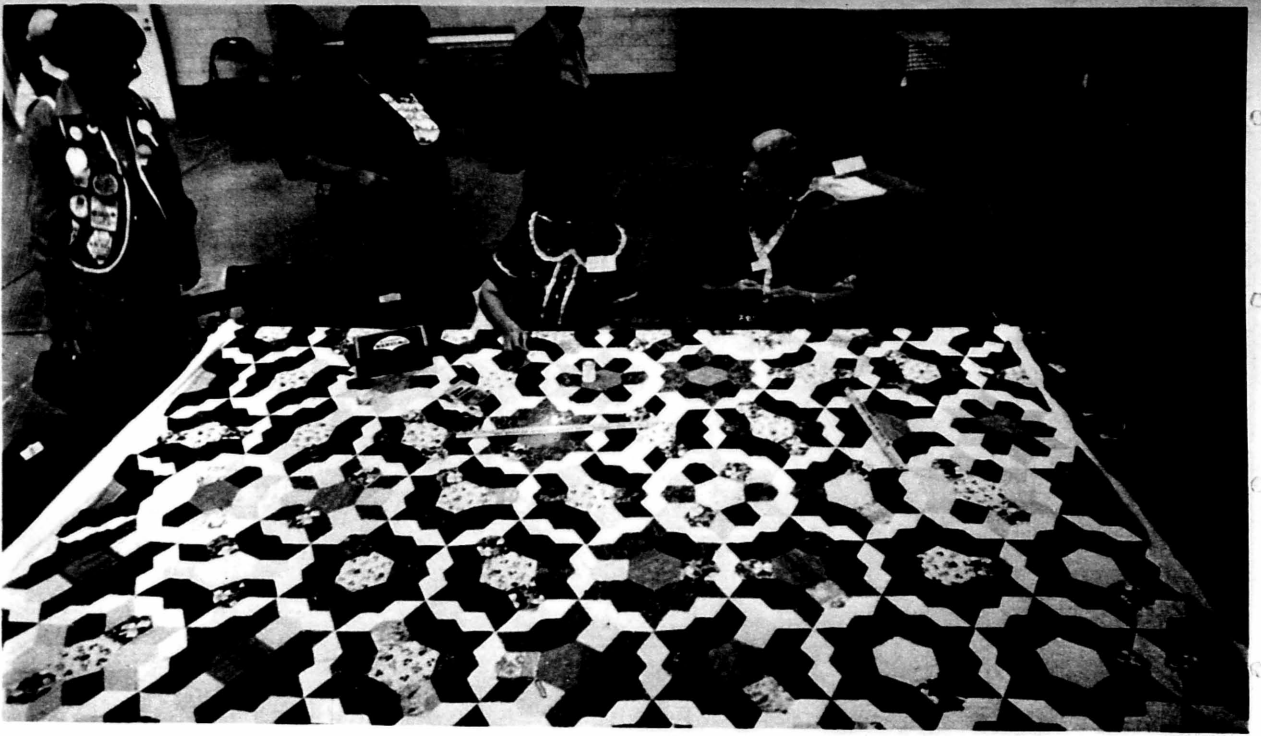


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Old arts show new life at DuQuoin folk fair

By John Accola
Daily Egyptian Staff Writer

Southern Illinois' past came to life at the Southern Illinois Folk Festival held on the Du Quoin State Fairgrounds Oct. 7-8. It was an event for the young and old alike as they observed over 150 crafts and skills being demonstrated.

Over 20,000 people were reported to have attended the festival which attracted visitors from as far away as Chicago, St. Louis and Paducah. Sponsored by the Southern Illinois Arts and Crafts Guild and Hayes Fair Acres, Inc., the festival was the first of its kind to be held in the downstate area.

The theme of the festival was aimed at recreating the primitive days of Southern Illinois' way of life in the 1800's. Exhibits were set up demonstrating the arts of tatting, needlepoint, embroidery, quilting, knitting and weaving. Other demonstrations featured candlemaking, wood carving, glass blowing, horseshoe pitching, archery, chair caning and Indian dancing. Music filled the air with gospel singing, kitchen bands and calliope playing.

Area citizens warmly endorsed the festival and its sponsors are already making plans for expanding and renovating the fair grounds for next fall's event.



Edith Miller, left, and Della Murphy of Sesser drew admiring attention with their quilting (top photo). Mary Ellen Watson (center photo) drew equally rapt audiences with her demonstration of candlemaking.

Some of the on-lookers leaned in close to watch Ruby Henderson, in appropriate costume, show her skill at the ancient art of spinning wool into yarn.



All photos
on this page
by Doug Brown



Photo by Lawrence Massing

Robert Durell makes the chips fly with his woodcarving exhibition (top left), and one of the examples of his work attracts curious young eyes (top right). Terry Neims makes the anvil ring with a blacksmithing demonstration (below left), and Lindsey Pack shows how the old art of spooning making rings from spoons is done.



Photo by Lawrence Massing

Photo by Chris Williams



Photo by Larry Cookidge





'Exploratory' art

This crocheted wool and cotton work suspended from the ceiling and a double four domino pillow game on the floor by Lin Fefe are among the crafts anyone can display at The Gallery, managed by Kathleen Shaffner and located in the Wesley Foundation.



Kathleen Shaffner

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