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Daily Egyptian Staff

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Cover by Bob Abbinanti and Dan Murphy

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***Daily Egyptian***

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*Southern Illinois University*

Woman  
in  
culture

Woman is waiting still for man to suggest indeed what it is to be woman.

Waiting to grasp the real guarantee that we are loved, we pull at the shirt sleeves of our ancient myths, sit on forgotten laps, and grow old and bitter wondering all along if it is too late to understand the absent dream.

We wake briefly, feverishly, stand up and then go back to bed. Woman, of late, has been getting up frequently feeling guilty.

Guiltily to show the slightest deference to any man, that she is betraying some intrinsic worth or independence she but recently has secured. Guiltily not to show deference, that she is betraying the sensitive, humanistic standards she attests.

## female female female

Guiltily when she isn't angry, guilty when she is: the test of conscience that finds itself confronting blasphemy every day and that would really rather avoid it. But can we afford to avoid it when the exceptions of genuine equality come like touches of morning rain tearing a desert trance. Man and woman parched in their dry, barren roles thirst yet again and again.

Morning now is evidenced by the fragile seedlings of growth and warmth we are beginning to feel deep within our lives.

It is day actually for those who stand sentry at the citadels of wasted years. We must not permit anything or anyone to parade through our silent garden crushing the tiny vestibules we have so carefully hoarded. Woman cannot afford to leave herself.

Our bones stand witness to future generations that there is no more time for martyrs where bold, live saints should abound. Some men stand with us; for what we have at stake is not sex but the very meaning and quality of our lives together. We must yearn to be keepers of the morning.

What then about woman who continues to chase traditional clouds?

Knowing full well that many if not most men don't care to know anything about woman and couldn't if they tried, why not fake it, lady?

Knowing full well that many women if not most women don't care to penetrate your pain and couldn't if they tried, why not fake it, m'am?

Knowing full well the journey you have come, bartering imaginings of happiness for some remnant of self-respect, who could possibly satisfy your ancient appetite. Why not fake it, sister?

In your mind love is coupled. His arm is around the "sweet, young thing" who fakes it.

How does it feel to be a thing, however sweet and however young. You are a treasured thing. Treasured every time

the sheets are moistened with your sweat, treasured every time you cross that virgin aisle in your white veil, treasured every time you smile meekly and hold your tongue, treasured every time you try to hide the wrinkles of your despair.

But who can quite pull it off — faking, that is. And who really wants to spend her life making lies.

Women have been too often captions under images folding in some man's mind. We strive not to be individual narratives from whole cloth, but fantasies waiting to be awakened by his kiss. And does he really want it.

A sad thing — a female child taught that a man will want the role discovering in the end that he doesn't. Sadder yet — the child taught that the man will want her role and discovering that the role is all he wants.

We have looked for saviors too long. Love me, love me not, will he, will he not, we pluck the petals of our ambition and bend our straw soul. Can I come, can I not. Will I marry, will I not. Love, hate, friendship, marriage; love, hate, marriage.

Dreaming against time, can we justify the rationalization that we are held down, slaves in our master's arms as long as there is one who crawls there, hopeful for some final excuse against responsibility.

It may be easier to die than to face the bold leveling of all empty, vacant deathtraps. These are the alternatives in our fantasy world when we are aware that to be held down by man or woman prompts the privilege of neglect, deceit and despair, and in the end, solicits death.

The years pass and who is there to say, thus she began, who is there to hear the diminish, the leaden killing of one who was — treasured. Unroped in rage, we try to assemble the world. We try to call back all our lost and redeem them in the truth of our lives.

We must learn as we struggle to make steps that no one is permitted to take the womb with her or to go back to it as we bear our own kind.

We cannot trade our trial for some midnight tryst with a white knight, no matter how hard we may want to try. And any man or woman who is not willing to get off his high horse and stand shoulder deep with all kind can go right ahead and ride off into the sunset. I, for one, will never miss them.

What contempt can justify the dirty joke played on all women. We sit across from our dreams, understanding nothing, explaining nothing, remembering nothing and truly caring for nothing. Men and women must break out of the stale confines of their games if we are to have any respect for one another.

We find ourselves unable to cry out the stream of weariness and boredom as we wait to catch the falling star.

We go on eternally hoping for rain against the wind, halfheartedly endorsing the dampness in our palms, and striving in deserts full only of thunder.

The caricature of human longing is the margin for lines of anger.

Facing this caricature, the question, what is it to be woman, is certainly inappropriate, if not absurd.

Sandra Havener is a poet.

## About this issue

No one can ever hope to accomplish the gargantuan task of exploring the scope of woman in culture. In these eight pages the *Monday Magazine* presents a sampling of woman's treatment — and triumph — in several cultural areas. The articles should provoke anger, pain, self-recognition and even a few hearty chuckles.

To our contributors, from the campus and from Texas, we thank you once again for your finely-etched, thoughtful and well-written portraits of women. We thank you also for having the courage to communicate your convictions, even to those who sneer at woman for "daring" to be equal with man, who view such a "presumption" as morally obscene and downright ungodly.

Finally, we thank those artists, described below, who favored us with illustrations for this issue.

Sheryl Christenson is a Carbondale artist whose distinctive line drawings

have been displayed in one-woman shows in Carbondale, Decatur, St. Louis and Milwaukee. The 26-year-old feminist received her B.A. in art education from SIU-C and is employed as an artist with Cemrel.

Ruth Paprocki and Miriam Flambe are members of Ananda Marga, an Eastern religious sect which operates a foster home for teenage girls in Carbondale. Ms. Paprocki, 27, specializes in painting and drawing. She and her husband are resident counselors in the foster home. Ms. Flambe, 27, lives in the Hudgeons Creek Farm collective in Alto Pass, and received her master's degree in art from SIU-C. Her specialty is painting. Both artists are natives of Chicago.

Robert Volding is a Dallas, Tex., photographer whose works won top awards in this year's national competition of the Professional Photographers of America. The 22-year-old photographer won a Distinguished Print Award and received Merit Awards for two additional prints.



Drawing by Sheryl Christenson

### MARASMUS

I draw back to that half-torn day,  
That hot, stinging day in August  
When all good fairy godmothers  
Go in out of the heat,  
Fanning themselves with thoughts  
Of all the pumpkins they could have  
Turned into gourds, that hard ball of  
rind  
On green, sticky vine  
Touched with rash exposure,  
Green to spite itself.

Sandra Havener

### BEING AS BEING

When we have kicked too much upon the  
earth,  
When dirt has made our eyes and minds  
look  
Downward into holes that we have  
made —  
Where our feet are grounded, where the  
fields  
Are tired of our running,

When the sea is too much with us,  
Steady, steady mud dam, too constant in  
The word back and forth,  
Shell surrounding up-and-down shell,  
Drowning us, destroying new im-  
pression,

I vaguely remember seeing the sky and  
I relish to it.

Sandra Havener

### SCRIPTING

A fine net of shuttled cloud and stem  
With moonlit grin  
Peeping through in muted tones,  
Halfbeats, notes on end

Night nuzzles naked memory with  
madness  
And the pushcart of death, neglect.  
Warbled weakness in my thighs,  
Rivets in the air complete,  
I sleep.

The carved crest menaced my confines,  
A gentle pilgrim notched my side.  
He admitted no difference from the lie,  
He fondled at my breast  
Collapsed now from the tide.

The fingers like twine wrapped around a  
pitcher  
Texture the sides of my alabaster slopes  
As the tears dip silently from within.  
I have so much more to pour.

Sandra Havener

## Woman's poetry

### THE COCOON

Fear and a certain arrogance drove her  
inside.

Stared at in memory, the darkness  
Like footsteps down the hall,  
The pride like a light  
Pushed from under the door,  
The dream like a wolf's howl  
In the distance passing.

The howl made her clutch her knees  
Undercover, out of season.  
Another day of getting up and pain  
Drove her inside.

The longing for intimacy,  
The prying of cold, holy longing  
To reach.

Cramps in the hands and legs  
Shouldered with forgotten definitions  
Learned once of what caused, first  
started,  
First said, "I hurt, why?"

She went to bed undercover,  
Got up wrapped 'round,  
Spun and spun to suffer  
Snow in July.

I saw her die  
And I dreaded it,  
Threaded it to me.  
She was I,  
I was inside.

Sandra Havener

### THE AVOCADO TREE

She stood between her mother's legs,  
Reluctant from the womb, a healthy one.  
Strong between herself at last, a keeper  
of the morning.  
An avocado tree pushed to the desert.

She grew in the tall grass,  
A young animal textured but un-  
tamed  
By the awareness of singleness  
Or the freedom from it.

She slept topless in the hammock on  
warm afternoons  
With the wind-wan trees full of imagin-  
ary playmates  
And things to be,  
Two months deep in forever and always,  
Sun and shadow.

Sandra Havener

It's a shame, you know, that the movement to give political, economic and social equality to both sexes is called the feminist movement, or the women's rights movement or worst of all, the woman's liberation movement.

After all, the feminist movement benefits men, too.

But here we are, stuck with it. Of course, the phrase strikes the ear and mind less harshly than the women's rights movement, which has always conjured up connotations of 19th-century suffragettes standing on soap boxes in those long black dresses, their (usually gray) hair tightened into buns and usually lifting the skin on their faces at least a half an inch.

## Feminism as humanism

And the phrase is one helluva lot better than woman's liberation, a proponent of which is always called a "woman's libber," which rolls out of the mouths of Southerners and New Englanders as "woman's libba." Who in their right mind wants to be called a libba? Worse than this, though, are the visions dancing through your head when you hear of a woman's libber. There they are, 10,000 strong, roaring down Fifth Avenue, throwing their bras like so many cereal boxes into the hands of foaming men, telling Lovable and Maidenform just what they can do with their binders and contributing to the ruin of this country's economy. Right behind them, another 10,000 strong, are the lesbians, shouting something sinful like "we're women, too, and we demand our rights," swaying down the street and — good God! Crimes against nature! Those perverts are holding hands!

In light of these stereotypes, I guess the feminist movement isn't a bad name for it after all. You've got to admit that the term feminist invokes a certain amount of mystery necessary to the success of any reform movement. After all, just what the hell is a feminist?

Before I attempt a definition, I am reminded of a comment made by Susan Sontag in an essay on — of all things — camp. Now I have usually regarded Sontag as full of intellectual manure, but I think she has a point here, to wit: "... no one who wholeheartedly shares in a given sensibility can analyze it; he can only, whatever his intention, exhibit it."

One way to define a feminist is to describe what that person is not. Back in Texas where I come from, people — especially men — really didn't know how to react when I said I am a feminist. Now if I slipped and said women's libber, they had that one down pat. I was a bra-burning lesbian. But a feminist? One up-and-coming turkey farmer, breathing heavily, squirmed toward me murmuring, "Now that you don't wear a bra, baby, it'll make things so much easier." Not with a turkey it won't. Upon learning that I and a friend had invaded the Jaycees' chauvinist bastion by nominating a woman for the Distinguished Service Award traditionally bequeathed to a man, my (male) managing editor told us that he "didn't want any radicals on his staff." My friend is now teaching mental retardates such "radical" things as how to get to work on time. And a fellow reporter, accidentally male, kept getting the words feminist and amanuensis mixed up.

A feminist is, however, a person — either man or woman — who is willing to recognize and develop each individual's potential to its fullest, who fights for full equality of the sexes, who knows that equality does not mean sameness — in short, a person who approaches another person as an individual first and as a happenstance of birth second. What is a feminist, then, but a humanist?

Yes, shocking as it may seem, feminism is nothing more than humanism, that spirit of the Renaissance that produced some of the greatest thought, philosophy, writing and art. Isn't it obvious now what a misnomer the word feminist is, for its root word is feminine, which derived

from Greek words meaning nipple and to suck. Women no longer want to nurture that which has set them apart throughout the ages — the *esprit* and *amour courtois* which are universally recognized as inherent characteristics of chivalry. Women are demanding to be dropped from that pedestal on which they never asked — or demanded — to be placed. They are demanding an end to that double standard, that difference between the *amour courtois* and the way she is treated by men young and old alike. She is demanding a smashing of stereotypes, stereotypes going as far back as the Virgin Mary — that women have a certain mystic power of prescience denied to men, but at the same time they have been endowed with inferior moral and intellectual resources and must be "protected" from the outrageousness of their whims.

Quite naturally, then, while woman is rejecting the "protection" of man, she is also rejecting man. Or so man thinks, the average man, that is whose ego is tied to his sexuality, whose convoluted logic and inborn prejudice tells him that women "always have to have it" and "can't get along without it."

Thus, while women are changing the connotation of being a woman and being feminine, they are also chipping away at the meaning of man and masculine. And there's the rub — for both sexes. Too few women realize that feminism (read humanism) applauds the full development of human potential — in or out of the kitchen. And too few men realize the same philosophy applies to them — in or out of the office.



Photograph by Robert Volding

Feminism is smashing roles — the role of woman as housekeeper and mother if she does not so desire, the role of man as breadwinner, lawnmower and leader if he does not so desire. What a simple and truly human belief! Hedonism at its greatest height — the practice of obtaining pleasure and happiness by doing whatever you want to do, without pressure from what others dictate or imply you must do.

This is, for example, the crux of the Equal Rights Amendment. Because women have been fighting for its passage, it has come to be considered the "Women's Rights Amendment." But those who pass an eye over its pithy contents will realize that it declares that constitutional rights cannot be abridged "on the basis of sex" — any sex. That means, for instance, that men will no longer have to play the role of supporting father in divorce cases and women with B.A.'s will no longer feel lucky to land secretarial jobs. Yes, it means that women will no longer be "protected," but with one important twist — they will be protected if they want to be. It's up to them. And the men will be, too, if they want to be.

It's a matter of changing gears, of jerking ourselves out of roles imposed on ourselves and others, of approaching our fellow human as a unique individual. Such an approach could even evolve into a stereotype — that of the humanist. Now that's not a bad stereotype.

(NOTE: The recent celebration of International Women's Day prompts a consideration of the historical precedents of such an event along with a look at the reforms for which our feminist ancestors struggled. The Monday Magazine asked Brigitte B. Seiderer, a German graduate student and teaching assistant in history, to discuss a few of the goals and personalities which highlighted the 19th-century women's rights movement.)

By Brigitte B. Seiderer

Some 125 years ago, at Seneca Falls, N.Y., in 1848, the first women's rights convention was held. Despite the time span and the relative successes of the various women's rights movements, many of these early feminists agitated for similar changes as the present woman does.

During this historical meeting women's rights advocates demanded equal rights in the universities and in the trades and professions; a share of all political offices, honors and salaries; and complete equality in marriage and the enjoyment of personal freedom, i.e., the possession of one's identity after marriage. By continuous agitation of 19th-century feminists and early 20th-century suffragettes, other demands were gradually realized: the right to own property, to sue and be sued, to justify in courts, to vote and to have custody of children.

## Woman in history

Women in the early 1830s were generally denied formal education, particularly beyond the primary level. Hence, like other Jacksonian reform movements, feminists placed great emphasis on improving education. Clearing the path for women's rights activists were the educational reforms introduced by Emma Willard, Mary Lyon, Catherine E. Beecher, Elizabeth Blackwell and Margaret Fuller.

In 1821 Willard opened Troy Female Seminary, offering an unusual female curriculum of higher mathematics and physical sciences. Other seminaries (such as Mount Holyoke) and female teachers' colleges soon followed. Blackwell, the first American woman to receive a medical degree in 1849, headed a hospital for indigent women and children and demanded female equality in professional schools and universities.

As a judge's daughter, Elizabeth Cady Stanton recognized women's legal drawbacks early in life. Thus, her education at Troy Seminary and her alliance with the antislavery movement enhanced her belief in women's rights.

Following Angelina and Sarah Primke's pattern, many female abolitionists joined and organized female antislavery societies. In 1847 Angelina Grimké was the first American woman to speak before an audience of women and men. And by 1840 abolitionist Abby Kelly was elected to a committee position of the American Anti-Slavery Society. Refusing to recognize the election results, the conservative opposition immediately broke away. Hence, the woman's question precipitated the imminent collapse of the American Anti-Slavery Society.

In the same year Stanton and Lucretia Mott met at the World's Anti-Slavery Convention in London. This convention, which had refused to seat and recognize the female delegates, inspired Mott and Stanton to plan a women's rights convention. Eight years later these two women, with the help of Martha C. Wright and Mary Ann McClintock, organized the Seneca Falls convention.

While other county and state women's rights conventions followed, abolitionists Paulina Wright Davis, Lucy Stone, Susan B. Anthony and Lucretia Mott organized the first National Women's Rights Convention. Delegates from nine states were represented at this meeting at Worcester, Mass., in October 1850. This convention elected a central committee to direct both local and national

women's rights activities. The committees of industry, business, education and social relations were to send delegates to report on women's conditions in these areas.

In spite of its founders' good intentions, the national movement lacked cohesion. Too few women were willing to get actively involved and the few dedicated ones chaired both the state and national conventions.

Mott, who was repeatedly elected by the national committee for the presidency, also circulated petitions to redress legal, economic and social grievances in Pennsylvania. Like Stone, Anthony and Stanton, she also went on speaking tours throughout the country. Due to lack of funds the speakers generally financed and organized their own tours. Frances D. Gage's so-called John's Convention of 1851 illustrates some of the hardships touring women had to face. Gage, who lived in Carbondale in 1857, had been invited to speak at a women's rights convention at Mount Gilead, Ohio. Reaching her destination after a two-day journey by steamboat and rail, she found that neither a convention nor lodgings for herself had been arranged. Nineteen-year-old John Andrews had mailed the invitation to her, hoping she would hold a public discussion. This she did.

To counterbalance unfavorable editorials in leading newspapers, the feminists founded their own papers. With her pen Stanton helped launch *The Lily* in 1848, the *Una* in 1853 and *The Woman's Advocate* in 1855. *The Lily* received the greatest success, making the Bloomer costume more appealing.

The Bloomer, or "short dress," consisted of a knee-long dress worn with wide pantaloons gathered around the ankle. The paper's publisher, Amelia Bloomer, gave sewing, cutting and designing instructions in several issues. Hence, the dress' design has generally been credited to Bloomer, although the actual designer was Elizabeth Smith Miller.

Because of its great comfort — not requiring tight corsets nor long and heavy petticoats — many women adopted it. Between 1850 and 1854 the Bloomer was the symbol of female liberation. In spite of public rebuke Smith Miller continued to wear the "short dress" as hostess in Washington, D.C. Stone and Anthony even wore their hair short. As in the 1970s, feminists of the Jacksonian period also needed symbols of liberation and unity. And with time they, too, relinquished these symbols without sacrificing their goals.

Between 1844 and 1853 many Northern and Southern states had passed married women's property bills, which legally gave women the right to their own inheritance. A few years later some states granted women the right to their own earnings and guardianship of their children. Still, women had no political rights, nor were they equally paid or admitted to institutions of higher learning and to the professions.

Some 125 years later we still see women fighting for the same basic human rights as their sisters of the early 19th century. It leads one to ponder the question, will it take another 125 years?

### Daily Egyptian

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By Judy Little

The Bantam edition of Sylvia Plath's *The Bell Jar* hails itself on the cover as "the heartbreaking story of a talented young woman who descends into madness." This is one way to sell a book by and about a woman. One of the "images" allowed to women in novels — and in life — is the combination of youth (implying beauty), "talent" (implying an ornamental hobby) and insanity. This combination of stereotypes is supposed to break the hearts of a reading public worthy of paperbacks. But then, Bantam is making money, and moneymakers are cautious; no wonder Bantam's symbol is a chicken.

The limiting stereotypes, which the publishers of this paperback have relied on, have been attacked by several women writers. Some of these writers are trying to define new patterns, new "archetypes," new "heroes," new "myths," which will embody or express the experiences of women. Other writers are wary of any myth, and see it as an unhealthy hangover from centuries of a masculine culture that has over-idealized its own imagination.

The most important de-mythologizers are Simone de Beauvoir, Eva Figes, Betty Friedan, Germaine Greer, Carolyn Heilbrun and Ms. magazine when it is at its best. In her book *The Second Sex* (available in Bantam paperback with a yellow cover), Beauvoir looks at the traditional metaphors for women and finds them to be quite limiting. Men tend to see, and to

portray, women as anything except a thinking, feeling and growing self; women are instead idols and witches. They are symbols, in life and literature, for what men hope to conquer or to understand — Nature, Truth, Liberty. As Beauvoir puts it, a woman becomes, for a man, his "pocket-sized Absolute."

A pocket-sized Absolute will always be a minor character in a story; she may be major in symbolic importance, but she will be minor in terms of action. The male hero will undertake the quest; at the end of it, he will awake the Sleeping Beauty (and remember what made her fall asleep — a spindle or a spinning wheel — symbols of domesticity). But Germaine Greer, in *The Female Eunuch*, points out the really obvious fact that for women, as well as for men, life is a quest, a search for values and self-definition.

Using *The Bell Jar* as an example, we could say that its main character, Esther, searches for values and self-definition in a poisonous society which, like Bantam, tries to stereotype her as a "talented young woman" whose image can help sell products. She survives the ordeals of poison and rape, and she rejects the whole "talented young

# Woman in literature

woman" image when she throws her New York wardrobe away. Gradually she builds a new image, a new identity, in which she is the actor, the chooser, the thinking subject.

Betty Friedan, in *The Feminine Mystique*, provides the classic analysis of the society in which Esther grows up. It is a society (ours, after World War II) in which women are defined almost entirely as wives and mothers. A historical view of the same problem is given by Eva Figes in *Patriarchal Attitudes*.

A recent book which explores a new image for women and men is Carolyn Heilbrun's *Toward a Recognition of Androgyny*. Ms. Heilbrun examines the concept of the "androgyny," the mythical figure who embodies both "male" (active, assertive) and "female" (passive, emotional) characteristics. Some women feel that this myth might provide a useful context for literary analysis. I share with many feminists, however, some doubts about the concept of androgyny. It perpetuates, if only by metaphor, the notion that certain human qualities are appropriately called "male" and others called "female." Why aren't they all simply called "human"?

Perhaps we will have to exercise unused muscles of perception before the old limiting images, for men and women, will evolve into something more healthy. Until we can see and accept what is human, regardless of which sex expresses a characteristic, a simple reversal of the traditional roles and metaphors can give the imagination a boost. Why, for instance, do our myths suggest that the brightest, more powerful light in the sky is "Brother Sun," while the pale, reflective satellite is "Sister Moon"? As an exercise, think

of "Sister Sun" and "Brother Moon." This exercise does something for the sun, and for women. I think it does something rather beautiful for the moon, too, and for men.

To take another example: why would it seem strange if the first line of *Moby Dick* declared "Call me Judy" instead of "Call me Ishmael"? It would seem strange because — to choose a strategic reason — our society does not think of women as being people who like to confront white whales. Ishmael says that he goes to sea whenever he feels like knocking the hats off people's heads. But in our society girls are not encouraged to knock off hats. My niece, to take an example from children's literature, recently sent me an exercise sheet which was supposedly teaching her the alphabet. She had to connect, in the proper order, 26 circles, each containing a letter. There is a picture of a hatless snowman and at the top of the sheet are the words, "Boys have knocked off the snowman's hat; follow the snowballs to get it back." Why boys? Why not girls? At the snowball-circle labelled "Z" there is a hat, and my niece's pencil successfully managed the alphabet tour. She probably learned more than the alphabet from the exercise.

Yet there are some exceptions to the stereotyping. Shakespeare has Macduff say, when his wife and children are killed by Macbeth: "I must feel it as a man." Feeling it "as a man" does not mean, for Macduff, stoically holding back tears; it means expressing his grief. In other words, the metaphor for expressing sorrow here is associated with "masculinity." When the metaphor of, say, rational analysis, can be associated with "femininity" we will be ahead of where we are now. And when rationality and sensitivity are both seen simply as qualities that characterize the "human" experience, we will have advanced still further. Men and women will then be more likely to find in each other, and in literature, what is really there — a human adventure that needs all the available intelligence and sensitivity no matter who expresses these qualities.

Judy Little is an assistant professor of English and a poet.

# Woman's poetry

(For a note to this poem, see the essay "Women in literature")

## SISTER SUN

Her main business is looking;  
She does not know her literary names,  
She does not know  
The priestly descent of her etymological myth;

She does not know that her ritual names  
Are masculine because  
The literate earth-poets were manly  
Lumber-jacks who wrote on their fore-  
ests;

She does not know her English name,  
She does not know her Roman name  
She is older than her Greek name  
And she got along without it for some  
time;

She is too busy to be worshipped;

She must perfect her difficult core's  
Vocational star-stuff;  
She forges the fire of her seeing;

Once she nourished a few wet rocks  
Competently  
Maybe incidentally;  
They keep to their own  
Loyal but distant circles;

She can wait till they grow up;  
When one of them blooms,  
When life works up to an eye  
She awards the recognition,

She who is the eye  
Of the eye that opens,  
Every one brief  
But whole because  
She wakes always,

A storm of sight  
Shrugging illumination outward;  
She can wait  
For us to see her;

She comes across  
Wave after wave  
Routine as a sunquake;  
She snaps through polar haloes;  
She lights as much as they please  
The planets of clouds or wars or ice,

And then  
Turns loose for as long as time  
Her abundant gaze,  
Sharing her furnace of vision  
Centuries deep in a darkness  
Ever enough for all  
The eyes that she can waken.

Judy Little



Print by Miriam Flambe

By Dave Stearns  
Staff Writer

I am strong, I am invincible, I am  
woman.

— Helen Reddy

Common Helen, not even John Wayne  
is invincible.

Not only that but your flag-  
waving will be forgotten by our cynical  
ears in years to come — such specific  
protest is very disposable stuff.

The artists and innovators will last —  
women like Janis Joplin and Laura  
Nyro. In the end they will have furthered  
the feminist movement by simply  
making music by their own artistic  
rules. Their music is strong. Yes, some  
of it is invincible.

Laura Nyro showed that a woman can  
be a pop-pot as well as an innovator.  
She learned to write Top 40 tunes  
("Stoned Soul Picnic," "Sweet Blind-  
ness") set to lyrics with new and colorful  
images. She even invented some of her  
own mood-evoking words, such as  
"tendaberry."

In 1968 Nyro recorded a love song  
written to a woman — a most preciously  
ardent piece of music entitled "Em-  
mie": "Emily, you're the natural snow,  
the unsteady sea, you're a cameo. And  
I swear that you were born a weaver's  
lover, born for the loom's desire." In  
1968? What nerve! But how lovely. And  
nobody really minded.

And Nyro's men were not given sexist  
labels like "baby" or "daddy," but more  
like "Captain Saint Lucifer" or "I was a  
freepot and you were a main drag."

Nyro's melodies became progres-  
sively more free flowing, sup-  
ported by most unusual piano chords  
with ambiguous tonal centers. She made  
sensitive use of silence and unusual  
rhythms, all making a unique musical  
language.

Even the production of her albums  
was a triumph for the female artist in  
pop music. She initially recorded the  
entire New York Tendaberry album  
with a Big Band, decided she didn't like  
it and insisted on re-recording the album  
with herself as co-producer. Her per-  
formance directions to her ac-  
companying musicians were unorthodox  
bits of subjectivity, such as "play blue,  
deep blue." The result was one of the

# Woman in music

finest pop albums of the '60s, which to  
my taste, has not yet been surpassed in  
the '70s.

Nyro commanded respect. Her first  
Chicago appearance was like a seance,  
interrupted only by her schoolteacher-  
like reprimand when a stage hand got  
obtrusively noisy.

Meanwhile, Janis Joplin (earth  
mother of the Hell's Angels) scorched a  
road of outrageousness to heights of  
stardom unprecedented by a female pop  
singer. As one of the few human beings  
who could out-drink the Grateful Dead,  
she was excessive in everything she did  
— her tortured style of singing the blues,  
the garish feathers in her hair and the  
bottle of Southern Comfort she drank  
onstage. During interviews she talked  
freely about her sex life, right down to  
the slimy details. After Joplin no woman  
singer will be afraid to be what they  
want to be, for she went farther than  
most women (and men, for that matter)  
care to. We could never have Bette  
Midler the way she is today if it hadn't  
been for Janis.

Following in Joplin's footsteps  
were a flock of blues singers,  
those worldly women of cat-like  
independence whom a man could  
perhaps momentarily dominate but  
never own. The best of these, Bonnie  
Raitt, is among the finest slide guitarists  
in the country, which is interesting since  
most of our troubadours are not virtuoso  
musicians — that has always been left  
to the men. Raitt explains it this way:  
"I grew up on the West Coast where  
everybody was into the Beach Boys and  
surf music and stuff like that. I started  
listening to Leadbelly and Robert  
Johnson and learned to play guitar from  
their records. Then we moved to the  
East Coast where everybody was into  
Joan Baez, and when I'd play blues for  
people, they'd flip out and say, 'Gosh,  
you play like a guy.'"

And what does a guy play like?

"The new male rock musicians are art  
snobs," notes Ellen Willis of the New  
Yorker. "And one facet of their snob-  
bery is a tedious worship of technical  
proficiency."

Bonnie Raitt has broken this. But  
while she is one of a few proficient  
female pop musicians, Norman Mailer  
has hinted of other feminine facets of  
competition threatening men in pop  
music, for he feels that men fear the  
woman's intuition and seemingly inborn  
instincts.

But if female music-makers are on the  
rise, Helen Reddy certainly hasn't  
helped things along.

Turn on AM radio and hear her singing  
"Ruby Red Dress." On TV she can be  
seen lip-synching a slick and sterile  
version of "Delta Dawn" in a spangly  
dress, looking no different than any  
other nightclub singer. Reddy is  
associated with the feminist movement  
more than any other singer, and here we  
see her looking and sounding so  
"vaselined-up" (as Frank Zappa would  
say) that any chauvinist worth his  
weight in sperm could pinch her and not  
feel guilty about it.

Reddy has done about as much for the  
women's movement as the Virginia Slim  
cigarette. "I Am Woman," with its lyric  
absurdities and middle-of-the-road  
musicality, commercialized the  
movement, thus defeating it and  
bringing it down to a common  
denominator with sexist Listerine and  
Certs commercials.

Some people may argue that this  
commercialism is positive in the sense  
that it reaches women en masse. But do  
we want the women's movement to be  
simply a fad? Hell, no!

As Bette Midler says, "Every two  
minutes you turn around and there is  
something else that will tell you that this  
is what you have to buy, this is the  
deodorant you have to use in order to be  
accepted and presentable and loved."

"Some women spend their whole lives  
doing nothing but trying to keep up with  
that. I think women have to accept  
themselves for exactly what they are and  
what they look like."

Women don't have to be invincible,  
they only have to be themselves. Then  
perhaps the men can follow suit.

**I**t's official...at least for Southern Baptists. The male is the superior creature! Southern Baptists overwhelmingly endorsed a resolution proclaiming their belief in the inherent superiority of man over woman at their annual meeting last June. The resolution stated in part: "Man was not made for the woman but the woman for the man... Woman is the glory of the man... Woman would not have existed without man."

This is hardly news for those who customarily expect such troglodytic thinking from religious groups. However, to the secular despisers of religion I urge a moment's hesitation before news of this event is dismissed out of hand. There is something to be learned here.

The Southern Baptists were, at least, being consistent. The superiority of man has permeated Western religious thought throughout its history. Southern Baptists are merely among the more brazen of the religiously intentional sexists encouraged by Christian doctrine. Their brazenness derives, of course, from their fundamental interpretation of the Bible, which is (its merits aside) a textbook on sexism. To

the extent that the Bible has contributed heavily to Western thought, it behooves those who wish to understand the origins of sexism to take this Biblical view of woman seriously.

You need only the first few pages of the first book of the Jewish and Christian scriptures to see what ancient



Print by Ruth Paprocki

## On marriage

By Julie Titone  
Staff Writer

**W**hile pursuing Newsweek one evening, I happened across John Wayne's immortal statement that he thought a woman should be able to do whatever she wants, as long as she has dinner on the table when he comes home. I almost choked on the meal I had just cooked for myself—and my husband.

Honestly, long before I read that dull remark I had wished that John Wayne would ride into the sunset permanently. But the comment did oil my wheels of thought about marriage and the feminist movement. So, with a vast storehouse of knowledge accumulated during seven months of marriage and the bravado of a fool rushing in, I offer some comments on what marriage can mean to a Liberated Woman.

I have only become aware of my liberation during the past few years. My background is hardly one to which Gloria Steinem would point with joy. At a time when Susan B. Anthony was leading suffragettes, my grandmother, a poorly educated 15-year-old, was getting married. My mother was the only child in her family to receive a high school diploma.

In grade school I read about mothers who called children in to lunch and walked with them to church—period. A sex talk given to my all-girl Catholic high school class—which, incidentally, was saved until half the girls knew nearly all there was to know on the subject and the other half figured they never would—consisted largely of telling us about the various dangerous and unpleasant birth control devices.

I may have been ignorant about my own potential and suppression as a woman, but I was not at all unhappy. My mother and grandmother have shown me the fulfillment that a good marriage can bring. Even the nuns, on the whole an intelligent and dynamic group, showed me that women can reap the benefits of education. Now things have changed. I am faced with a problem foreign to my predecessors. As one writer put it, "Can a woman have a good marriage, children, a satisfying career, a social life and a super sex life, all at the same time?"

It's impossible. There is no way that I can have all I would like of those tempting fruits from the Promised Land of Feminism. Not that I have to do without any of them altogether, but priorities have to be set. Even if Superwoman tries her best to be the world's best lover, hostess, careerwoman, wife and mother, someone—husband, children, business associates—will suffer. And she will probably be a nervous wreck, giving all and getting little.

And if I choose a good marriage as my top priority? What are odds against

my remaining a complete woman and still keeping my marriage intact?

Divorce statistics nearly drown out the "Wedding March" these days and prevailing gossip is who's still married, not who's been divorced. But things are looking up. There is a growing awareness of what makes a marriage work, a growing male awareness of a woman's needs outside her domestic role, and a growing female awareness of a man's desires and need to adjust to the "new" woman.

**T**he worst possible thing that the feminist movement can do is to drain the individuality from marriage partners. Not every woman should or could be an ace mechanic, have a professional career or aspire to the Presidency. Each woman should be herself, never feeling restricted or predestined by her sex. No woman should be asked to break out of one mold simply to step into another.

Marriages (and I include what Betty Friedan calls "those strangely serious and monogamous nonlegal marriages") are unique relationships. Unlike a homosexual couple, my husband and I have to contend with psychological and physiological differences which we find simultaneously attractive and confusing. We must learn to adjust to the confusion and enjoy the attraction as well.

Adjustment may mean that Joe washes the dishes and Mary balances the checkbook, or that Jim keeps house and Doris puts in the 8-to-5 days downtown. It may very possibly mean that she cares for the children and keeps house and he services the car and brings home the paycheck, both with the knowledge that their roles were chosen, not imposed. I admit, for example, that I have no interest whatsoever in car repair, and that my lasagne (with all due modesty) is delicious. So there is little disagreement that, if I keep things cooking in the kitchen, he'll keep them from boiling over in the garage.

I doubt that divorce trends will do an about-face. Still, I can't help but believe that the marriages that survive will be better than ever. As working women chip away at the economic foundation of marriage, they are replacing it with a foundation of human equality and human need.

Friedan tells of a married acquaintance who, in talking with a divorcee with two affairs going, said, "You can enjoy all that, the closeness, the emotion, the sex—and you don't even have to do the laundry." I have neither been divorced nor had two affairs going at once. But I do laundry. And, though it isn't on my list of 10 favorite things to occupy my time, I am sure that without that kind of task, the closeness, the emotion, the sex would be sapped of the potion that makes those things magic.

For all the readjustment and reappraisal to which the relationship has been subjected, the basic ingredients of love and commitment remain unchanged. Marriage is still the latest thing. To paraphrase Mark Twain, reports of its death are greatly exaggerated.

religious writers thought of women. The well-known creation story in Genesis 2 tells us that Adam's first serious problem was that "no helper was found who was like him." (Genesis 2:20) Eve, created from the first person Adam, is a companion yes, but also a helper. Thus woman is servile to man. She is made from him and for him. The story does not say, except indirectly, exactly what kind of help she is to give. It is made clear that Adam was to do the big job around the Garden of Eden. He is to put things in order by performing the highly creative task of naming the other creatures. "Whatever the man should call each living creature, that was to be its name." (Genesis 2:19) When one reads this passage in the context of ancient Hebrew custom, there is hardly any doubt who did the cleaning, cooking and shopping in Paradise. In fact, it is possible that Eve was doing the shopping when she ran into the serpent who was offering a special on apples.

Here emerges the second persistent feature of woman in Biblical literature. Not only is she a derivative and servile helpmate, she is also the source of much evil. It is Eve who is unable to resist the forbidden apple, and Eve who seduces Adam to the snack that led to the Great Fall.

This central story expresses the basic theme persisting throughout the Bible. The great deeds typically are performed by men—Abraham, Joseph, Moses, Jeremiah, Isaiah, Jesus, Paul. The high drama of the Bible is between fathers and sons—Abraham and Isaac, Jacob and his sons, God and Jesus; or between brothers—Cain and Abel, Joseph and his brothers, the Prodigal Son and his Good Brother. The dynamic actors in the Biblical family are the men (who, it should be noted, usually end up killing one another).

On the other hand, only occasionally (as with Ruth and Mary) do women play a positive role. Often the woman, when present at all, is a troublemaker, such as Sarah. Abraham's barren wife who could not for the longest time bring forth the promised son; or Gomer, Hosea's wife, who was unable to keep from whoring with other men. And finally, there are those obedient, passive women such as Noah's wife, who spawned three sons, helped load the ark and regenerated the human species after the flood, but, nevertheless, remains nameless and faceless. It is Noah who does the great masculine deeds like building the ark. But one must wonder who cleaned out the dung from the bottom of the ark during those miserable 40 days and nights. Undoubtedly it was Mrs. (sic) Noah.

The chief culprit of all, however, is the letter writer and minister Paul, the principal organizer of the early Church. Paul espoused the theological views upon which the Southern Baptists undoubtedly based their thinking. For example: "For the husband is the head of the wife as Christ is the head of the church, his body, and is himself its Savior." (Ephesians 5:23)

**B**eyond the Bible, in the theological traditions of Christianity, the image of women is not improved.

God is defined by the masculine metaphor Father. Jesus is Son. The Holy Spirit, while on the surface sexually ambiguous, nonetheless bears the quality of a genitally masculine force. The Spirit is typically seen as the sower of God's seed (Word) in the world. For

# Woman in religion

the Roman Church God's vicar on earth is masculine both by canon law and religious symbolism. The Pope is the "papa" of the Church. For evangelical Protestants the central religious event is the preaching of the Word through the semen in which the fertile Word of God is impregnated in the Body of Christ. Christian clergymen are educated in seminaries, a term derived from the Latin word for semen.

Masculine imagery abounds. It consistently expresses male dominance. In contrast, feminine imagery is poorly developed and typically portrays women as passive. The only truly prominent feminine symbol in all Jewish and Christian thought is, of course, the Catholic version of the Virgin Mary. There can be no doubt that the Virgin is an extremely attractive object of devotion. Many have argued that part of the symbolic genius, so to speak, of Catholicism is its positive feminine symbol, which Judaism and Protestantism do not have. But look at the Virgin more closely. What is significant is that she is a virgin. Her peculiar quality is that she is deprived of her sexuality. Undefined by an earth creature, her pregnancy arose from the immaculate divine masculine principle, the Holy Spirit. She possesses none of the rich fecundity of the ancient fertility goddesses, and certainly none of the raw power of that incredible Mother Nature who sells margarine by destroying a beautiful garden with the wave of her hand.

The only other significant use of feminine imagery is the Christian notion of the Church as the Bride of Christ. But here again we have a totally passive bride. She is obedient to Christ, who is pictured as the brains of the family, "the head of the Church." On other occasions she is the sexually passive Body who receives the seminal Word of Jesus.

When one takes into account the facts of Jewish and Christian thought, the basis for the Southern Baptist resolution is clear. Similarly, one understands why few religious groups will ordain women and those who do generally shuffle their women ministers off to chaplaincy posts or rural parishes.

However, there is a broader implication. It is a truism of sociology that religious ideas have a powerful effect on the culture and social structure of their society. The most famous study of this sort is Max Weber's, the German sociologist whose book *The Protestant Ethic and the Spirit of Capitalism* gave rise to the thesis that the peculiar qualities of Protestantism contributed to the emergence of Western industrial capitalism. Weber argued that Protestant Calvinism introduced into our culture an ethic that obligated persons to be rational, work hard and—above all—order and overcome the world to the glory of God. This ethic is not unlike the stereotypical view of our society's masculine ideal. The male is rational, hard working and responsible for the world. The woman is "intuitive," given to personal tasks and responsible for the children and supper. Calvinistic Protestantism is severely masculine. It is the culmination of the kind of thinking existing throughout Western religious thought.

It is the source of our work ethic. From this follows a partial explanation for the traditional exclusion of women from responsible worldly tasks. Somewhere deep in the traces of culture that influences us all, even the most non-religious among us, is a fundamental belief in a world created by a masculine God, to be dominated and ordered (remember who named the creatures in Paradise) by man, the earthly replica of the divine spirit.

While it cannot be denied that many other factors such as custom, ancient social institutions and Greek ideas have played their part in the genesis of Western sexism, it must be conceded that the sacred teachings of Western religion are an important source of the ambiguous and often hostile treatment of women in our society.

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Drawing by Sheryl Christenson

(NOTE: Only recently, with the resurgence of the feminist movement, has the outlook for women in careers begun to turn a brighter shade of bleak. Now, with calls for affirmative action plans and recruiters stumping the country for likely female employees, women are faced with a unique frustration — how to utilize the opportunity to develop a potential which society has dictated they cannot possess. How to cope with this frustration and prepare for a career using this potential is the purpose of SIU's Women's Programs, a branch of Specialized Student Services. The Monday Magazine asked Ginny Britton, a 25-year-old feminist in charge of Women's Programs, to discuss problems women face in finding and pursuing suitable careers and the support Women's Programs offers them. Here is her analysis.)

By Ginny Britton

Too frequently it is argued that women are free to choose any career they so desire. Yet by the time a woman reaches college age, our society has invested a great deal of time teaching a woman where she belongs. Women's Programs was created to increase women students' awareness of their potential in selecting and achieving vocational and personal goals. It is an aim of the program to find alternative ways to modify educational expectations for women.

## Woman in careers

That stereotyping of sex roles exists is no new discovery. Finding ways to eliminate the loss of human potential due to sex-role stereotyping is what Women's Programs is working toward.

As children boys are encouraged to be independent, competitive and aggressive while girls are rewarded for being dependent and passive. Boys climb trees, fight like "little men" and play with building blocks. Girls dress and undress their dolls, have tea parties and help Mommy bake cakes. As a child learns to read, the characters in books become role models to which children aspire.

More explicit stereotyping occurs as children grow older. Boys are encouraged to take a serious interest in math and science. Women, however, are taught that becoming a mother, teacher or nurse is not an inferior role. But to assign women these roles because of their sex is comparable to the waste of human potential when blacks are assigned to roles of doormen and janitors because of the color of their skin.

Girls are not encouraged to consider careers, especially ones with long-term commitments, as naturally as boys are. As a result, 78 per cent of all working women are in dead-end jobs. One reason for this is the premeditation that a career and family are not compatible, especially when children are young. Yet most fathers work eight hours a day and no one questions the importance of his family to him. Research does not show

(NOTE: For the married woman debating whether to pursue a career, problems may seem insurmountable if she assumes another role and tries to perform her homemaking duties also. Karen E. Craig, chairman of SIU's Family Economics and Management department and a wife and mother as well, examines this situation in the thoughtful article which follows.)

By Karen E. Craig

## Career & family?

that children suffer when the mother works. The quality rather than quantity of time spent with children is what is important.

Boys are taught to begin thinking in terms of "when I grow up I'm going to be a postman, astronaut, etc." Girls are taught to think in terms of "when I grow up I'm going to be John's wife and Mary's mother." As a result of this inconsistency, men more often than women are given the opportunity to become persons before becoming workers, husbands and fathers. Many women are beginning to deal with their feelings about this situation in awareness-raising groups. Groups of this type usually are developed by women who wish to explore new directions in their lives. Women's Programs is very interested in facilitating these types of activities.

Another barrier for women pursuing a career, especially a traditionally male-dominated career, is what Matina Horner labels the "fear of success." The bright woman student often finds herself in a double bind. Horner's study points out that women equate intellectual success with a loss of femininity. One usually needs to be intellectually assertive to succeed, yet a woman may lessen her marriage marketability by not being the passive, supportive partner in a relationship. Given this attitude, is it any surprise women "choose" to be teachers, nurses and secretaries, rather than administrators, physicians and business executives?

One measure of society's ability to adjust to new concepts of what careers are acceptable for women is to look at the status of women in the professions

The woman holding a more traditional value structure, including strong family ties, and believing in traditional roles for women, may have the most difficult time in attaining satisfaction and a sense of well-being within her life, whether she elects to devote all her resources to homemaking or another role outside the home — gainful employment, community and/or volunteer work or personal development and leisure-time activities.

In living the role of wife, mother and professional, women must clearly delineate roles as they relate to self and family. What happens to family ties when she assumes a career? Does she still give, in a very real way, time and love to other family members? What about the quality of that time given?

Women who choose gainful employment in addition to responsibilities

per cent of sales managers are women, yet 69 per cent of the retail clerks are women. Eighty-eight per cent of all bookkeepers are women but only 22 per cent of all accountants are women.

The Department of Labor says that many jobs for women are going begging. These jobs are mainly in fields that are traditionally male-dominated — finance, systems analysis, engineering, law, accounting and science.

In the field of education the underrepresentation of women in higher positions is particularly blatant. While 70 per cent of all elementary and secondary teachers are women, only 21 per cent are elementary school principals, 3 per cent are secondary school principals and less than 1 per cent are school superintendents. The status of women as teachers and administrators in higher education is even worse than on the elementary and secondary levels. The United States has more whooping cranes than women college presidents, says Bernice Sadler, director of the American Council of Education Project on the Status and Education of Women. While no one can honestly deny that women have been and are directly and indirectly discriminated against in hiring and promotion practices, I do not believe that this is the only reason for women's low status in the professions.

The "other" reasons are what Women's Programs are all about. It is an effort to create an awareness among students, faculty and staff of the unique needs of women students. The office is interested in the self-development as well as the career development of women students. Women have not always been given the chance to fully develop their personal, social and educational potential, and the office is interested in encouraging women students to take advantage of the opportunities that are now becoming available to them.

The purpose of Women's Programs is to offer support for women in making vocational and personal decisions. Often when a woman decides to enter a traditionally male-dominated field she does not receive much emotional support from family or friends. Such a decision can also be difficult because of the lack of role models for women who choose careers in non-traditional fields. It is also important that women realize the barriers they may encounter in achieving their educational goals and how to deal with these barriers in an effective manner.

Another goal of Women's Programs is encouraging academic departments to share the responsibility for meeting the needs of women students. This includes helping departments innovate courses on or about women or revising courses to review overlooked contributions of women. At this point a committee of women from the university community is preparing a proposal to develop a multi-disciplinary academic program for women's studies.

Encouraging the university community first to become more aware of the needs of women today and secondly to make the commitment of meeting these needs is the main emphasis of the Women's Program. In view of the response of students, faculty and staff, it appears this objective cannot only become a reality, but also will be a challenging and rewarding experience for those who contribute their support.

as a wife and/or mother are likely to find that they have inadequate resources, time, energy and skills for all activities. Some women may not accept a possible compromise for both roles, while some women may find it possible to fulfill more than one role in a way which meets her standards. But, conflict, guilt or other unhappiness may result because of an inability to perform all roles at a desirable level. Often the satisfaction expected from the decision cannot be identified by the family until after a job has been taken. In such a case the management of resources becomes complicated in the satisfactory performance of more than one role.

Whereas women with less traditional value structures probably would consider assuming more than one role only if all household responsibilities were divided, women with a traditional value structure typically try to perform both roles — they try to be Superwoman. The woman with strong feelings about her responsibility to meet basic needs of the family and home may feel guilty asking her husband and/or children for help. Rather than ask for assistance, she may work at home for the major part of the night after working all day at a career.

In essence, the problem comes down to increasing her time or changing her standards. Time spent on homemaking activities can only be increased by terminating or modifying her role outside the home. However, standards may be changed, for example, cleaning less frequently, or buying no-iron clothes. Changes of this type must be made with care and sensitivity to the feelings of each family member, and are more likely to be satisfactory if family members participate in the decision process.

Women who elect to take a job should rationally determine the kind of commitment — time, development of competency, aspiration and upward mobility — associated with the career selected. Any decision should be made with both short- and long-term implications in mind. Flexibility is important in any career decision today; it is crucial for the woman who may try to fulfill more than one role.

Positions requiring a hard commitment of eight hours a day between 8 a.m. and 5 p.m. are difficult for the traditional woman to manage, but even more difficult are those positions which require a sudden change of plans and/or meetings. The woman with traditional values who is committed to a career involving long, variable hours will be subjected to a constant barrage of guilty feelings associated with what she perceives as inadequately fulfilling her homemaking role. The only way she can really maintain any degree of mental health is to be very certain in her own mind that she is doing what she considers "right" by both roles. A constant evaluation must take place to determine what is more important and how much should be given to each activity.

Take housekeeping as an example. Recognition of house care as a necessary evil may go hand-in-hand with totally disliking the task. How clean should the house be? Why should it be that clean? Family preferences? Tradition? Sanitation? Status? The homemaker-career woman must determine why a clean house is necessary in her own family. When this is determined, it is relatively easy to identify what household tasks must be done with what frequency. A series of these decisions should provide substantial insight into the relative importance of her many activities. Once these are resolved, a better perspective is available for what activities must receive primary consideration. Conflicts are never eliminated, but they should become manageable.

If maintaining more than one role is and can remain a challenge, then a dual or triple role may be the desirable alternative. If, however, any one of the roles becomes more worrisome than pleasant, perhaps it should be eliminated. Changing direction should be a viable alternative for all. Society, however, does not readily accept the notion that new decisions will be necessary as situations change. The simple core of the whole issue of women and the roles they might assume can be summed up by Polonius' advice to Hamlet: "To thine own self be true... thou canst not then be false to any man."



Drawing by Sheryl Christenson

and the trends in the employment of women. Thirty-seven per cent of the working force in the United States is composed of women. Fourteen per cent of all working women are classified as professionals — elementary and secondary teachers compose over half of these women and an additional 25 per cent are nurses.

In virtually all professions women are under-represented. This becomes even more noticeable as one looks at the upper-level positions. For example, 7 per cent of all physicians are women, yet 96 per cent of all nurses are women. In the banking field 88 per cent of all bank tellers are women, but only 1 per cent of the bank and financial officers are women. In retailing only 16

(NOTE: Probably no more of a comprehensive survey of women in education, especially in higher education, exists than the incisive report published last fall by the Carnegie Commission on Higher Education. It is titled *Opportunities for Women in Higher Education: Their Current Participation, Prospects for the Future and Recommendations for Action*. The 282-page book is published by McGraw-Hill and sells for \$4.95. Jean M. Ray, map librarian and assistant science librarian in Morris Library, summarizes the features of this report.)

By Jean M. Ray

The second most fundamental revolution in the affairs of mankind on earth is now occurring. The first came when men settled down from hunting, fishing, herding and gathering to sedentary agriculture and village life. The second is now occurring as women, no longer concentrated on and sheltered for their child-bearing and child-rearing functions, are demanding equality of treatment in all aspects of life, are demanding a new sense of purpose.

## Woman in higher ed

Some anthropologists and cultural geographers might quibble about the relationship suggested between herding and sedentary agriculture in this quotation which introduces the Carnegie Commission report. But the statement defining the "second revolution" would be accepted as basic by proponents of the current women's movement and is the guiding principle for this study of women's role in the academic world. To quote further from its foreword:

The present report . . . (tries) to deal as comprehensively as possible . . . with special problems (of women) as they relate to education, tracing them from the early acculturation of girls, to the role of the schools, to higher education at the undergraduate and graduate stages, and then to the faculty level and general institutional employment practices. Changes are needed in attitudes and in policies at all these stages if women are to have equal opportunity to develop and fully utilize their mental capacities and abilities.

Women in 1970 comprised slightly more than half of current high school graduates, but only 45 per cent of those entering college. Moreover, in 1967 only 60 per cent of women high school graduates of high ability but low socioeconomic status continued to college the following year, whereas the figure for women of both high ability and high socioeconomic status was 93 per cent. For males the corresponding figures are 75 per cent and 92 per cent. Thus, low socioeconomic status is much more a barrier to college attendance for bright females than for males. At almost every level of ability and socioeconomic status the percentages of men who become college students exceed those of women. How is this to be explained, 100 years after higher education became open to women?

For one thing, girls tend to be discouraged from the study of advanced mathematics in high school, first by early acculturation and later by school counselors. Because of this deficiency females tend to receive lower scores in the mathematical parts of college entrance tests, though they show superior performance on verbal tests. Women on the whole receive higher grades than men in college, not only in humanities and social studies but even in pure and applied science. Women's grades are also higher than those of men when compared with their own entrance test scores and their high school grade-point averages. Thus women can be expected to perform somewhat better than their record would predict, whereas men are more variable. Yet in 1969 women made

up only 27.1 per cent of undergraduates at top-level private research-oriented universities, and were in a majority only in liberal arts colleges and some institutions which developed from teacher-training backgrounds.

Once admitted as undergraduates, women have tended to major in humanities, arts, psychology, sociology; in such "new" professions as home economics, library science, nursing and social work, traditionally attracting largely women; and especially in education. Indeed, 36 per cent of bachelor's degrees awarded to women in 1970 were concentrated in education. However, there are now indications of a trend towards more women in agriculture, forestry, business, computer science and systems analysis, architecture, urban studies - city planning, physics and mathematical sciences, biological sciences and in health professions. Nevertheless, in 1969 the percentage of women among those receiving the bachelor's degree in biological sciences, physical sciences or business was still below 30 per cent in universities. Apparently only in women's liberal arts colleges is there a significantly larger female commitment to the natural sciences. Likewise, a greater proportion of females who attend women's colleges than coeducational institutions actually finish all four years, go to graduate school and achieve the Ph.D.

In 1970 women represented 37 per cent of all graduate students, but far fewer women attended law and medical schools. Because the usual years for graduate study overlap those when women are normally marrying and producing offspring, marital status is a crucial factor. As a result, 41 per cent of female graduate students are single, as opposed to 31 per cent of male graduate students. Other female grads are likely to be enrolled part-time or aged 35 or older (one-fourth of female graduate students are in this age bracket). Moreover, only one-sixth of the women are enrolled in doctoral programs, contrasted with one-third of the men.

Instead, a large proportion of women graduate students are to be found in fields where the master's degree is usually considered terminal: 53 per cent of the master's degrees awarded to women in 1970 were in education, and another 13 per cent were in social work and library science. Indications in recent years, however, show that more women are earning master's degrees in traditionally-male fields - natural sciences, agriculture and engineering - which they have begun to enter in larger numbers as undergraduates. At the doctoral level the proportion of degrees awarded to women in 1970 fell to 13.4 per cent of the total, while male degree recipients exceed women even in the so-called "women's fields."

Although ample evidence shows that in the past male faculty and department chairmen commonly tended to discriminate against women students in admissions, financial aid and general attitude, the situation for women has now apparently improved substantially, except perhaps when they can study only part-time. Progress has also been reported in increasing the number of women students in law and medical schools. In 1972 they formed more than 12 per cent of law students and nearly 17 per cent of medical students, a twofold gain in five years.

Women faculty represented only 19 per cent of the faculty of all four-year institutions of higher education in the academic year 1972-73. In two-year colleges, however, their proportion was closer to one-third. It is significant that during the 1960s, when higher education was experiencing explosive growth, the percentages of female professors, associate professors and assistant professors actually fell to slightly below what they had been a decade earlier. A 10 per cent increase occurred only at the level of instructor. Furthermore, many married women faculty have remained indefinitely at the non-tenured level of lecturer because of anti-nepotism rules, because they lacked the doctorate, or because they wished to work only part-time. Proportions of women are higher among older faculty members and among those under 25 than in the 31-40

age bracket when married women are most likely to be occupied in child-rearing. It is significant that a far larger proportion of women faculty are single and more of the younger group are married. This reflects the condition which prevailed in the earlier years of the century, when women college graduates were considerably less likely to marry than the average less-educated woman. Today only 8 per cent of women aged 35-54 are single who have finished four years of college, but among those with five or more years of higher education the proportion of single women rises to 19 per cent. Today's older faculty women faced a momentous choice as young women: either marriage or a career; they ordinarily could not have both.



Drawing by Sheryl Christenson

In general, women faculty members receive lower salaries than men. There is an average salary differential of \$1500 to \$2000 per year in favor of men, with much greater differences evident in the higher ranks and in the sciences. The lower salaries for women seem mostly to be explained by recruitment methods, which tend to ignore women, and by their generally slower upward progress through faculty ranks. Married women are particularly disadvantaged because of pauses connected with childbirth and child-rearing, because their mobility is tied to a husband's career, because they are secondary earners in the family, and sometimes because they desire to avoid outstripping their spouses. Meanwhile, the number of women in academic administration has declined precipitously since the early part of this century, even in women's colleges.

Because lower student enrollments will result in decreased hiring of new faculty in the years ahead, it is difficult to see how the percentage of women faculty members can be appreciably raised in the near future. To reach an

average of even 30 per cent female by 1990, 50 per cent of new university faculty hired between now and then would have to be women. It is obvious that there simply are not that many women with doctoral degrees at the present time. However, colleges and universities must now make a sincere effort to recruit more women through affirmative action plans, as required by various federal laws culminating in the Equal Employment Opportunity Act of 1972.

What does the Carnegie Commission suggest to improve women's situation in academe? Important among the 24 recommendations are the elimination of elements in school curricula and programs, as well as occupational counseling in both school and college, which discourage girls from free vocational choice; an end to sex or age discrimination in college admissions; a willingness of all faculty members and administrators to accept qualified women in traditionally male fields at all levels; and additional mathematical training for women who need it. At the graduate and professional level there should again be no discrimination on the basis of sex, age or marital status in either admissions or financial aid, and restrictions on part-time study should be lifted.

In order to increase the proportion of women faculty, the Commission points out that colleges and universities need adequate written affirmative action policies directed by responsible officers and advisory committees, as well as effective internal grievance procedures. Reasonable goals and timetables should be adopted for increasing female faculty representation at all ranks. Moreover, provisions for part-time faculty appointments and for maternity leaves should be made, anti-nepotism rules should be relaxed, and men and women should be treated equally in salary, fringe benefits and working conditions. Especially important is an increase of women in top administrative positions as well as at the department-chairman level, with management training opportunities provided as needed. External degree programs and continuing education on campus should be open to all qualified adults on a full- or part-time basis. Finally, child-care facilities should be available on or near the campus, but preferably under community auspices rather than sponsored or subsidized by the academic institution.

The report's concluding remarks stress again "the need for broader options for women to make maximum use of their abilities." Most important is "a change in attitude all the way along the line - on the part of parents, school-teachers, school counselors, college admissions officers and other administrators, faculty members and college counseling staffs." With changing attitudes occupational aspirations for women as unlimited as those for men will come to be taken for granted, and there will be "a steady trend toward full equality of opportunity for women in academic life."

## Courses on women

Woman's role and contribution in art, literature, home economics, higher education, history and philosophy are studied in nine courses offerings at SIU. They are:

**Women in the Visual Arts - Historical** aspects up to women's involvement in the visual arts today. Contact the instructor, Sylvia Greenfield, for registration information.

**English 393, Section 1 - Women in Literature** - Images and myths surrounding women in literature. Works of Ibsen, Carroll, Woolf, Plath and Porter are some of the authors on which the course focuses. Instructor: Judy Little.

**Family Economics and Management 381 - Fundamentals of Everyday Living (Women)** - A survey course whose topics, such as management of family resources and preparing for job interviews, are selected by the students. Instructor: Arlene Heisler.

**Family Economics and Management 407 - Women in the Home and Labor Market** - An evaluation and interpretation of women's economic contributions in household production and in the labor market. Related issues such as fair employment practices, role conflicts and legal issues are considered. Instructors: Suzanne Lindamond, Sherman Hanna.

**GSB 300B - U.S. History (1815-1900)** - Includes discussions on the women's rights movement. Instructor: Betty Fladeland.

**Higher Education 402, Section 3 - Women in Education** - An analysis of women's status in higher education in the past, present and future, and a study of discrimination against women in higher education with exercises to deal with this discrimination. Instructor: Ginny Britton.

**History 411a,b and c - Social and Intellectual History** - Includes readings, lectures and discussions on feminism. Instructor: Betty Fladeland.

**History 520 - Sectionalism and Reform** - Includes discussion of the women's rights movement and women's role in anti-slavery, temperance and other pre-Civil War reform movements. Instructor: Betty Fladeland.

**Philosophy 450 - Philosophical Perspectives on Women** - A survey of five different views of the relation of the concept of woman to the philosophical description of human nature. Instructor: Elizabeth R. Eames.

Another course devoted to women in history, which would be titled "Women in American History," has been proposed by Dr. Fladeland.



# Legal sexism: woman kept in her place

By Debora Dawn Ratliff

**Sexist Justice: How Legal Sexism Affects You**  
by Karen DeCrow

Random House, 300 pp., \$7.95

A young unwed mother in Mississippi is refused readmission to high school because she might "taint" others' education, but the unwed father remains.

A wife in Florida is required to get court permission to engage in a business independent from her husband's.

A divorcee earning \$45,000 a year is told a male must co-sign for her home loan — why doesn't she ask her "boyfriend."

Louisa Strittmater, a self-styled militant feminist, dies and bequeaths her entire estate to the National Women's Party; but a (male) judge rules the bequest ineffective because it was obviously the consequence of an "insane delusion" resulting from Strittmater's "feminism to a neurotic degree."

And so it goes through all 300 hackle-raising pages of *Sexist Justice*, Karen

DeCrow's chronicle of women's place in the American legal system. Although DeCrow claims no attempt to sum-



Debora Dawn Ratliff

marize or collect all the laws on women, she presents an overwhelming sampling of the statutes, case law and government-sanctioned customs that combine to deprive women of control over their careers, their money, their domicile, their bodies, their names and even their property after death.

The work makes no apologies for being a "feminist analysis" of the laws, and it is spiked with commentary, interpretation and occasional personal anecdotes from the author, herself a lawyer and active feminist. DeCrow sees women's legal inequality as rooted deep within the basic attitudes of men who make the laws as legislators, challenge them as lawyers and interpret them as judges. Until these attitudes are supplanted by feminist women and feminist men taking a hand in the shaping of laws, women have little chance of equality.

The legal profession's predominant view of women is manifest from the first day of law school, when a student's property casebook declares that "after all, land, like women, was meant to be possessed."

This possessive, paternalistic proclivity has caused judges and lawmakers to blink at invidiously discriminatory laws and practices that foreclose women from high-paying jobs, equal government benefits, and any significant degree of financial or political independence and responsibility, DeCrow points out. Justifications for judicial and political apathy toward women's inequality are amazingly uncreative, changing little with the passage of years and token ameliorative legislation.

In 1872 the Supreme Court, in ruling that a woman had no right to practice law, observed that "the domestic sphere is that which properly belongs to the domain and functions of womanhood." One hundred years later, when women's opportunities continue to be severely restricted, New Jersey's Gov. Cahill thought it not surprising or important

that only 12 per cent of his delegation to the 1972 Republican Convention were women: "Most women want to stay home and take care of their home and family. To ask them to do more is to ask them to do more than they are able."

One not familiar with the law might think DeCrow has selected and slanted her material to paint a distorted image of American justice. In every field and level of law, however, instances of unequal treatment solely on the basis of sex are frequent and flagrant. Discrimination in the pay scales for men and women, though supposedly illegal, is still almost as prevalent as discrimination in the yet unregulated area of credit. The federal government discriminates with impunity against women in government employment, in Social Security benefits and in tax requirements. Laws in the areas of estates, property and the family, treated in depth by DeCrow, all relegate women to an inferior position in society, especially if she is married or divorced.

Although the Equal Rights Amendment, if ratified, will remedy some of these inequities, laws cannot possibly be fair and responsive to women's needs until women have a say in their making and enforcement, DeCrow shows.

As a legal treatise *Sexist Justice* suffers from lax organization and occasional sloppy research, but as a burr of indignation, as an expose of just what the courts and the government are doing to people, it is a complete success. If women — and men — are spurred by it to seek and use positions of responsibility and influence to put women's views into the law, Karen DeCrow will undoubtedly have achieved her purpose in undertaking this ambitious project on women and the laws that oppress them.

Debora Dawn Ratliff is a first-year student at the University of Texas School of Law where she serves on the staffs of the Texas Law Review and the Legal Research Board. Before entering law school, she worked as a university information director.

## Jong's 'Fear of Flying': fun flight into fantasies

By Sandra Havener

**Fear of Flying**  
by Erica Jong

Holt, Rinehart and Winston, 340 pp., \$6.95

Playing with words and far-out phrases is Erica Jong's patent for outrageous fiction in this book of nymphs and nuances. Even when she gets carried away in the extraneous, she has such a fantastic sense of humor that she's forgiven.

The book is a lot of fun.

Light-hearted panic, if you can believe that, is conveyed by Isadora Wing, a would-be poet and whimsical neurotic who charts her fantasies on the back of her psychiatrist husband Bennett. She is afraid to approach her wildest dreams as she is afraid to board an airline.

But she does approach them, dropping into the last tiny crevice of sexual exploit with a derelict psychiatrist she meets in Vienna, Freud's old stomping ground. She exercises her fantasies in a weird triangle involving her new-found friend, Adrian, and her husband. Then she goes on an extended trip searching for her identity and gets sunburned by memories of her former life and by the scorching reality of her present actions. She ties together her pasts and her fantasies and comes around to the

present. How could she have a fear of flying after that?

Isadora, high on history and rhetoric, wings her way through humor and pathos as if they were actually two suns in the same sky.

Adrian, a rather faulty suitor, gets away scot-free which is a little hard to believe. Isadora somehow makes good her investment and Bennett, well, he loves her.

Erica, like Isadora, gets away with a heck of a lot of hyperbole and exposes piecemeal much of her quite adequate poetry as well as quotes from the repertoire of other poets.

Where she picks up such a character as Isadora is not hard to determine — thumbing a ride, no doubt. There's a little of Isadora in all of us, no less Ms. Jong.

Isadora, however, uses sex as a four-letter word for every enterprise that engages her. This is one part where discretion would be the better part of quality of expression.

She does go on and on, but nonetheless, delightfully.

Sandra Havener is a social services evaluator for a Texas mental health facility and is working towards an advanced degree in counseling. She received her bachelor's degree in English from Baylor University. Ms. Havener, 27, is a published poet and a former journalist.

## Feminist books in brief

By C. Anne Prescott  
Staff Writer

Good news comes from the Norton publishing house, which is issuing a 10th anniversary reprint of Betty Friedan's classic, *The Feminine Mystique*. If a book can be said to spur the resurgence of a movement from mere rumbles to convulsive explosions, this would be the one. And for those of you who considered Friedan a radical 10 years ago, read the book again. She's now thought to be moderate by members of the movement.

Two small, little-publicized, but weighty pamphlets deserve reading by feminists and sympathizers alike. They are titled, *Generations of Denial: 75 Short Biographies of Women in History* by Kathryn Taylor, and *The Traffic in Women and Other Essays on Feminism* by the feminist-anarchist Emma

Goldman. The latter includes a biography of Goldman by Alix Kates Shulman, author of the much-publicized *Memoirs of an Ex-Prom Queen*. *Generations of Denial* contains 75 pithy biographies within its 61 pages, including sections on writers, scientists, educators, entertainers, and a chapter amusingly titled, "Military Leaders, Queens, Martyrs, Heroines and Lesbians." These two books are available for \$1.35 each from Times Change Press, Penwell Rd., Washington, N. J. 07882.

The one real turkey of the lot is Shelley Steinmann List's *Did You Love Daddy When I Was Born?*, about a nice Jewish girl from Brooklyn who "had to discover what being a woman was all about" when she learned her husband was having an affair. If anything ever could make you ashamed of your sex, this book could — and does.

## Meeting 'In the Middle': too middle-of-the-road

By Sandra Havener

**Meet Me in the Middle: On Becoming Human Together**  
by Charlotte Holt Clinebell  
Harper & Row, 130 pp., \$5.95

That a woman embedded in tradition and years can change is encouraging.

That Ms. Clinebell, a child psychologist, found viable alternatives at 45 to being a wife and a mother documents the quality of her life and individuality.

That she and her husband began to work towards a more thorough equality in an effort to improve the meaning of their life together after 23 years of marriage, speaks well of their relationship.

That she wrote a book to report that it's possible not only for herself but for other married women who begin to question their identity, is gratifying. It

isn't easy, she asserts, to begin a career at middle age and to become more human with a man when society has not particularly valued that effort on the part of women or men.

But I have conflicting views about the book. For myself and many women in my peer group, it is not particularly valuable to hear again that men and women are boxed in roles and must learn to get out of them. I need hard specifics and facts of experience as to how this nebulous equality comes to be.

She hints at the struggle occasionally and the chapter written by her husband reinforces these hints, but the impact is so edited from her remarks and strong experiences are so qualified not to offend anyone, that I wonder just how she brought the abstract into the practical aspects of her existence.

*Meet Me in the Middle* is a simple initiation to understanding the ABC's of woman's — and thus man's — liberation in a married situation. Ms. Clinebell seeks to define and interpret the changing roles that she and her husband have embraced. She avoids identification with any radical element.

For those women whose attitudes still link the movement with the rank camp of screaming man-haters and still protest that women's liberation is only to keep disenchanted spinsters and armor-wearing lesbians busy, I say, please pick up a copy of this book. There is something here to be learned about feminism and humanism.

But I suggest that those who already know the design of inequality and are familiar with many of the reasons inequality exists in institutional marriage, will not be overwhelmed by fresh information in this book.

Because I think Ms. Clinebell and her husband have made sincere strides in meeting each other halfway, I eagerly await the time when she can tell me about it.



Sandra Havener

# Daily Egyptian

Southern Illinois University

## Special TV Section



## Morning and Afternoon

- 6:00**  
12—Sunrise Semester (c)
- 6:30**  
2—Thought for Today (c)  
4—Sunrise Semester (c)  
5—Focus Your World (c)  
11—The Cisco Kid (c)  
12—Breakfast Show (c)
- 6:35**  
2—Farm Report (c)
- 6:40**  
2—Newsbreak (c)
- 6:45**  
2—Lone Ranger
- 6:50**  
7—News (c)
- 7:00**  
4.12—CBS Morning News (c)  
5.6—Today Show (c)  
7—Yogi's Gang (c)  
11—The Three Stooges
- 7:15**  
2—Fury
- 7:30**  
7—Movie
- 7:45**  
2—Cartoon Carnival (c)
- 8:00**  
3—New Zoo Review (c)  
4.12—Captain Kangaroo (c)  
11—The Flintstones (c)
- 8:15**  
2—Romper Room (c)
- 8:30**  
3—Jack Lallane (c)  
11—Hazel (c)
- 9:00**  
2—What's My Line? (c)  
3—The Hour (c)  
4.12—Joker's Wild (c)  
5.6—Dinah's Place (c)  
7—Romper Room (c)  
11—Jack Lallane (c)  
30—The Flying Nun (c)
- 9:30**  
2—Concentration (c)  
4.12—Gambit (c)  
5.6—Jeopardy (c)  
7—New Zoo Review (c)  
11—Reed Farrell Morning Affair (c)  
30—Financial Observer (c)

## Monday Evening

- 6:00**  
2—Truth or Consequences (c)  
3—Weather (c)  
4.5,6,7,12—News (c)  
8—Zoom (c)  
11—Andy Griffith Show (c)  
29—The Lucy Show
- 6:05**  
3—Three Stooges
- 6:30**  
2—To Tell the Truth (c)  
3—ABC Evening News (c)  
4—Other People, Other Places (c)  
5—News (c)  
6—Hollywood Squares (c)  
7—Movie  
11—Bewitched (c)  
12—Buck Owens Ranch Show (c)  
29—Mission Impossible  
30—Beverly Hillsbillies (c)
- 7:00**  
2.3—The Rookies  
4.12—Gunsmoke (c)  
5.6—The Magician (c)

## Tuesday Evening

- 6:00**  
3—Truth or Consequences (c)  
3—Weather (c)  
4.5,6,7,12—News (c)  
8—The Electric Company (c)  
11—Andy Griffith Show (c)  
29—The Lucy Show
- 6:05**  
3—Three Stooges
- 6:30**  
2—To Tell the Truth (c)  
3—ABC Evening News (c)  
4—Hollywood Squares (c)  
5—Baseball (c)—St. Louis Cardinals face Philadelphia Phillies  
6—Let's Make a Deal (c)  
7—Hoe Haw (c)  
8—Black Scare in Southern Illinois (c)  
11—Bewitched (c)  
12—Dusty's Trail (c)  
29—Mission Impossible (c)  
30—Beverly Hillsbillies (c)
- 7:00**  
2.3—Happy Days (c)  
4.12—Mardi (c)

## 10:00

- 2—Love American Style (c)  
3—Not for Women Only (c)  
4.12—Now You See It (c)  
5.6—Wizard of Odds (c)  
7—Split Second  
30—Business News
- 10:30**  
2.3,7—The Brady Bunch (c)  
4.12—Love of Life (c)  
5.6—Hollywood Squares (c)
- 10:55**  
4.12—CBS Mid-day News (c)
- 11:00**  
2.3,7—Password  
4.12—The Young and the Restless (c)  
5.6—Jackpot (c)
- 11:30**  
2.3—Split Second (c)  
4.12—Search for Tomorrow (c)  
5.6—Celebrity Sweepstakes (c)  
7—News
- 11:55**  
5.6—Eyewitness News (c)
- 12:00**  
2.3,7—All My Children (c)  
4—Green Acres (c)  
5.6,12—News  
11—New Zoo Review (c)  
29—Crafts with Katy (Monday)  
Lucy Show (Tues.-Fri.)  
30—Business News
- 12:30**  
2.3,7—Let's Make a Deal (c)  
4.12—As the World Turns (c)  
6—Romper Room (c)  
11,29—Three on a Match (c)  
30—Community Views (Fri.) (c)
- 12:55**  
6—Calendar (c)
- 1:00**  
2.3,7—The Newlywed Game (c)  
4.12—The Guiding Light (c)  
5.6—Days of Our Lives (c)  
11—Malinee Movie  
29—Mike Douglas Show (c)  
30—Inventors Mart (Mon.) (c)
- 1:30**  
2.3,7—The Girl in My Life (c)  
4.12—The Edge of Night (c)  
5.6—The Doctors (c)
- 2:00**  
2.3,7—General Hospital (c)  
4.12—The New Price Is Right (c)  
5.6—Another World (c)  
30—Business News (c)

- 8—Special of the Week (c)  
11—The Lucy Show  
30—Bonanza (c)
- 7:30**  
11—That Girl (c)  
29—Mike Douglas Show (c)
- 8:00**  
2.3,7—ABC Monday Night Movie  
4.12—Here's Lucy (c)  
5.6—Monday Night at the Movies  
11—Movie at 8  
30—TV 30 Money Movie
- 8:30**  
4.12—The New Dick Van Dyke Show (c)
- 9:00**  
4.12—Medical Center (c)  
8—Inquiry  
29—Million Dollar Movie
- 10:00**  
2.3,4,5,6,7,12—News (c)  
8—The Movies  
11—The Untouchables  
30—Night Gallery (c)

- 6—Adam 12 (c)  
8—Bill Moyer's Journal (c)  
11—The Lucy Show (c)  
30—Bonanza (c)
- 7:30**  
2.3,7—Tuesday Movie of the Week (c)  
4.12—Hawaii Five-O (c)  
6—Tuesday Night Movie (c)  
8—Who Built This Place? (c)  
11—That Girl (c)  
29—Mike Douglas Show (c)
- 8:00**  
8—Black Journal (c)  
11—Movie at 8  
30—TV 30 Movie
- 8:30**  
4.12—NBA Basketball Playoffs (c)
- 9:00**  
2.3—Marcus Welby, M.D. (c)  
5—Scoreboard (c)  
6—Police Story  
29—Million Dollar Movie
- 10:00**  
2.3,5,6,7—News (c)

## 2:30

- 2.3,7—One Life to Live (c)  
4.12—Match Game '74 (c)  
5.6—How to Survive a Marriage (c)  
29—Galloping Gourmet
- 2:50**  
30—Business News
- 3:00**  
2—Big Money Movie (c)  
3,7—Love American Style (c)  
4.12—Tattletales (c)  
5.6—Somerset (c)  
11—The Three Stooges  
29—Cartoons  
30—Mr. Patches and Li'l Rascals (c)
- 3:30**  
2—MGM Theatre (Mon.-Wed.), Afternoon Matinee (Thurs.), National Roller Games (Fri.) (c)  
4—The Mike Douglas Show  
5—Merv Griffin  
6,7—Gilligan's Island  
12—Truth or Consequences (c)  
29—Tennessee Tuxedo  
30—Batman (c)
- 4:00**  
6—Petticoat Junction (c)  
7—Hogan's Heros (c)  
8—Sesame Street (c)  
11—Gilligan's Island  
12—I Dream of Jeannie (c)  
29—Bullwinkle  
30—Johnny Sokko (Mon., Wed., Fri.) (c), Ultraman (Tues., Thurs.) (c)
- 4:30**  
3—Soul Train (Fri.) (c)  
6,7—Bonanza (c)  
11—Love Lucy  
12—Bewitched (c)  
29—Batman  
30—Munsters
- 5:00**  
2.4,5,8—News  
11—Mayberry, R.F.D. (c)  
12—To Tell the Truth (c)  
29—Voyage to the Bottom of the Sea  
30—I Dream of Jeannie (c)
- 5:30**  
2,7—ABC Evening News  
3—Cactus Pete (c)  
4—CBS Evening News  
5.6—NBC Nightly News  
8—Misterogers's Neighborhood (c)  
11—Gomer Pyle  
12—Regional News  
30—Star Trek

- 10:30**  
2—Mission Impossible (c)  
3,7—ABC Wide World of Entertainment (c)  
4.12—CBS Late Movie  
5.6—Tonight Show (c)  
30—The 10:30 Movie
- 10:45**  
29—Movie
- 11:00**  
811—The Virginian
- 11:30**  
2—ABC Wide World of Entertainment (c)
- 12:00**  
3—News (c)  
5.6—Tomorrow (c)
- 12:30**  
4—Bijou Picture Show  
11,12—News
- 1:00**  
2—News-Sports Wrap Up (c)

- 8—The Movies  
11—The Untouchables  
30—Night Gallery (c)
- 10:30**  
2—Mission Impossible (c)  
7—ABC Wide World of Entertainment (c)  
4.12—News (c)  
5.6—Tonight Show (c)  
30—The 10:30 Movie
- 11:00**  
4.12—The CBS Late Movie  
11—The Virginian (c)
- 11:30**  
2—ABC Wide World of Entertainment (c)
- 12:00**  
3,7—News (c)  
5.6—Tomorrow (c)
- 12:30**  
11—News (c)
- 1:00**  
2,12—News (c)

## Wednesday Evening

- 6:00**  
2—Truth or Consequences (c)  
3—Weather (c)  
4.5,6,7,12—News (c)  
8—The Electric Company (c)  
11—The Andy Griffith Show (c)  
29—The Lucy Show (c)
- 6:05**  
3—The Three Stooges
- 6:30**  
2—To Tell the Truth (c)  
3—News (c)  
4.5—The New Treasure Hunt (c)  
6,7—Good Ole Nashville Music (c)  
8—Outdoor with Art Reid (c)  
11—Bewitched (c)  
12—The Price Is Right (c)  
29—Mission Impossible (c)  
30—Beverly Hillsbillies (c)
- 7:00**  
2—The Cowboys (c)  
3,7—Wednesday Double Feature (c)  
4.12—The Sonny and Cher Comedy Hour (c)  
5.6—Chase (c)  
8—Washington Connection (c)  
11—The Lucy Show (c)  
30—Bonanza (c)
- 7:30**  
2—Wednesday Movie of the Week (c)  
8—Theatre In America (c)  
11—That Girl (c)  
29—Mike Douglas Show (c)

## Thursday Evening

- 6:00**  
4.5,6,7,12—News (c)  
8—The Electric Company (c)  
11—Andy Griffith Show (c)  
29—The Lucy Show
- 6:05**  
3—Three Stooges
- 6:30**  
2—To Tell the Truth (c)  
3—News (c)  
4.12—Wild Kingdom (c)  
5—Baseball (c)  
6—Porter Wagoner Show (c)  
7—The New Price Is Right (c)  
8—Sportempo (c)  
11—Bewitched (c)  
29—Mission Impossible (c)  
30—Beverly Hillsbillies (c)
- 7:00**  
2.3,7—Chopper One (c)  
4.12—The Waltons (c)  
6—Roy Clark Special (c)  
8—The Advocates (c)  
11—The Lucy Show  
30—Bonanza (c)
- 7:30**  
2,3,7—Fire house (c)  
11—That Girl (c)  
29—Mike Douglas Show (c)
- 8:00**  
2,3,7—Kung Fu (c)  
4,12—NBA Basketball Playoffs (c)  
6—Ironsides (c)

## Friday Evening

- 6:00**  
2—Truth or Consequences (c)  
3—American Lifestyle (c)  
4.5,6—News (c)  
8—The Electric Company  
11—The Andy Griffith Show (c)  
12—CBS Evening News  
29—The Lucy Show (c)
- 6:30**  
2—To Tell the Truth (c)  
3,5,7—News (c)  
4—Let's Make a Deal (c)  
6—Green Acres (c)  
8—Conversations (c)  
11—Bewitched (c)  
12—The Flying Nun  
29—Mission Impossible (c)  
30—Beverly Hillsbillies
- 7:00**  
2,3,7—Brady Bunch (c)  
4,12—Dirty Sally (c)  
5,6—Sanford and Son  
8—Washington Week in Review (c)  
11—The Lucy Show (c)  
30—Bonanza (c)
- 7:30**  
2,3,7—Six Million Dollar Man (c)  
4,12—Good Times (c)  
5,6—Bob Hope Special (c)  
8—Wall Street Week (c)  
11—That Girl (c)  
29—The Mike Douglas Show (c)
- 8:00**  
4,12—CBS Friday Night Movie (c)  
8—Woman (c)  
11—Movie at 8  
30—Vincent Price Theatre
- 8:30**  
2,3,7—The Odd Couple (c)

## 8:00

- 4.12—Cannon (c)  
5.6—Wednesday Night at the Movies
- 11:00**  
11—Movie at 8  
30—TV 30 Money Movie
- 9:00**  
2—Doc Elliott (c)  
8—Wildlife Theatre (c)  
29—Million Dollar Movie
- 10:00**  
2.3,4,5,6,7,12—News (c)  
8—The Movies  
11—The Untouchables  
30—Night Gallery (c)
- 10:30**  
2—Mission Impossible (c)  
3,7—ABC Wide World of Entertainment (c)  
4.12—The CBS Late Movie  
5.6—Tonight Show (c)  
30—The 10:30 Movie
- 11:30**  
2—ABC Wide World of Entertainment (c)
- 12:00**  
3—News (c)  
5.6—Tomorrow
- 12:30**  
4—Bijou Picture Show  
11,12—News (c)
- 1:00**  
2—News (c)
- 8—War and Peace (c)  
11—Movie at 8  
30—TV 30 Money Movie
- 9:00**  
2,3,7—Streets of San Francisco (c)  
5—Scoreboard  
6—Country Music U.S.A. (c)  
29—Million Dollar Movie
- 10:00**  
2,3,4,5,6,7,12—News (c)  
11—Untouchables  
30—Night Gallery
- 10:30**  
2—Mission Impossible (c)  
3,7—ABC Wide World of Entertainment (c)  
4.12—CBS Late Movie  
5,6—Tonight Show (c)  
30—The 10:30 Movie
- 11:00**  
11—The Virginian (c)
- 11:30**  
2—ABC Wide World of Entertainment (c)
- 12:00**  
3,7—News (c)  
5,6—Tomorrow Show (c)
- 12:30**  
4—Bijou Picture Show  
11,12—News
- 1:00**  
2—News and Sports (c)
- 5,6—Brian Keith Show (c)  
8—Aviation Weather (c)
- 9:00**  
2,3,7—Toma (c)  
5,6—Dean Martin Show (c)  
8—Safety on the Highway (c)  
29—Million Dollar Movie
- 9:30**  
8—Viewpoint
- 10:00**  
2,3,4,5,6,7,12—News (c)  
30—Night Gallery (c)
- 10:30**  
2—Mission Impossible (c)  
3,7—ABC Wide World of Entertainment (c)  
4,12—CBS Late Movie  
5,6—Tonight Show (c)  
11—The Untouchables  
29—Creature Feature  
30—The 10:30 Movie
- 11:30**  
2—ABC Wide World of Entertainment (c)  
11—The Virginian
- 12:00**  
3—Friday Late Movie  
5,6—Midnight Special (c)
- 12:30**  
4—Rock Concert (c)  
12—News (c)
- 1:00**  
2,3,11—News and Sports
- 2:00**  
4—Heads up (c)
- 2:30**  
4—Bijou News
- 2:45**  
4—Bijou Picture Show

## Saturday

### Morning

- 6:00**  
12—Sunrise Semester (c)
- 6:15**  
2—Thought for Today (c)
- 6:20**  
2—Farm Report (c)
- 6:25**  
2—Newsbreak (c)
- 6:30**  
2—World of Ideas (c)  
4—Sunrise Semester (c)  
5—Agriculture U.S.A.  
12—Channel 12 Breakfast Show (c)

- 7:00**  
2,3—Bugs Bunny Show (c)  
4,12—Hair Bear Bunch (c)  
5,6—Lidsville (c)  
7—Agriscope (c)  
11—Across the Fence (c)

- 7:30**  
2,3—Yogi's Gang (c)  
4,12—Sabrina (c)  
5,6—Addams Family  
7—4H In Action (c)  
11—Herald of Truth (c)

- 8:00**  
2,3—Yogi's Gang (c)  
4,12—Sabrina (c)  
5,6—Addams Family  
7—4H In Action (c)  
11—Herald of Truth (c)

- 8:30**  
2,3,7—Superfriends (c)  
4,12—New Scooby-Doo Movies (c)  
5,6—Emergency Plus 4 (c)  
11—Cartoons (c)

- 8:30**  
5,6—Inch High, Private Eye (c)

- 9:00**  
2,3—Lassie's Rescue Rangers (c)  
4,12—My Favorite Martian (c)  
5,6—Sigmund (c)

- 9:30**  
2,3,7—Goober and the Ghost Chasers (c)  
4,12—Jeannie (c)  
5,6—Pink Panther (c)  
11—Mighty Mouse (c)

- 10:00**  
2,3,7—The Brady Kids (c)  
4,12—Speed Buggy (c)  
5,6—Star Trek  
11—Cisco Kid (c)  
29—Waldo (c)

- 10:30**  
2—Fury  
3,7—Mission Magic (c)  
4,12—Josie and the Pussycats (c)  
5,6—Butch Cassidy (c)  
11—Garner Ted Armstrong (c)  
29—Young Samson

- 11:00**  
2,3,7—ABC Superstar Movie (c)  
4,12—Pebbles and Bamm Bamm (c)  
5,6—Jettsons (c)  
11—Roller Game of the Week (c)  
29—Rocky and Friends (c)

- 11:30**  
4,12—Fat Albert and the Cosby Kids  
5—Corky's Colorama (c)  
6—Go! (c)  
29—Batman Family Classics (c)

### Afternoon

- 12:00**  
2,3,7—American Bandstand (c)  
4,12—Children's Film Festival

- 6—RFD-TV (c)**  
11—Soul Train (c)  
29—Broadway Baptist Church

- 12:30**  
5—Lassie  
6—Atop the Fence Post  
29—Afternoon Movie  
30—"You"

- 1:00**  
2—Fishin Hole  
3—Championship Wrestling (c)  
4—Gotcha! (c)  
5—It Takes a Thief (c)  
6—Campus Closeup (c)  
11—Laurel and Hardy  
12—Good News (c)  
30—Souled Out (c)

- 1:30**  
2—Sports Legends  
4,12—NBA Basketball Playoffs (c)  
6—Wilburn Brothers Show (c)  
11—Abbott and Costello

- 2:00**  
2—Family Classics  
5—Johnathan Winters (c)  
6—Greatest Sports Legends (c)  
29—Six Gun Theatre

- 2:30**  
5—Survival  
6—Montage

- 3:00**  
5,6—Baseball (c)—San Francisco v. Los Angeles  
11—Bowery Boys

- 4:00**  
2,3,7—Wide World of Sports (c)  
4—St. Louis Illustrated (c)  
12—Young at Heart (c)  
29—American Angler (c)

- 4:30**  
11—Wagon Train  
12—It Is Written (c)  
29—Professional Wrestling (c)  
30—Joe Krieger, Sportsman (c)

- 5:00**  
2—Dinah Shore Golf (c)  
4—Newsmakers (c)  
12—Regional News (c)  
30—I Dream of Jeannie (c)

- 5:30**  
4, 12—CBS Evening News (c)  
6—NBC Evening News (c)  
11—Buck Owens (c)  
29—Jimmy Dean Show (c)  
30—Celebrity Bowling

### Evening

- 6:00**  
2,12—Hee Haw (c)  
3—Lawrence Welk (c)  
4,5,6,7—News (c)  
11—Porter Wagoner (c)  
29—Police Surgeon (c)  
30—Bowling for Dollars (c)

- 6:30**  
4—Stand Up and Cheer (c)  
5—Bobby Goldsboro (c)  
6—Accent (c)  
11—The Jimmy Dean Show  
29—Lost in Space (c)  
30—Riflemen

- 7:00**  
2,3—Patridge Family (c)  
4,12—All in the Family (c)  
5,6—Emergency (c)  
11—The Untamed World (c)  
30—Wrestling

- 7:30**  
2,3,7—Suspense Movie (c)  
4,12—Mash  
11—The Lawrence Welk Show (c)  
29—Charly Chan

- 8:00**  
4,12—Mary Tyler Moore Show (c)  
5,6—Saturday Night at the Movies  
29—Avengers  
30—Great Western Theatre

- 8:30**  
4,12—Bob Newhart Show (c)  
11—Wrestling (c)

- 9:00**  
2,3,7—Owen Marshall (c)  
4,12—Carol Burnett (c)  
29—Million Dollar Movie

- 10:00**  
2,12—News (c)  
3,7—ABC News (c)  
30—Seymour Presents

### 10:30

- 2—The Avengers  
3—Saturday Night Movie  
4—Best of CBS  
11—Comedy Theatre  
12—The Virginian

- 10:45**  
5,6—News

- 11:15**  
5—Escape Theatre  
6—Weekend at the Movies

- 11:30**  
2—Saturday Big Movie

- 12:00**  
3—All Star Wrestling (c)  
12—With This Ring

- 12:15**  
12—Late News (c)

- 12:30**  
11—News

- 12:45**  
5—Missouri Tourism

- 1:50**  
2—News and Sports (c)

## Sunday

### Morning

- 6:00**  
12—Christopher Close up (c)

- 6:20**  
4—News (c)

- 6:30**  
12—News and Weather (c)

- 6:55**  
2—Thought for the Day (c)

- 7:00**  
2—Human Dimension  
3—The Story (c)  
4—Better World  
6—This Is the Life (c)  
12—The Answer

- 7:30**  
2—Davey and Goliath (c)  
3—Day of Discovery (c)  
4—Marshall Efron Sunday School  
5—Lester Family  
6—Gospel Singing Jubilee (c)  
12—Herald of Truth

- 7:45**  
2—Sacred Heart (c)

- 8:00**  
2—Pattern for Living (c)  
3—James Robison (c)  
4—Look Up and Live  
5—America Sings  
12—Bailey's Comets  
30—International Voice of Victory

- 8:30**  
2—Catholic Mass (c)  
3, 7—Oral Roberts (c)  
4—Religious Service  
5—Insight  
6—Paducah Devotion  
12—Amazing Cran  
30—Jimmy Swaggart (c)

- 9:00**  
3—Old Time Gospel Hour (c)  
4—Faith of Our Fathers  
5—This Is the Life

- 7—Rex Humbard  
12—Revival Fires  
30—Little Rascals

- 9:15**  
2—Message of the Rabbi (c)

- 9:30**  
4—The Church Is You  
5—Go  
6—Herald of Truth (c)  
12—Look Up and Live  
30—Great Western Theatre

- 10:00**  
2, 3—H.R. Pufnstuf (c)  
4—Eye on St. Louis (c)  
5—Wally's Workshop  
6—Christophers Close Up (c)  
12—Camera Three  
29—Untamed World

- 10:30**  
2, 3—Make a Wish (c)  
4—Heads Up (c)  
5—Outdoors  
6—Children's Gospel Hour (c)  
12—Marshall Efron's Sunday School  
29—Norman Vincent Peale (c)

- 11:00**  
2, 3—Kid Power (c)  
4—Newsmakers (c)  
5—Black Experience  
6—Accent (c)  
12—Face the Nation  
29—First Baptist Church  
30—Third Baptist Church

- 11:30**  
2—Perception (c)  
3—Osmond Brothers (c)  
4—Face the Nation (c)  
5, 6—Meet the Press  
12—This Is the Life (c)

- 11:45**  
30—Huck and Yogi (c)

### Afternoon

- 12:00**  
2—Dimension  
3, 7—Directions  
4, 12—CBS Sports Spectacular (c)  
5—United Nations Emergency

- 6—Kentucky Afield (c)  
29—Jimmy Dean Show (c)  
30—Here Come the Brides (c)

- 12:30**  
2, 3—Issues and Answers (c)  
5, 6—Virgil Wards Championship Fishing  
29—Thy Kingdom Come

- 1:00**  
2—Expression (c)  
3—This Is the Life (c)  
5, 6—NHL Stanley Cup Playoff (c)  
29—Telecast of Miracles  
30—Christ Is the Answer (c)

- 1:30**  
2—God's Musical World (c)  
3—American Sportsman (c)  
4, 12—NBA Basketball Playoffs (c)  
29—Marion Church of God  
30—Revival Fires (c)

- 2:00**  
2—Death Valley Days (c)  
29—Sunday Cinema  
30—Day of Discovery (c)

- 2:15**  
3—Howard Cosell

- 2:30**  
2—World Invitational Tennis (c)  
30—Kathryn Kuhlmar

- 3:00**  
30—Good News

- 3:30**  
2, 3—Dinah Shore Golf (c)  
5,6—World Championship Tennis (c)  
30—Ernest Angley Hour (c)

- 4:00**  
4, 12—CBS Eye on Sports (c)  
29—12 o'clock High

- 4:30**  
4—Scholar Quiz (c)  
8—Safety on the Highway (c)  
12—Energy (c)  
30—Riflemen

- 5:00**  
4, 12—Sixty Minutes (c)  
29—Harold Ensley Fishing

- 30—Pin Busters (c)

- 5:30**  
2—Hogan's Heroes (c)  
3—Lassie (c)  
5, 6—NBC News  
29—Mission Impossible

### Evening

- 6:00**  
2—Wild World of Animals (c)  
3—This Week in NBA (c)  
4, 5, 6—News (c)  
8—Zoom (c)  
12—T.V. Forum (c)  
30—Bowling for Dollars (c)

- 6:30**  
2—Police Surgeon (c)  
3—Wild Kingdom (c)  
4, 12—Apple's Way (c)  
5, 6—World of Disney (c)  
8—Nova (c)  
29—Star Trek (c)  
30—Roller Game of the Week

- 7:00**  
2,3—Julie and Dick in Covent Garden (c)

- 7:30**  
4—Mannix (c)  
5, 6—Mystery Movie (c)  
8—The Devout Young (c)  
29—Roller Games (c)

- 8:00**  
2, 3—Tony Awards (c)  
8—Masterpiece Theatre (c)

- 8:30**  
4—Barnaby Jones (c)  
30—American Horse and Horseman (c)

- 9:00**  
8—Firing Line (c)  
29—Million Dollar Movie

- 9:30**  
4—The Protectors (c)  
5—Sunday Special (c)  
6—Dragnet (c)  
12—Bobby Goldsboro Show (c)  
30—Million Dollar Movie

### VIEWING CODE

ABC—Channel 2, KTVI in St. Louis; Channel 3 WSLI in Harrisburg; Channel 7, WTVW in Evansville.

NBC—Channel 5, KSD in St. Louis; Channel 6, WPSD in Paducah.

CBS—Channel 4, KMOX in St. Louis; Channel 12, KFVS in Cape Girardeau

PBS—Channel 8, WSIU in Carbondale

Independent—Channel 11 KPLR in St. Louis; Channel 29, WDXR in Paducah; Channel 30, KDNL in St. Louis

(Cable stations with duplicate shows on ABC and NBC stations will block out those duplicating WSL (Channel 3) shows and WPSD (Channel 6) shows.

### CABLE TELEVISION

CARBONDALE—Channel 7 (C-7) is local origination; WDXR (Channel 29 in Paducah) appears of Channel 9; KDNL (Channel 30 in St. Louis) appears on Channel 10; Channel 13 carries the weather scan.

Local news and weather appear on Channel 13.



# Camera looks indoors at 'Outdoors'

By Loran Lewis  
Student Writer

Walking into the "Outdoors with Art Reid" studio, one is first dwarfed by the spaciousness of the huge room, then overwhelmed by its multitude of technological engineering.

True, it is not the studio of NBC. And true, neither is "Outdoors with Art Reid" comparable to the "American Sportsman."

But the studio is impressive nonetheless and "Outdoors with Art Reid" is making its impact felt in the Midwest.

In one corner of the studio is the prop newstand used for the WSIU newscast.

Directly opposite it is the three-walled panel set for the Art Reid show. It has paintings of the outdoors hung on it and in the middle at the bottom is a fireplace. Three chairs and a stump-table sit on a bright orange carpet.

Overhead are dozens of lights hanging from the ceiling and illuminating the entire set.

Three of the student assistants are scurrying about the set making final preparations on the cameras and lights.

Producer Barry Baker issues a few more suggestions and then heads for his position in the control room. He takes his place behind a control desk in the rear of the room and puts on his headphones.

The control room is a would-be heaven for a young Tom Edison.

Up front over the top of a large window which looks into the studio are seven monitors. Each monitor broadcasts a different camera shot or angle. In the corner are two television sets. One is a color set broadcasting the current "Outdoors with Art Reid" show which is on the air. The second set is tuned to another program.

In front, too, sits another student working with the audio equipment.

## Organized chaos

The room becomes completely bordered with sounds from all sides. In the back, Baker is giving instructions through his headphones into the studio. The television is still airing this week's Art Reid show. Up front, the student is preparing tapes for the introduction of the show to be filmed.

The noise dies gradually into quiet and the situation temporarily becomes calm. Everyone is set for the creation.

Baker gives the command to go ahead and the process begins. Immediately the monitors are flashing the pictures overhead. To the side, the old Art Reid show is over and the one being filmed has taken possession of the screen. On the screen the scenes flow smoothly and precisely.

Off camera state of affairs is quite the opposite. Baker rules over the seemingly chaotic situation presenting a sharp contrast to the homogeneous picture on the television screen.

One cameraman fouls up his assignment. Baker becomes annoyed. He checks the monitors to make sure he is getting the scene he prefers on film. The sound level rises too high and he asks for it to be corrected.

Meanwhile, host Art Reid sits in the studio with his guest. There are no cue cards. There is no script. He has spoken with the guest and is dependent on both of their combined knowledge on the subject.

## Old hands

The filmed tape being made on the television is the result of rapid decision making and selecting by Barry Baker. So, too, is the live scene in the studio. Reid relies on immediacy in his interview and the result is just as smooth as the tape. Both are dependent on the other.

One-half hour later this take is over and the tensions and anxieties are put at ease momentarily. There is time for the cigarettes and a few good-natured ribbings. But the rest is temporary because tonight there will be two tapes made; and then the process is repeated.

On this show, however, the apparent confusion is only superficial. Co-producers Reid and Baker have become old hands at this show which made its premiere nearly two years ago. And a lot of telecasts and experience have resulted from them.

Coming up soon will be the 100th telecast for "Outdoors with Art Reid." This longevity, explains Baker, is not unusual in itself. What is unusual is the 100 shows on a series with an outdoors format.

Baker attributes much of the series' success to its great viewer variation.

"All kinds of people watch the show—hunters, lawyers, fishermen, doctors and laborers," Baker points out. "For the shut-ins who can't get out, it is a chance for them to see these places. It also puts a taste in the mouth of an outdoorsman. The beginner can learn the basics, and the experienced outdoorsman can brush up on them and maybe even learn something new."

## Family affair

The series is the offspring of the creative effort of primarily six people—Baker, Reid and four students who assist. The personality of "Outdoors with Art Reid" is not developed by these people. It is rather an absorption and mixture of them. It is an hereditary trait coming from its own little "family."

Barry Baker reigns as sort of a patriarchal figure in the clan. He is, for the sake of titles, producer, director and cinematographer. He makes his presence felt because he is dominant in the program's technical make-up.

He can be considerate, as when he takes the time to give a Cub Scout troop a tour of the studio.

He can be stern when he sees a student fouling up his camera assignment and he can be complimentary when the same student makes good.

But despite the variations in character, he is always intense. His enthusiasm puts things in working order. It is his discipline which molds the show.

For Baker, this type of experience provides a dramatic contrast to the city life he was used to as a television producer—consultant in Ontario, Canada, or as a broadcast engineer in at WXYZ-TV in Detroit.

"This is a chance to sincerely get to know the people of Southern Illinois," he says. It is an opportunity for him to get fresh air and photograph nature while filming on location.

Physically, the series has the appearance and characteristics of its namesake, Art Reid.

## Personal touch

The program is bred on Reid's own knowledge, likeable warmth and sincerity in approach to his subject.

His ability in this capacity goes unquestioned. He has taken what began as a family hobby and turned it into a thriving occupation. The knowledge and familiarity of subject matter he displays on television comes after 20 years of writing an outdoors column.

The questions he asks guests and his deep, Southern Illinois accent create a mood of easiness and relaxation on camera. His conversation proceeds as though it were being said around a pot-bellied heating stove—never mind the fact cameras are recording it for posterity.

A co-producer, Reid is responsible for program content. His obligations are to the people of Illinois particularly, and to the people of the Midwest in general.

The show is a learning experience for those who watch it, and for those who help make it.

The third student work crew is now nursing "Outdoors with Art Reid." Each four-member crew is made up of students picked during their junior year at SIU. They work with the show until, hopefully, they can climb higher into the hierarchy tree.

There are other reasons for the show, too.

"Outdoor sporting is the largest participation sport in the world," declares Baker, poking his fist gently on his leg for emphasis. "Because of it, they (outdoor sportsmen) are the largest supporters of the ecology. More money is spent by them for improvement outdoors than any other group."

This program is made for outdoor sportsmen and apparently is reaching them.

## Varied lineup

During the program's relatively short two-year life-span, it has travelled to such spots as the White River in Arkansas and the Rocky Mountain Lakes in Nevada. It has experienced ocean fishing in Florida, bass fishing in Mexico, and even farm pond fishing in Southern Illinois.

The program has included professional horsehoers, wildlife experts, conservation directors, and experienced hunters and fishermen during its youthful existence.

The list is varied and interesting to anyone with an appetite for outdoor sports and nature.

"Outdoors with Art Reid" is still growing. With the SIU Broadcasting Service as its primary benefactor, it has continued to expand, although additional funds would certainly be helpful.

Besides being telecast to a large audience over WSIU-TV, it has also been picked up by WUSI-TV in

Olney; WILL-TV in Champaign-Urbana; WTVP-TV in Peoria; and, more recently in WVUT-TV in Vincennes, Indiana, plus the Iowa Educational Network. The broadcast area extends into parts of Indiana, Kentucky and Missouri.

The success of the show was largely unexpected.

"I'm very, very pleased with its success," says Reid, a grin beginning to cover his face.

He has a good reason to smile.

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## Tenor to premiere 40th year of Southern Illinois Concerts

Richard Tucker, tenor with the Metropolitan Opera, will headline the Southern Illinois Concerts' 1974-75 season.

Southern Illinois Concerts will enter its 40th season this year, one of the few concert associations in the United States to achieve this, said President George Blake of Columbia Concerts in New York.

Blake will attend the campaign dinner Monday to give special honor to the organization and to be one of the speakers on the program.

Memberships will be sold Monday through Sunday only at Phillip's in Murdale Shopping Center, or through the following phone num-

bers: 549-1413, 549-1424 and 684-3552.

Concert attendance is by membership only. Memberships are \$12 per person, \$6 for students and \$30 per family, including children through high school age.

The season will open with Richard Tucker, followed by One Third Ninth, a piano trio. The third concert attraction has not been selected. Dates for the three concerts will be set later.

A fourth concert open only to those buying a season pass will be the concert of Frank Guarrera, Metropolitan baritone Sunday. His performance is the last in the 1973-74 season. All concerts are at Shryock Auditorium.

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# Big name soul coming to SIU

By Michael Hawley  
Daily Egyptian Staff Writer  
Big name soul finally will come to SIU.

Friday, April 19, at 9 p.m. the SIU Arena will become full of the soulful funky sounds of Eddie Kendricks and Al Wilson. The concert is the same weekend as the Kappa Kappa Gamma, so a more than enthusiastic crowd should make this one of the best pop music events of this year.

Kendricks now is one of the hottest items on both national soul and pop music charts. His last two singles, "Keep On Truckin'" and "Boogie Down," and his last two albums "Eddie Kendricks" and "Boogie Down" have enjoyed long stays on the charts and many months of radio airplay.

The story for Al Wilson has been much the same. His last single, "Show and Tell," was on the charts for more than 20 weeks and sold more than a million copies. The album by the same title, and his latest single "Touch and Go" seem to be headed in the same direction. Both of these soul artists have a long history in the music business. Kendricks is well known for having been the lead tenor voice for 11 years in one of America's most popular male vocal groups, the Temptations.

In the late 50's Kendricks came to Detroit, which later became the "Motor City," and later "Motown," where he was based. He has only an \$82 income tax check borrowed from his brother. He started a male

vocal group known as the Cavaliers, which later became known as the Primes. Kendricks put together an entertainment package which included an all female group who he named the Primettes.

In 1963, record producer Berry Gordy signed both groups to Motown Records. The Primes changed their name to the Temptations and the Primettes became known as the Supremes. The rest of the story is common knowledge.

During Kendricks' 11-year stay with the Temptations, they earned more than 20 million selling albums and singles. Kendricks left the group after their 1970 single "Just My Imagination" and since has been a solo act.

Although Wilson also has been

involved in the music business since the late 50's, he only has attained national popularity within the past six months. At various points in his career, Wilson has been a singer, drummer and even a stand-up comedian. Of his singing, Wilson says:

"If a thing is done well, with honesty and creative excellence, you can reach people of different tastes and please them all."

Tickets for this concert now are on sale at the Student Center Central Ticket Office and the Arena. Ticket prices are \$3, \$4 and \$4.50, with a 50-cent discount on the two top ticket prices for SIU students.



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## Dance theater to offer class

A dance workshop developed by Lonny Gordon will be offered by the Southern Illinois University Repertory Dance Theater for the upcoming summer quarter.

Gordon, artistic director of the Repertory Dance Theater, developed the course while a visiting guest artist at Hampshire and Smith Colleges in January, 1973.

The course will be titled "Life Dance Environments," and Gordon said it's theme stems from his belief that dance and environment are concerned with survival.

"Actively both encompass the individual as well as our universe and are a process of living development through the mind, the

body and the aesthetic spirit," Gordon said.

He said he feels dance, environment and life are concerned with the human being and how he relates with the problem of survival.

"Life Dance Environments will be an intensive course in dance technique, improvisation, composition and theory," Gordon said. "For the final, everyone will have to create an environmental dance solo in some place on the campus."

He said the work done by students this summer will be leading to the production of a fall concert the

following semester.

Course credit will be given for Theater 444 or Physical Education for Women 444. It may be taken for two to eight hours of either graduate or undergraduate credit.

Registration for more than two credit hours will require the equivalency of one year in dance technique and theory. Students will meet four times weekly, for four hours daily, in the classroom, plus laboratory and rehearsal experiences, Gordon said. The course will begin June 18, and extend through Aug. 8.

### Graduate recital set

Bassoonist Barbara Davis of Spokane, Wash. will present her graduate recital at 8 p.m. Monday in the Old Baptist Foundation Chapel.

She will play selections by Paul Hindemith, F. R. Gebauer, Robert Chamberlin, Heitor Villa-lobos and Antonio Vivaldi. Assisting Miss Davis will be Nancy Pressley, piano; Karen Fiedler, flute; John Stubbs, violin; Leslie Schwartz, violin; Nancy Blue, viola; James Stroud, cello; and Ted Stewart, harpsichord.

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# University Orchestra returns, second performance scheduled

By Dave Stearns  
Daily Egyptian Staff Writer

Fresh from their appearance in the St. John Passion, the University Orchestra will make the second of their scheduled four appearances for Spring Quarter.

And at their 8 p.m. Wednesday concert in Shryock Auditorium, faculty tenor Burt Kageff, also fresh from the St. John Passion, will sing three opera arias.

"Our music department is quite active when compared with major music schools around the country," Kageff said. "The ratio of music majors to the number of performances is quite high, I think."

"And various members of the concert ask me to sing pieces in their concerts that are out of the students' range."

Thus, while orchestra conductor-violinist James Stroud is re-fretting his battered viola da gamba, in preparation for future solo appearances and rehearsing his orchestra, Kageff is preparing three arias for Wednesday's concert: Mozart's "Lass O Freund" with John Stubbs on violin obligato, the familiar "La Donna E Mobile" from Verdi's "Rigoletto" and "Un di all Azzuro" from Giordano's "Andrea Chenir."

"I chose the Mozart aria because it's almost never performed, but is an important aspect of Mozart's work — it was written when he was at the height of his powers," Kageff explained. "You see, the reason the aria is so little known is because he wrote it as a replacement for a specific vocalist who was to perform his opera, 'Idomeneo.'"

"The Verdi aria is a popular one, a light Italian aria that gives a contrast in styles to the program," Kageff continued. "On the other hand, the Giordano aria is very dramatic and passionate."

Making a transition from aria to aria, from light and airy to dramatic, requires an intense concentration on the text, Kageff said, even when the text is in a foreign language.

"When I know the aria well, I can sing it in the language — whether it's German or Italian — and think it in English. The Giordano aria has so much personal intensity that you can get carried away with it and your voice responds. The emotionalism you feel comes through in your voice," Kageff said.

The remainder of the program consists of Toch's "Circus" and Sibelius' Symphony No. 2.

"The Toch piece is a fun overture," conductor Stroud said. "It's good for a children's concert. There's even a clown sequence that lends itself to mime treatment. This piece is polytonal and contrapuntally very skillful."

"Stylistically, Toch was a neo-classicist in the Hindemith tradition, but not quite so conservative as Hindemith. At various times, Toch worked in the 12-tone system."

The big orchestral piece of the concert is the Scandinavian flavored Sibelius symphony, which Stroud says is "very cleverly orchestrated, almost monochromatic."

"I think of Sibelius as a painter who subdues colors — working within very subtle color ranges. And, you know, color is emphasized in the natural environment of Scandinavia," Stroud continued. Harmonically and rhythmically, Sibelius operates like a Brahmsian, whereas his Scandinavian contemporaries, such as Nielsen, were more venturesome but not as well controlled.

"Also, Sibelius tends to carefully group instruments in small units so that the orchestra functions as units of chamber music juxtaposed against each other. This presents problems similar to the ones you encounter in performing a Mozart string quartet. As far as the musicians go, this takes tremendous concentration and development of listening skills," Stroud concluded.

This concert of international music, in which Germany, Italy and Scandinavia are respectively represented by Toch, Verdi and Sibelius, is open to the public and free of charge.

## Daily Activities

### 15 Monday

Sale: Arts and Crafts, Student Center River Rooms, 2 to 11 p.m.

Fair: Activities Fair, Student Center Ballrooms, 7:30 to 11:30 p.m.

Cartoon: Cartoon Capers, Roman Room, 7:30 to 11:30 p.m.

### 16 Tuesday

Book Sale: Student Center Ballrooms ABC, 8 a.m. to closing.

Blood Drive: Red Cross Blood Drive, Ballroom D, 1 to 6 p.m.

Baseball: SIU vs. Washington, 3 p.m.

### 17 Wednesday

Book Sale: Student Center Ballrooms ABC, 8 a.m. to closing.

Blood Drive: Red Cross Blood Drive, Ballroom D, 10 a.m. to 3 p.m.

Concert: University Orchestra Concert, Shryock, 8 p.m.

### 18 Thursday

Book Sale: Student Center Ballroom A, 8:30 a.m. to 4:30 p.m.

Blood Drive: Red Cross Blood Drive, Ballroom D, 10 a.m. to 3 p.m.

Films: "District Journey" and "The Witnesses," Free School Films, Student Center Auditorium, 7:30 p.m.

Entertainment: Big Muddy Room, 8 to 11:15 p.m.

### 19 Friday

Blood Drive: Red Cross, Ballroom D, 10 a.m. to 3 p.m.

Baseball: SIU vs. Indiana State, 1 p.m.

Film: "Tales from the Crypt," SGAC Film, Student Center Auditorium.

Dance: Kappa Alpha Psi, Ballrooms ABCD, 9 p.m.

Concert: Eddie Kendricks and Al Wilson, SIU Arena, 9 p.m.

### 20 Saturday

Baseball: SIU vs. Indiana State 12 noon.

Celebrity Series: "Forever Yours," Shryock, 8 p.m.

Kappa Kappa Psi, SIU Arena, 9 p.m.

Film: "Open Prisons" Free School Film, Student Center Auditorium.

Time to be announced.

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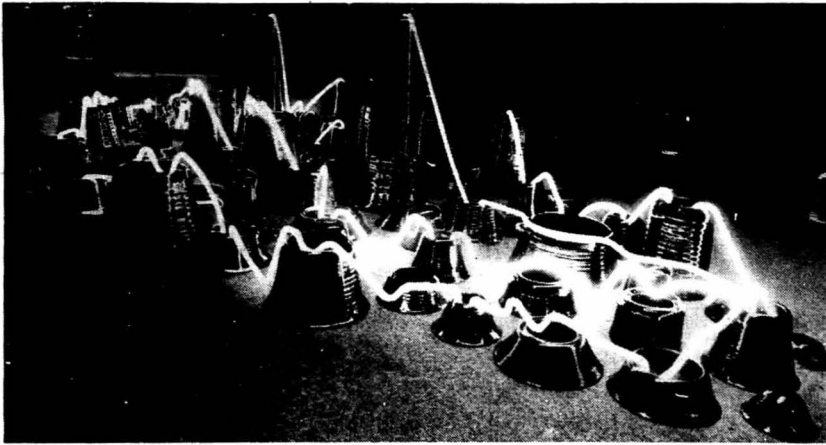
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# Cerama- trantra- yana

By Dave Stearns  
Daily Egyptian Staff Writer

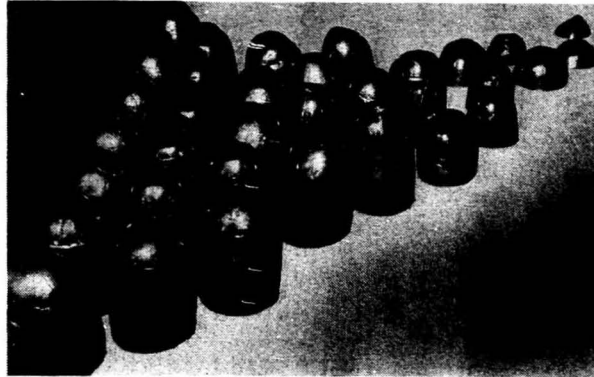
A unique atmosphere of light, sculpture and music is now in existence in the Mitchell Gallery. And titled "Ceramatrantrayana."

The man who created it, graduate student John Merkel, strove to throw off traditional association art by limiting light in the room to emissions from the tubes of neon and colored flood lamps placed inside the ceramic and glass sculptures.

This design functions to create active and passive areas of the room, or ones that emit or reflect light.

The audio was East Indian and electronic music — none of the familiar stuff we hear that prompts emotional responses and various associations.

Why? Merkel, who spent five months in a Tibetan monastery explains the Eastern philosophy — to understand positive and negative energy, which comprises a whole, is to understand the workings of the universe.



*Staff photos by  
Steve Sumner*

