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## The Daily Egyptian, November 19, 1973

Daily Egyptian Staff

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Photograph by Elliott Mendelson

Magazine

# Daily Egyptian

Monday, November 19, 1973—Vol. 55, No. 47

Southern Illinois University

# Thanksgiving: a time for gourmet cuisine

By Julie Titone  
Staff Writer

Sorry, McDonalds, but it's Thanksgiving time.

Even the most hamburger-addicted student knows that the approaching holidays mean fine food. For many of us, Thanksgiving connotes a crowd of familiar faces, the crunch of lifeless, frost-covered leaves and a delicious meal of which the main ingredients are labor and love.

"This is the kind of meal that waits for no one — everyone waits on it," says Rick Arnold, one of the area's food specialists and owner of The Gardens restaurant.

While providing us with some of his favorite recipes, Arnold suggested ideas that anyone can use to make an extra-special holiday feast. And he emphasized "anyone." Even the kitchen-wary student need not be intimidated by the word "cuisine."

Beginners may find it heartening to know that Arnold has had no formal training in his field. His success came "out of a sheer desire to glamorize food and make it more than a habit."

"Cooking is a learning process for everyone," Arnold explained. Anyone armed with a few good cookbooks, knowledge of a few basic rules and a willingness to experiment is on the way to becoming a good cook.

The one thing paramount to good cooking is the use of absolutely fresh ingredients, Arnold said. Each cook should let his own taste buds dictate which seasonings to use, but should not allow any one flavor to dominate. A subtle blend of seasonings is the mark of good cooking.

Simplicity is another basic rule of culinary art.

"The best cooking is the simplest cooking," according to Arnold. "It's like painting. If you use too many water colors, you get black."

## Turkey & Stuffing

(Basic recipe from James Beard)

- 1 18-20 pound turkey
- 1 onion steak with 2 cloves
- 1 parsley sprig
- Salt and pepper
- ½ tsp. thyme
- 1 qt. water
- ½ lemon
- 1 stick (½ C.) or more softened butter
- Strips of fresh pork, salt pork or bacon rind
- 4 tbsp. flour
- ¼ C. cognac or Madeira wine (optional)

### Stuffing

(prepare first)

- ½ C. butter
- 1 C. finely chopped shallots or cut green onions
- 1½ tsp. dried or 3 tbsp. finely-cut fresh tarragon
- 6 C. bread crumbs
- 1 tsp. salt or to taste
- 1½ tsp. freshly ground coarse pepper
- Champagne to taste
- ½ C. pine nuts (if available)

For stuffing:

Melt butter in heavy skillet (12-inch if possible), add shallots or onion and tarragon; allow to cook until just wilted. Add salt, pepper, pine nuts, additional butter and champagne (about ½ C.). Add bread crumbs, toss well. Taste.

Turkey preparation:

Remove neck, liver, gizzard, heart; put in 2-quart saucepan; add onion with cloves, parsley, a couple teaspoons of salt, and thyme; boil for 5 minutes; reduce heat and simmer, covered, for 1 hour. Drain and reserve for sauce. Gizzard, liver and heart may be chopped up and added to reserved sauce. Dry out turkey cavity with towel and rub lemon all over inside. Lightly sprinkle salt and pepper in cavity. Don't stuff

There's no cooking simpler than "down home cooking." And this is the best time of the year for everyone's favorite traditional pies, breads and dressings. To embellish our list of Thanksgiving recipes, four local ladies came up with some of their favorites.

Mrs. Glennie King, assistant to the director of the Rare Book Room and secretary of the Friends of Morris Library, sees Thanksgiving as a time of busy preparations to feed a family group of 16 to 20.

Christina Richart has had much experience feeding really large groups. She retired last year after 20 years as a dietician in SIU residence halls. While scalloped oysters may not be daily dorm fare, she thinks the dish complements the Thanksgiving meal well.

Mrs. Mabel Adams, wife of a retired SIU history professor, said that Thanksgiving won't mean a large group this year. But she does plan to include some of her favorite traditional dishes in the holiday menu.

There will be no big family gathering for Southern-born Mrs. Dorothy Randall or her husband, Ferris, director of Morris Library. Mrs. Randall recalls how her mother would slave for days to prepare a huge holiday dinner. When the Randalls were married, they decided that holidays were to enjoy, not to labor. Mrs. Randall keeps holiday meals simple; since her husband doesn't care for turkey, they usually have roast beef or leg of lamb, accompanied by a local dish like persimmon pudding or spon bread, a Southern favorite.

Whether your holiday includes a big family meal or a small student repast, get involved in the preparations. And don't be afraid to experiment.

"This may be my favorite turkey recipe, but I've changed it every year," said restaurateur Arnold. "One of the big things that bugs me is young cooks who follow rules exactly."

turkey too full, since the bird will contract and the bread expand. Truss turkey with trussing needle and string; close vent of turkey; secure with skewers or twine, or truss it up.

To baste under the skin: Combine a handful of finely chopped, stemless parsley and 1 lb. butter; bring butter to boil, but don't let it brown; place in refrigerator to cool. Meanwhile, pull the turkey's skin away from across the whole breast with a rubber spatula, being careful not to tear the skin. When the butter mixture is cool, spread it under the loosened skin with the spatula.

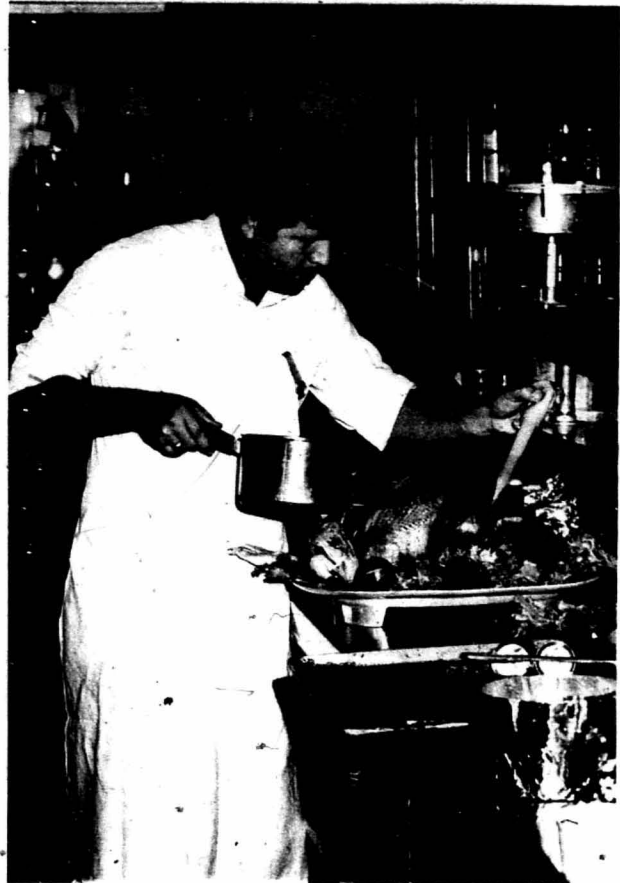
For a truly beautiful turkey, slice medium-sized mushrooms through the stem to get perfect center slices. (The leftover mushroom pieces can be used in the gravy.) Make a line of the mushroom slices running from front to back on the bird, over the upper part of the breast. For added flair, use truffles along with the mushrooms.

Place turkey on rack in a shallow roasting pan, and roast for 1 hour at 350 degrees. Turn the pan around in the oven and cook for another hour. Then place loose foil tent over the turkey, and cook until done. (Inner juices will run clear when a needle puncture is made.) A cup of champagne may be added to the pan before the tent is put on. The meat will be steamed in essence of champagne, with no alcohol flavor remaining.

Allow to cool 20 or 30 minutes. Remove twine, skewers and decorate.

For the gravy:

Remove all fat from cooked turkey. Save about 4 tbsp. of the fat. Put sauce over a medium heat. Add flour, and blend thoroughly, pushing all flavorful spatters off the side of the pan. Stir constantly with a french whip; add 2 C. or more of turkey broth, until mixture starts to tighten up. Taste and correct seasonings. Add giblets to sauce, cook 4 or 5 minutes and serve. Add cognac and Madeira if desired.



Rick Arnold

Photo by Elliott Mendelson

## Cultural calendar

SIU

- 19 University Symphonic Band concert. Shryock Auditorium. 8 p.m.
- 28 University Orchestra concert. Shryock Auditorium 8 p.m.
- 29 University Jazz Band concert. Shryock Auditorium. 8 p.m.
- 30 Music concert by black composers. Old Baptist Foundation Chapel. 8 p.m.
- 30 - Dec. 2 Southern Players. "Tartuffe." Fall touring company. University Theater, Communications Building. 8 p.m. \$1.75 for students; \$2.25 for non-students.
- Dec. 1 Senior Recital. Old Baptist Foundation Chapel. 3 p.m.
- Dec. 1 University Choral concert. Shryock Auditorium. 8 p.m.
- Dec. 2 Student Recital. Old Baptist Foundation Chapel. 3 p.m.
- Dec. 2 Visiting Artist concert. Organist Merrill N. Davis. Shryock Auditorium. 3 p.m.
- Dec. 3 Student composition concert. Shryock Auditorium. 8 p.m.
- NOW thru Dec. 7 Faculty art show. Mitchell Gallery. 10 a.m. - 4 p.m.

CHICAGO

- 19 - 30 Iranian handicrafts exhibit. Museum of Science and Industry.
- 24, Dec. 6, 12, 14 "Carmen." Chicago Lyric Opera.
- 23, 26, 30, Dec. 5, 8, 10 "Der Rosenkavalier." Chicago Lyric Opera.
- 24 - Dec. 31 "Christmas Around the World." Museum of Science and Industry.
- 28, Dec. 1, 3, 7, 11, 15 "La Boheme." Chicago Lyric Opera.
- NOW thru 22 Ninth Annual Chicago International Film Festival.
- NOW thru 23 "The Day After the Fair." Studebaker Theatre.

NOW thru Dec. 31 "Sugar." Shubert Theatre.

NOW thru Dec. 31 Los Angeles Environmental sculptures. Museum of Contemporary Art.

NOW thru Dec. 31 Near Eastern art in Chicago collections. Art Institute.

CHAMPAIGN

- 28 - 30, Dec. 1, 2 "The Importance of Being Ernest." Studio Theatre. Nov. 28, 29 at 8 p.m.; Nov. 30, Dec. 1 at 7 & 9:30 p.m.; Dec. 2 at 3 p.m.
- 30 "African Dance Ensemble."
- 24 - 25 "Jacques Brel Is Alive and Well and Living in Paris." St. Charles Theatre and Opera House. 8 p.m.
- 30 - Dec. 2 "The Mistress of the Inn." St. Charles Theatre and Opera House. 8 p.m.

23 - Dec. 15 "The Imaginary Invalid." Loretto-Hilton Repertory Theatre.

## Daily Egyptian

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Mrs. Dorothy Randall

Photo by Julie Titone



Mrs. Mabel Adams

Photo by Julie Titone



Mrs. Glennie King

Photo by Julie Titone

## Persimmon Pudding

(From Mrs. Dorothy Randall)

Put through a colander one quart of native, ripe persimmons. There will be two cups of pulp.

Beat in:

- 3 eggs
- 1/4 C. sugar
- 1/2 C. flour
- 1 tsp. baking powder
- 1 tsp. soda
- 1/2 tsp. salt
- 1/2 C. melted butter
- 2 1/2 C. milk
- 2 tsp. cinnamon
- 1 tsp. ginger
- 1/2 tsp. freshly grated nutmeg

One C. of raisins or nuts may be added to batter. Bake in a greased baking dish or loaf pan in a 325 degree oven until firm (about 1 hour). Serve with cream or hard sauce. Serves 8.

## Applesauce Cake

(From Mrs. Glennie King)

- 1/2 C. shortening
- 1 1/2 C. sugar
- 2 eggs
- 1/4 tsp. salt
- 1/2 tsp. soda
- 1 tsp. cinnamon
- 1/2 tsp. cloves
- 1 tsp. baking powder
- 2 C. all-purpose flour
- 1 C. thick applesauce, unsweetened, if possible
- 1 C. plumped raisins or 1 C. chopped dates, or 1/2 C. each
- 1 C. chopped nuts
- 1 tsp. Mapleine flavoring

Cream shortening and sugar; add beaten eggs and applesauce. Add sifted dry ingredients and fold in fruit and nuts. Bake at 350 degrees for 45-50 minutes in an 8x12-inch pan or in two 8-inch layers. Frost with caramel frosting.

## Caramel Frosting

(From Mrs. Glennie King)

- 1 C. brown sugar
- 4 tbsp. butter
- 1/4 C. Half-and-Half
- 1 C. powdered sugar
- 1/2 tsp. Mapleine flavoring

Combine brown sugar, 2 tbsp. butter, and Half-and-Half, stirring constantly. Boil gently for 5 minutes; remove from heat. Add 2 tbsp. butter. Cool. Add sifted powdered sugar and beat until thick enough to spread.

## Scalloped Oysters

(From Christina Richard)

- 1 pt. oysters
- 2 C. medium-coarse cracker crumbs (46 crackers)
- 1/2 C. butter, melted
- 3/4 C. light cream
- 1/2 tsp. salt
- 1/4 tsp. Worcestershire sauce

Drain oysters, reserving 1/4 C. liquid. Combine crumbs and butter. Spread a third of the crumbs in 8x11 1/2-inch round casserole. Cover with half the oysters. Sprinkle with pepper; using another third of the crumbs, spread a second layer; cover with remaining oysters. Sprinkle with pepper.

Combine cream, reserved oyster liquid, salt and Worcestershire sauce. Pour over oysters. Bake in moderate (350 degree) oven about 40 minutes or until done. Serves 4.

Serve as a special treat with Thanksgiving dinner.

## Creamed Onions

(From Mrs. Glennie King)

- 1 lb. small onions, about 1 inch in diameter

- Thick cream sauce:
- 3 tbsp. butter
- 4 tbsp. flour
- 1 C. Half-and-Half
- 1/4 tsp. salt
- White pepper

Cook onions in boiling water until tender; drain. Add the cream sauce. Serve hot.

## Sweet Potato Dish

(From Mrs. Mabel Adams)

Boil five or six sweet potatoes; mash. Add 1 tbsp. butter and 1/2 tsp. salt. Add 1 tbsp. brown sugar and a little hot milk or cream. If desired, add 1 C. English walnuts. Place in buttered baking dish and cover with marshmallows. Brown in a moderate oven.

## Cranberry Jelly

(Thanks to Mrs. Glennie King)

- 4 C. cranberries
- 3 C. boiling water
- 2 C. sugar

Boil cranberries for 20 minutes. Remove from heat and rub through a sieve. Add 2 C. sugar. Cook 5 minutes, skimming off top bubbles. Turn into flat Pyrex dish. When cold, cut into cubes.

## Wild Rice

(Thanks to Mrs. Glennie King)

- 1 C. wild rice
- 1 tsp. salt
- About 2 C. boiling water
- 2 tbsp. butter
- 1 can button mushrooms
- 1 1/2 C. thin cream sauce:
- 1 tbsp. butter
- 1 tbsp. flour
- 1 1/2 C. Half-and-Half
- 1/4 tsp. salt
- White pepper to taste

Wash and then cook wild rice until tender, about 45 minutes, adding 1 tsp. salt to the boiling water before rice is added. When water is absorbed and rice is tender, remove from heat and add 2 tbsp. butter.

Make the thin cream sauce. After rice is done, add the thin cream sauce and mushrooms to rice. Put all in a buttered casserole. Buttered bread crumbs may be sprinkled over the top if desired. Bake at 350 degrees until thoroughly hot throughout.

## Avocado Salad

(From Mrs. Mabel Adams)

- 1 C. cut up avocado
- 1 C. celery
- 1 pkg. lime jello
- 1 tsp. horseradish
- A little lemon juice

Combine all ingredients; chill in mold. Remove from mold onto a bed of lettuce. Garnish with cottage cheese around the mold and a little salad dressing on top.

## Dutch Potatoes

(Arnold says these potatoes will be fluffier, whiter and less oily than those made with butter.)

Peel and dice into 1-inch cubes desired number of potatoes. Boil in salted water until the cubes are flaky and will not hold on to a toothpick. Drain and strain potatoes; do not rinse. Put potatoes in mixing bowl and beat with a french whip-type attachment. Slowly add enough sour cream to blend together, but don't let the potatoes become runny. At the last minute, add cayenne pepper, cracked salt and coarse black pepper, all to taste. Put in holding dish and serve.

## Spoon Bread

(Thanks to Mrs. Dorothy Randall)

- 1 C. cornmeal (water ground if possible)
- 1 1/2 C. boiling water
- 1/4 C. cold water
- 3/4 tsp. salt
- 1 tsp. sugar
- 3 medium eggs, separated
- 1 C. buttermilk
- 1/2 tsp. soda
- 1 tbsp. butter

Moisten cornmeal with cold water; add boiling water and beat until mixture is smooth; cool. Add sugar and salt and beat in the yolks one at a time; add melted butter, then buttermilk with soda dissolved in it; stir in soda and add at once. Fold in whipped egg white. Turn into a hot, well-buttered shallow Pyrex dish. Bake at 400 degrees for 30 minutes. Serve piping hot, with plenty of butter or gravy. Serves six.

## Cherries Jubilee

(Flambe cooking is Arnold's specialty.)

Although a kitchen pan may be used for this elegant dessert, a tableside chafing dish is preferred.

Spread 1 medium can of pitted Bing cherries with juice evenly across bottom of dish. Bring juices to boil. Peel in a thin strip 1 complete orange, and lay the rind in the cherry juice. With a sharp fork, pierce the orange several times, place it in a clean napkin and squeeze the orange juice into the pan. Stir in 2 heaping tbsp. brown sugar. Add 1/2 C. good quality cognac or 1/2 C. 151 rum. When the mixture is boiling, light a match to it; stir while it is burning. (You'll want to turn down the lights for a special effect.) When the flames die, ladle up 5 or 6 cherries and juice over a large scoop of rich vanilla ice cream. For an added effect and flavor, place a small piece of orange in each serving. Serves 6.

Note: The alcohol content will be dissolved, leaving only the essence of the liquor.

## Currant Sauce

(For this sauce Rick Arnold uses a thick currant jelly from the mountain regions of North Carolina.)

Bring 4 C. currant jelly to a medium temperature in saucepan. Add dry red wine, 1 C. turkey juices, 1 heaping tbsp. butter and bring to a gentle boil. Mix with french whip; sprinkle in 3-4 tbsp. flour. Heat mixture until it tightens up. The deep red sauce can be used on bread, as a dressing or by itself.



## Wagner with a switch: subdued and relaxed

By Dave Stearns  
Staff Writer

Boulez Conducts Wagner  
Pierre Boulez Conducting the New  
York Philharmonic

Columbia Records, 1973

Pierre Boulez never does anything conventional — at least, not when it comes to conducting music.

As a definitive interpreter of Stravinsky and Bartok, Boulez has now directed his energies toward shedding new dimensions on Richard Wagner's music. And whether you agree with Boulez's interpretations or not, you have to admit they are always interesting and meticulously executed.

When the late Arturo Toscanini conducted Wagner, he could make his entire orchestra swagger with German pride one moment and ache with longing the next. Toscanini also delighted in cultivating rich tonal colors from the score and emphasizing dramatics of the works.

Boulez, perhaps a more scholarly conductor, avoids the subjective value of the music, and works to expose the harmonic attributes of Wagner's music. Upon initial listening, Boulez's subdued sound and relaxed tempo is tiresome. But after your ears adjust to the delicacy of the orchestral hues and the subtlety in which Boulez lingers over the harmonic resolutions, you realize the value of his approach.

The Meistersinger prelude is coated with a veneer of subdued strings which do not punch the grandiose notes but merely enunciate them. Rather than build a phrase with the entire orchestra, Boulez plucks the most expressive motive from the score and allows it — alone — to crystallize the mood of the passage.

Boulez directs the "Tannhauser" prelude with the same concept, but the outcome is definitely inferior to other versions. The dynamic swells of volume — such an integral part of the prelude — are too subdued under Boulez. And the separation of different orchestral sections which made Otto Gerdes' version so beautiful is not attempted by Boulez, and the result is a rather mushy sound.

But the Faust Overture is transformed into a musical soliloquy, like the opening bars in the fourth movement of Beethoven's Ninth Symphony. Each section has its own character. The basses are ominous and impose upon

the violin's tranquility. A musical conversation is achieved here — an effect not present in previous versions.

— But the finest moments on the album lie in the Prelude and Love-Death from "Tristan and Isolde." Boulez summons a luminous and other-worldly texture from the music, which, combined with the constant theme development, unravels like a spiritual revelation. Where Toscanini used sharp attacks, Boulez uses a quick swell of sound.

Boulez views the piece as a growing organic whole by subduing the dramatic moments throughout the piece and conserving the orchestra's energy for the final supreme climax.

This sort of Wagner is not the unrelenting, dramatic music we are accustomed to hearing from the composer's repertoire. For this reason, **Boulez Conducts Wagner** is a must for Wagner admirers. But casual Wagner listeners would do better with the more subjective versions.

## Best-sellers

### FICTION

1. **The Hollow Hills.** Mary Stewart.
2. **The First Deadly Sin.** Lawrence Sanders.
3. **The Honorary Consul.** Graham Greene.
4. **The Salamander.** Morris West.
5. **World Without End.** Amen. Jimmy Breslin.
6. **The Billion Dollar Sure Thing.** Paul E. Erdman.
7. **Breakfast of Champions.** Kurt Vonnegut, Jr.
8. **Theophilus North.** Thornton Wilder.
9. **Harvest Home.** Thomas Tryon.
10. **Once Is Not Enough.** Jacqueline Susann.

### NONFICTION

1. **The Joy of Sex.** Alex Comfort.
2. **Penitence.** Lillian Hellman.
3. **How to Be Your Own Best Friend.** Mildred Newman.
4. **The Onion Field.** Joseph Wambaugh.
5. **In One Era and out the Other.** Sam Levenson.
6. **Portrait of a Marriage.** Nigel Nicolson.
7. **Cosell.** Howard Cosell.
8. **The Go-Go Years.** John Brooks.
9. **Upstairs at the White House.** J. B. West with Mary Lynn Kotz.
10. **The Making of the President 1972.** Theodore H. White.

## Forest Green is lost in a jungle of deja vu

By Ed Dunin-Wasowicz  
Student Writer

Forest Green  
by Forest Green

Capitol Records, 1973

While dealing myself near-death blows with a shaving razor, I decided to give this record one last spin before committing myself to a review. My reflection kept shooting back quizzical, then pensive, expressions at me. Then I said, "You've heard a lot of this before."

Forest Green became a reality in the spring of 1970, and since then has written and recorded up a storm, the culmination of which is this offering by the same name. Three years of work have produced a tightly finished product that can be loosely labeled jazz.

However fine the end product, I can't help feeling that the group lost sight of goals set at its inception. Evidences that started my questioning eyes and ears roaring can all be capsulized by two cuts on the album that stood far apart from other selections.

For the most part the songs seem to fall within the snug, and unfortunately constricting, confines of rock jazz made famous by such artists as Chicago, Chase and Blood, Sweat and Tears.

This sound (though it leads the listener through familiar and at times over-trodden roads of past musical achievements), given enough exposure, could catapult Forest Green into the front row seats of success in the music world with the aforementioned brass bands.

But then there are those two songs, both written by Arthur Cohen, the piano player. One is an instrumental, entitled, "Black Shepard." Flute and piano are the featured instruments on this reflective mood piece that paints a forest scene complete with bubbling brooks, stony paths and lilly-padded ponds. The rustled footsteps of the drum accent and lead the way through changing tempos that accompany you into and out of the forest. This brand of music would make Forest Green a new and distinctive group, instead of a reshaped, city jazz group.

The second number, "The Ballad of Widow Jenkins And Rita," is the other pleasant surprise on the album. This Beatlesque, honky-tonk cut is a humorous look at the plight of a part-time summer plumber on leave from college, as he becomes entangled in amorous adventures.

So let it suffice to say that I liked Arthur Cohen. The other six musicians, employing guitar, drum, vocals, brass and flute, managed to dominate the album and allow Forest Green to be lost in an underbrush of jazz-rock *deja vu*.

## The Who is back with clean, driving sound

By Randy McCarthy  
Staff Writer

Quadrophenia  
by The Who

MCA Records, 1973

A Very Stolen Maxim: The bigger the band, the longer the time between albums and the greater the chance for a crash.

So now, two years after **Who's Next**, comes an album with a hard to handle name, one that will be compared (probably unfairly) with **Tommy** and since it took so long to arrive, it should be AWFUL.

In a word, **Quadrophenia**'s fantastic. If you're tired of boogieing and want to see what the rest of the world's been doing while you were putting your hands together, then jump on this album.

Townshend, the epic storyteller, is back, along with the band from Doctor Seuss. While Daltrey struggles to remember the words, Entwistle's rearing bass runs rampant in the background. Moon, who seldom uses the same drum twice (much less repeats a riff), plays sanity to a draw. And after giving credit to everyone else, Townshend claims the "remainder."

Townshend excels at personalized lyrics. Compared to Ian Anderson, who can flash an image at the drop of a flute, Townshend lets the lyrics tell his story and relies on the music to carry the mood.

Picture Townshend sitting down, writing his lyrics one sentence at a time and then changing the last word of every other line so they rhyme:

"Got a bet there? I'll meet it.  
Getting high? You can't beat it."  
Who can argue with lyrics like that? Come with us now to those thrilling days of yesteryear. Jump on the old Harley and wheel back to the mid-'60s to meet Jimmy — the person everyone was afraid to be.

Jimmy is Everykid. He tools around backstreet England on a flashy motor-scooter with six headlights and four mirrors. You can't say Jimmy doesn't see where he's going or where he's been. His mother's a sop, his father eats more eels than Moby Dick and

Jimmy likes to hit the Gilbey's gin. He's got four personalities, no two of which are compatible.

**Quadrophenia** is a sad baron — it'll probably bring a tear to Marlon Brando's eye. It smacks of turbulent youth — haircuts, smock suits and pea shooters. With a present like that, who'd dread the future?

Jimmy's story isn't hard to figure out (it's told on the inside of the album jacket) but its soundtrack is much more subjective.

**Quadrophenia** should never be heard through headphones. Nothing less than the best stereo can handle its sound. Before you buy the album, go out and get a new stereo. You deserve it as much as the album.

While Procol Harum and everybody short of the Grand Funk Philharmonic was crowding into recording studios with every available violinist in England, Townshend plugged in his ARP synthesizer and VCS3 organ to purify and electrify Isaac Hayes' string section.

The sound is clean, driving, beautifully recorded and hard as calculus. Momentum stumbles when lyrics are emphasized more than the music, but a drum fill and a fast break usually gets the band back where it belongs.

Townshend has a perpetual musical theme which surfaces predictably throughout **Quadrophenia**. Just when you expect some strings, he trots them out for a few bars. And the ocean keeps butting in with just enough sea gulls thrown in to show it isn't a leaky drain. It gets in the way.

I can hear it now: "Who needs another **Tommy**?" or, "Townshend's lost out there somewhere with Tull."

Does the Pope smoke dope?  
Does Richard Nixon have a leg to stand on?

Is **Quadrophenia** refried **Tommy**? Forget it. Listen to **Tommy** again and then listen to **Quadrophenia**. The two are as different as Wolfman Jack is from William F. Buckley Jr.

If **Quadrophenia** is one of Nixon's tapes, no wonder he won't let anyone listen to them. Subpoena this album, then "light up and leave it alone."



## Shoot brings back that 'old time religion' music

By Linda Lipman  
Staff Writer

On the Frontier  
by Shoot

EMI Records Ltd., 1973

A sad and lonely theme culminating in a song to bring back that "old time religion," prevails in Shoot's new album, *On the Frontier*.

Shoot is a recently organized band using all original material composed by lead vocalist Jim McCarty. McCarty, who was also a musician in the Yardbirds, plays keyboards and percussion with Shoot. Other instruments in the band are the typical guitars, bass, percussion and a little banjo, but some cuts have taken on a near-orchestral sound.

The result is not such rocking rock and roll, similar to the old Traffic band or Fleetwood Mac. A hit single from the album seems doubtful, not because the cuts are not well-written or well-

executed musically and lyrically, but because the album in its entirety conveys more meaning.

In "Ships and Sails," the vocalist refers to being just a code or a number, while the next cut follows with, "When I'm lost and my feet are not upon the ground, I can feel something all around." Later McCarty cries, "Oh, father, I've sinned, I have done you wrong. Take this confession from me," in a tune about the old time religion and its relevance today.

Together the album says turn to religion in a time of need. But the music conveyed from instrumentalists to listeners is more effective than any gospel group. This group doesn't harp or preach; they have just noticed real life situations and feelings as a basis for their music.

The album contains good listening music, which has departed from hard rock (of the Yardbirds), together with fine musicians and intelligent composers. How can they miss?

## Thar ain't nothin' new in that thar country music

By Ed Dunin-Wasowicz  
Student Writer

The Legend of Sir Robert Charles Griggs

by Sir Robert Charles Griggs

Capitol Records, 1973

The word "bummer," as defined by Dr. E. R. Bloomquist in his book, *Marhuana*, is, "A bad experience; usually related with the use of mind-affecting drugs, but also employed to describe any emotional experience that was depressing or disturbing."

Such is the lot of this album by Sir Robert Charles Griggs.

The album's liner notes, written by a Nashville disc jockey, point out that the musical miracle about to tickle your ears is produced by Gary S. Paxton, who was responsible for such hits as

"Woman, Sensuous Woman," "Monster Mash" and "Alley Oop." It goes on to say that talent, guts and "a tad of insanity" put this album together.

But you already know enough not to believe liner notes.

Country rock, soul and blues comprise this package that exhibits a disturbing lack of depth and a reluctance to wander, explore or even discover new insights to the country music spectrum.

There are some people who say, "So what if all country music sounds the same. It's the message that counts." Well, ain't nothin' new thar, either.

Griggs chooses to foot-tap his way through time-worn topics such as pollution, religion, hard-luck stories and personal experiences, with no new angles of attack. Perhaps because the lyrics are boring, he has inserted cricket conversations, bird chirpings, Moog modulations and inane soliloquies between the cuts. But once the novelty of these intrusions abates, the listener is left with the raw product of an unimpressive attempt at a varied and creative style of music.

Griggs himself sums up the album in one cut, "Sing My Old Songs to Somebody New." Maybe he'll find that person.

## Lou Reed's 'Berlin' spews soapy drivel

By Mike Hawley  
Student Writer

Berlin  
by Lou Reed

Dunbar Music, Inc., 1972

Caroline says, as she gets up from the floor.

You can hit me all you want to but I don't love you no more.  
Caroline says, while biting her lips, Life is meant to be more than this, and this is a bum trip.

Such is the drivel which spews from Lou Reed's new album, *Berlin*. This soap rock-opera was proclaimed by *Rolling Stone Magazine* to be the Sgt. Pepper of the '70s. What has resulted, though, is a combination of boring music and the worst of daytime television.

Lou Reed, now known as the "original degenerate" of rock, was lead guitarist, lyricist and vocalist with the Velvet Underground during most of the group's existence. During this time he wrote some of the best no-nonsense rock 'n roll ever recorded. Classic songs such as "Heroin," "White Light White Heat" and "Sweet Jane" shook the basement hovels of New York City and a Velvet Underground cult spread across the United States and Europe. Since the disbanding of the group, Reed has recorded two solo albums, the most popular being *Transformer*, which contained the single, "Walk On The Wild Side."

All Reed's works have generally catered to the glitter and platform-heel crowd existing in America's large cities. Concerning their acceptance of his new album, Reed remarks, "This album's going to destroy them."

After one playing of *Berlin*, Reed will be lucky if they don't stick his album into an oven and make ash trays out of it.

Based on a song from his first solo album, *Berlin* tells the story of young American drug freaks living in that famed city of decadence. The two main characters in this tale of woe are Caroline, a tramped drug-addicted mother who Reed has the nerve to nickname "Lady Day" (after Billie Holiday), and Jim, her sadistic boyfriend who beats her for her infidelity.

Reed unpoetically relates a typical scene:

Caroline says, as she gets up off the floor,  
Why is it that you beat me? It isn't any fun.

Music on this album is as bad as the lyrics. For the most part the music seems to be a collaboration between the Monkees and John Philip Sousa's Mar-

ching Band. Aynsley Dunbar's drumming and Jack Bruce's bass guitar-playing stand as the only two elements able to yank themselves out of this musical smorgasbord.

Side One provides Dunbar and Bruce with a few good solos on "How Do You Think It Feels?" and "Oh, Jim." However, these parts are difficult to enjoy when listening to them through a full-piece band and orchestra.

The music on Side Two drags to the point of being more than just boring. Reed's own acoustic guitar in "The Bed" is an endless sequence of monotonous picking and strumming, occasionally accented by a loud twang for dramatic effect.

Reed also has made the unfortunate mistake of adding sound effects to some of the album's more tragic moments. We hear glass tinkling when Caroline puts her hand through a windowpane, little children screaming, "Mommy, Mommy, Mommy" as they're being taken away from their mother, and finally a choir of shrieking ghosts at Caroline's suicide scene.

Reed's voice on *Berlin* ranges from the very best to the very worst of his capabilities. He has always been at his best when using his "speaking" style of singing, which suggests a punky yet passive personality. This voice worked well on the Velvet Underground material, and does well in a few tracks from *Berlin*. But when Reed actually tries to "sing," his lack of vocal range adds only more embarrassment to the poor lyrics he is attempting to sing.

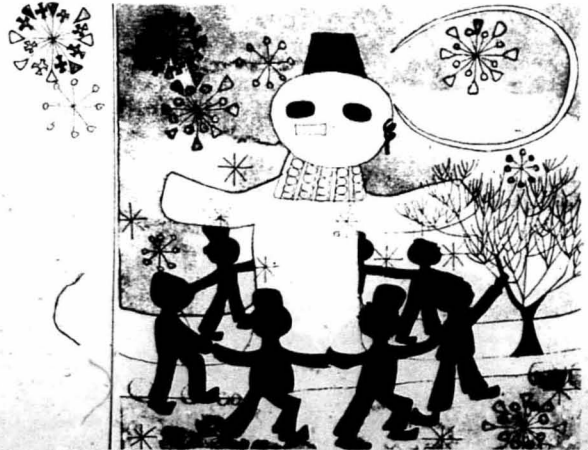
The album ends with "Sad Song," in which Jim justifies Caroline's suicide by deciding:

I'm gonna stop wasting my time.  
Somebody else would have broken both of her arms.

In the album's heavily orchestrated finale, the words "sad song" are slowly repeated 23 times by Reed and a choir. Sad album. Sad album.



1. "Keep on Truckin'" Eddie Kendricks.
2. "Midnight Train to Georgia" Gladys Knight and the Pips.
3. "Angie" Rolling Stones.
4. "Heartbeat - It's a Lovebeat" The DeFranco Family.
5. "Paper Roses" Marie Osmond.
6. "Photograph" Ringo Starr.
7. "Space Race" Billy Preston.
8. "Half Breed" Cher.
9. "All I Know" Art Garfunkel.
10. "Top of the World" Carpenters.



This year's UNICEF Christmas card depicts "Daddy Snowman," designed by Alain Bailhache of France.

# From milk jugs to pinhole cameras

By Linda Lipman  
Staff Writer

Building your own camera . . . from a milk jug?

During a time of technical advancement and \$300 cameras and \$150 lenses, students in C&P 458, "Experimental Camera Techniques," are devising their own personal pinhole cameras from everyday objects and a little black tape or paint amounting to 30 cents.

First discovered in B.C., before lenses were invented, the pinhole is a way of producing a camera image without a lens, Charles Swedlund, associate professor of photography, said. And today at SIU, the pinhole is undergoing a renaissance.

Student Ray Kazlas devised his "Kazlas-flex" pinhole from a one gallon

milk jug, using two cans of black spray paint (to make the camera light tight) and a 4x5 film holder inserted to the bottom of the jug. "The bottle cap serves as the shutter, and lens cap and the camera even has its own handle," Kazlas said.

Although Kazlas hasn't perfected his results, he's had fun working with the camera. He figured out mathematically that the pinhole has a diameter equal to an f45 lens. The hole was made by a No. 10 needle inserted through brass shimstock. By dividing the diameter of the hole and the distance between the "lens" and film plane, he came up with f45.

"The pictures are not sharp because the light refracts once inside the camera and the film plane is distorted by its shape," Kazlas explained.

The sharpness of the image depends

on how clean the hole is. Kazlas sanded down both sides of the shimstock, but the images are still fuzzy because the sanding is not perfect. Another problem Kazlas encountered was establishing a system for keeping the camera and film holder light-tight. "The paint chips off and I have to repaint or tape. I also used black velvet around the film holder to insure the tightness around the film," he said.

Kazlas' exposures may range from one-tenth second when using Tri-X film to two to three minutes on paper negatives or fine grain positive film (much slower light sensitivity). Exposures are hard to estimate, he added.

Gary Warnimon has built three pinhole cameras. His "Viva-flex," made from a discarded cardboard roll of Viva paper towels, has an infinite depth of field, a term which means objects from within a few inches to infinity are in focus. The film (using adaptive paper negatives) is in a curved plane around the tube which causes some distortion.

Warnimon said he has been doing most of his exposing near a darkroom, because after the exposure the camera must be unloaded and the film must be developed. "In order to take my camera and film away from the lab, I would need a changing bag and two boxes of paper, one for exposed film and one with the paper. This gets a little hectic inside the changing bag," Warnimon said.

The chemistry could get rather complicated, but Warnimon said he prefers to concentrate on making pictures and guessing at development methods.

His "Viva-flex" contains four pinholes which produce four multiple images. He can expose all four or fewer images. His images have not been very sharp, either.

"The idea I have is not to have a specific purpose for a specific camera. That's the way camera equipment is built today. Instead I use a camera for the way it was made and see what happens. I have a lot of fun doing this," Warnimon concluded.

Warnimon is designing other cameras, but building a camera takes more time than it does money, he added. "There are also a lot of neat cameras that don't work."

"I just keep guessing but so far have

gotten results," he continued. The idea is got to try to modify the image or try to get around the fact that the pictures will not be sharp, but to work with the idea and see what kinds of forms the photographer can derive with the crude instrument.

A big problem is people don't want to wait for the exposure, so this camera might be useless for portraits, but it might be worthwhile for photographing dead dogs, he joked. "There is nothing you can't use the camera for, but the image might be different than you would expect. You have to work with the effect you get," he said.

Exposures are more crucial than with a camera with a lens. If a photograph is one f-stop underexposed, the next attempt would require twice as much light. This may mean the difference between 20 minutes and 40 minutes. "You don't know what you're taking a picture of and that's what the fun is about," Warnimon said.

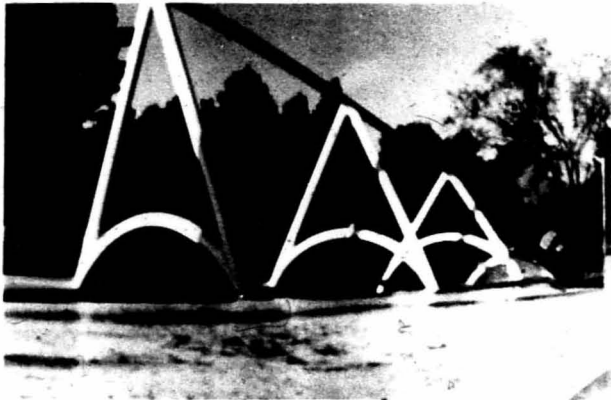
The cameras are unique because there is no other way to get a photograph like it and no matter how much money you have, you can't buy a camera like a pinhole. Warnimon estimated his camera uses an f40 lens. "Nothing is wrong and nothing is right. You can't compare this camera image to any other photograph," he declared.

Dan Moore uses an eight-lens camera made from an exhausted IBM container. The film is 25-frame, 35mm fine grain positive. "Instead of using a one shot camera, I can take eight images. The most interesting things happen between frames where a blending of images occurs."

Professor Swedlund is excited about the cameras because of the element of accident involved. "There is no way of getting any consistency. Certain things happen differently with subject movement or camera movement," Swedlund explained.

The pinhole breaks every rule of classical photography. The shapes are more important than the textures, because of the fuzziness of the images. Thus, students must reevaluate the principles of photography.

Several contemporary photographers are using the pinhole, Swedlund added, but none have had enough prints for an exhibit. "It's more or less a curiosity," Swedlund explained.



Student Joseph Sherlag made this print from a pinhole camera which is a transformed 1905 Muriel cigar can. The image used a 10-second exposure and Sherlag explains that the face on the left side is a type of self portrait. The photographer was exposed in the photograph for only a part of the total exposure. The background is the Pulliam playground. The film is 4x5 Tri-X, which sustained some sharpness when enlarged.

## Jack London lives in newsletter

By Ed Dunin-Wasowicz  
Student Writer

Did you know that on Sept. 6, 1972, Jack London was the answer to a question on the "Who, What and Where" television show? Or, would you believe, there is a Call of the Wild Museum just south of Poplar Bluff, Mo.?

The subheading of an article about Jack London in the April 1962 issue of True Magazine stated, "Jack London was drunk at the age of five, took his first mistress at 16, was famous by 24, burned out and dead at 41. But the impact of his violent writings on sex, war, liquor and rebellion shocked the world and put guts into American literature."

It seems famous (or infamous) writers, like rock groups, tend to attract mixed followings comprised of everything from fan creators to scholars. Yet it also seems that scholarly writing always loses out to maddening fables and half-truths. These distorted views are the ones people sup on daily and grow to accept as gospel truth.

Yet, despite the backwash of the popular myths, scholars still plod through snowdrifts of bibliographic data, digging for the truth. One product of such meticulous explorations is the Jack London Newsletter (JLN), produced by SIU foreign languages and literature professor, Hensley C. Woodbridge.

"I'm interested in biographical and critical material on London," Woodbridge said.

And JLN abounds in just such material, including the recording of

London's literary friendships with Upton Sinclair and George Sterling, reports on London literary exhibits, and fondly reminiscent articles of old friends of the author. Criticisms of London's works and additional notes of interest to biographers and fans alike fill out the newsletter that has been appearing three yearly since 1967.

"I have about 300 subscribers right now," Woodbridge said. "Each issue is about 48-60 pages and a subscription costs \$5 a year."

Aside from being a full professor, Woodbridge is also a cataloguer at Morris Library and was a Latin American bibliographer. His background in foreign literature aids his studies of London.

"London is very popular in Russia, possibly because of his socialistic background," the 50-year-old cataloguer said. "Call of the Wild and White Fang are textbooks there."

In Britain, movies of several of London's stories, including Call of the Wild, are quite popular. There are also several French and other foreign language editions of London's works, Woodbridge said. As a poet, storyteller, journalist for Hearst newspapers and political and economic essayist, London has reached international acclaim.

Most people remember him through his adventure stories, required reading in high school literature classes. They aren't aware that an entire society has been constructed around the author. His writings on humanistic philosophies, his involvement with the Intercollegiate Socialist Society and his

lectures on his political essays, all aid in presenting the picture of Jack London as he was and still remains in the minds of many people.

So he is represented within the humble confines of JLN. Woodbridge corresponds with librarians, writers and historians, in this country and abroad, in his attempt to bring the true Jack London to light.

"George Tweney, a London collector and book dealer, has been a tremendous help to me," Woodbridge said. "There are really a lot of people around the world who are involved and interested in London."

Woodbridge also is a member of the editorial board of Modern Languages Journal. He just recently edited a revision of a book entitled, Jack London: A Bibliography, with John London (no relation) and George Tweney. The book was originally released in 1966. Sections of the original edition have been slightly revised and a supplement of about 100 pages has been added.

JLN, though graphically unimpressive, is delightfully written and informative. It explores London's writings, loves, hates, habits and problems, most notably his drinking problem. However, not all of the newsletter is devoted to him.

It seems that Woodbridge also is interested in Jesse Stuart and his daughter Jane, both writers of some renown. This is purely a personal interest on Woodbridge's part, as he candidly explained. "It's my magazine and I put what interests me into it."



Staff Photo

Ray Kazlas loads his 4x5 film holder into the "Kazlas-flex" made from a one-gallon milk jug. The pinhole lens is centered in the bottle's opening.

## 'The Nixon Watch': easy-to-read retrospect

By Steve Ochoa  
Student Writer

The Fourth Year of the Nixon Watch  
by John Osborne

Liveright Publishing. 212 pp., \$6.95

Rarely does a book written about recent events read like ancient history. But that is definitely the case with *The Fourth Year of the Nixon Watch*.

This enjoyable book is really a collection of articles which appeared in the *New Republic* between January 1972 and January 1973 under the standing head, "The Nixon Watch."

It seems very strange, when going through the book, to see the names Haldeman, Ehrlichman, Mitchell, Colson, etc.; without the words we have come to associate with them — indictment, festivity and — to the best of my recollection.

Osborne relates events that seem light years away. Trips to China and Russia, sure to give Nixon an honored place in American history, have since been relegated to the back of our minds in light of recent events.

Retrospect provides us with two of the saddest (or funniest, depending on perspective) revelations in this book. The first is when Osborne tells us that

## Pekkanen: tighten laws on giant drug industry

By Charles C. Clayton

The American Connection  
by John Pekkanen

Follett Publishing Co., 348 pp., \$7.95

America's pious (though they prefer the adjective ethical) pharmaceutical companies are guilty of many sins. They have made the United States the most drug-oriented nation in the world. The drug industry's ballyhoo for its nostrums would make an old-fashioned medicine man blush with shame. It would be refreshing, even startling, if just once a drug company would reveal the precise details of its phrase, "tests prove." The drug industry charges up to 10 times as much for a trade-name drug as it does for the same product which can be purchased without the firm's own contrived name.

However, this penetrating study is not concerned with the sins perpetrated on gullible consumers. For such sins the doctrine of *caveat emptor* prevails, and anyone who convinces himself he suffers from a gassy stomach, irregularity or hemorrhoids, should know where the blame belongs.

Pekkanen's thesis is that the drug industry is deliberately trafficking in dangerous, habit-forming drugs, such as amphetamines, barbiturates and tranquilizers, as well as addictive diet pills and other "mod" products.

The author provides ample documentation for his study of more than two

decades of the drug industry's misuse of corporate financing and political power. With its ample slush funds, he charges, drug companies have blocked Congressional inquiries, defied the Federal Drug Administration, and dragged out court hearings for years while the profits continue to pile up.

Amphetamines pose greater hazards to mind and body than heroin, the author writes. It is the base for speed pills; it can be inhaled, used orally or injected.

The new tranquilizing drugs came on the market in the 1950s and were described as "a penicillin for the blues," he continues. By 1960 sales had grown to around \$200 million a year and new words like Miltown and Librium came into common usage. Perhaps not as dangerous as the amphetamines, they are, nevertheless, another example of drug abuse protected by law.

Confronted with the hard problem of what can be done to correct the evils of "ethical" drug sales, the author asks more questions than he answers. The questions, however, suggest clues to the answers. How can the American Medical Association, for example, be divorced from the drug industry when drug companies contribute millions of dollars to advertising in medical journals? Should doctors be allowed to own stock in drug companies whose nostrums they prescribe?

Drug companies, he suggests, should not be allowed to distribute unlimited samples of their products to doctors. There should be stricter regulation by the Food and Drug Administration and obvious loopholes in the law should be eliminated. If both doctors and the drug industry refuse to cooperate in tighter regulations, the author warns, the only alternative may be a system of socialized medicine and a government takeover of the drug industry.

Research which provides material for this study began as an investigation into the illegal amphetamine operations in Mexico for the now-defunct *Life* magazine. Pekkanen has been a newspaper reporter and a bureau chief for *Life*. This book is the result of two years' of digging and writing. It is a study which cried out to be made. Hopefully, the facts are shocking enough to encourage comprehensive corrective action.

Charles C. Clayton is a professor emeritus of journalism at SIU.



John Pekkanen

# THE POLTAVA AFFAIR

## 'Poltava Affair': lucid tale of wartime intrigue

By Steve Crabtree

The Poltava Affair  
by Glenn B. Infield

Macmillan Publishing Co., 247 pp., \$6.98

In *The Poltava Affair* Glenn Infield not only brings to our attention the details surrounding one of the more obscure incidents of World War II, but presents an intelligent thesis concerning Soviet-American relations during the war years.

Infield cites military and diplomatic evidence of Soviet war aims, which though beneficial to the Soviet Union, were pursued at the expense of the western Allies. Stalin's intentions of controlling Eastern Europe led him to utilize resources of both friend and foe alike to accomplish that end.

The author directs his attention to the history of the United States Army Air Force's disastrous "Frantic" operations, by which aircraft based in Italy bombed targets in eastern Germany and flew on into the Soviet Union to refuel and re-arm. In the course of these operations the Soviets placed before the Americans every conceivable diplomatic and logistical obstacle, harassed American personnel, attacked American aircraft formations

while neglecting the Germans and, the author believes, engineered a tragic American defeat June 24, 1944, at the Soviet airfield of Poltava. The Germans were, in other words, tipped off by the Soviets as to American intentions.

Of particular interest is the account of Stalin's refusal to allow the Americans and British to airdrop supplies to the beleaguered underground forces of Poland's Government in Exile. So, without food and supplies, Polish patriots in Warsaw were wiped out by the Germans while the Red Army sat quietly on the outskirts of the city. Stalin wanted a friendly, i.e., communist government in Poland, and to that end sacrificed the lives of 250,000 men, women and children, the author says.

Infield utilized archives and official records, both published and unpublished, and the diaries, records and reports of former Ambassador Averell Harriman. His accusations against the duplicity of Soviet military and foreign policy during the Stalin era are quite sound, and present a unique view of the sort of wartime intrigue which often exists between supposed allies.

Steve Crabtree is a graduate of SIU.

## 'Scandals' proves spicy and well-researched

By Loyd E. Grimes

Scandals in the Highest Office  
Facts and Fictions in the Private Lives of Our Presidents  
by Hope Ridings Miller

Random House, 1973

This book is published at a most opportune time in the history of the American Presidency. It is unusually well-researched and has enough spicy details of our Presidents' alleged peccadilloes and vices to hold the reader's intrinsic interest.

Although history does not repeat itself, it has a habit of gruesomely re-echoing the past. This little volume places in perspective some of our more recent current events.

The author has described in detail some of the character attacks made on at least half the men who have held that high office. The most capable Presidents seem to have attracted these onslaughts, which are often fabricated and based on half-truths; but all have been politically motivated.

Attacks made on George Washington, the father of our country, by his political enemies make the Parson Weems view, which most of us learned in our youth, disillusioning. And was the great Thomas Jefferson guilty of miscegenation? This a charge which frequently reappears in our publications after more than 175 years

— a charge which has never been fully proved or refuted. Even the great Lincoln did not escape the mongers.

Theodore Roosevelt had the temerity to sue his detractors for libel. Even Sen. Barry Goldwater was able to secure damages for some of the scurrilous stories told about him in the campaign of 1963.

Harry Truman said on his 75th birthday, "Three things can ruin a man — money, power and women, and the only woman in my life is up at the house right now." The author states that President Nixon's conduct with women has never been questioned in his career in the Congress or the Presidency.

This book is certain to be well-received and deserves, in the light of current events, to be widely disseminated.

Loyd E. Grimes is a well-known international educator and former foreign service officer. He held administrative posts in the Missouri school system for 31 years, and later established an educational curriculum for Pakistan. Grimes is now retired and lives in St. Petersburg, Fla.

## Segal resigns

Erich Segal, author of the phenomenal bestseller *Love Story*, has resigned his position as a Yale University associate professor of classics after he failed to gain tenure on the faculty.

His resignation, effective last June 30, was recently revealed by the school.



# Danish student leaps from acrobatics to art

By Julie Titone  
Staff Writer

Werner Mertz may not be a jack of all trades, but with experience as varied as acrobatics, astronomy and art, he's way ahead of most of us.

Now a graduate student in higher education at SIU, Mertz came to the United States from Denmark at age 15 as an apprentice acrobat. Only a soft trace of accent in his voice hinted at his birthplace as Mertz discussed his 10 years in show business and his dominant interest, art.

"I am a two-dimensional artist," the sandy-haired Mertz said.

But before launching his artistic career, which began seven years ago as he entered SIU, Mertz had an obstacle to overcome. His show business career hadn't left time for high school, so he took the General Educational Development test to get into the university.

Since astronomy had been a hobby of his, Mertz, now 35, evidently had little trouble passing a proficiency exam for four years of school. "I knew things like wavelengths and physics—and it all seemed to apply in one way or another."

He originally came to SIU to join the gymnastics team as a tumbler, but, after working out with the team during his freshman year, tumbling was eliminated from the program. So he left gymnastics to concentrate on his self-designed art philosophy and science major.

After receiving his undergraduate degree here, Mertz went to Harvard to study art history. But he was only there for a semester. "I couldn't stand the people there," he admitted. Stuck-up, huh? "Extremely."

So it was back to SIU, major in higher education, and more art work. Mertz has continued to draw and paint under the direction of Dean Herbert Fink of the College of Communications and Fine Art.

What part does art play in his life? "I make my living at art—this is how I go to school," he explained. "I sell to some galleries around here, and some in Chicago." Usually people come to me.

Mertz has no qualms about doing work that may not be in his favorite areas. He feels that since he calls himself a two-dimensional artist, he should be able to do anything that people request in that area. "I started out as a portrait artist. While portraits are my favorite subject matter, if someone comes to me for a portrait, that's what he gets," Mertz said.

Landscapes are Mertz's specialty, and Southern Illinois is an excellent area for that type of work.

He has only drawn upon his show



Photo by Tom Porter

Artist Werner Mertz puts the finishing touches on his pen and ink drawing of clowns. He may have drawn upon his 10 years of professional acrobatic experience—much of it spent in the circus—for this subject matter.

business experience twice for subject matter. That part of his life seems to be tucked away neatly—a book already read, and not to be reopened.

"I traveled approximately 1,000 miles each week while I was in show business, and I absolutely wouldn't go back to it. There's just too much traveling," he declared.

While his usual media have been pen and ink and oils, Mertz has been experimenting with tempera. But he has avoided acrylics, a favorite among many young artists. "Acrylics doesn't fit my personality—it's too permanent," he explained.

Photography, in which Mertz became interested early in his art career, doesn't suit him either. "Photography is too limited for me."

Why did he move into teaching? He gives the same explanation as his interest in art: "I like it."

He hopes to teach art in a junior college, preferably, if the whims of the job market allow, in upstate New York.

Mertz is currently exhibiting at Tom's restaurant in De Soto.



Reproductions by Rick Levine

# Poet Lucien Stryk to recite tonight

American poet Lucien Stryk will present a reading of some of his works at 8 p.m. tonight in Morris Library Auditorium, sponsored by SIU's English department.

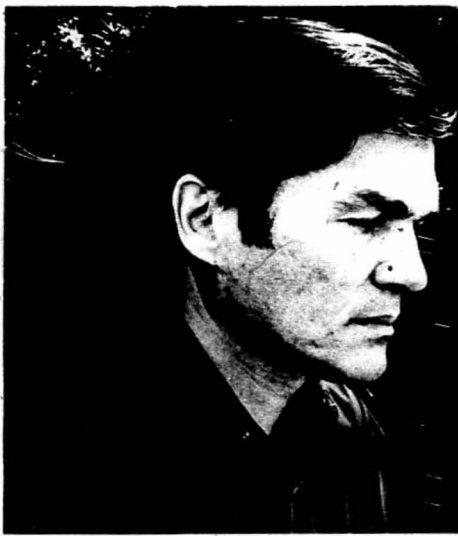
Stryk, also a translator and orientalist, presently teaches poetry, creative writing and Oriental literature at Northern Illinois University, DeKalb.

His books of poetry include "Taproot," 1953; "The Trespasser," 1956; "Notes for a Guidebook," 1965; "The Pit and Other Poems," 1969; and "Awakening," 1973.

Stryk has been co-translator of four books of Chinese and Japanese Zen poetry, and taught twice as a visiting lecturer in Japan. He studied at Indiana University, the University of Iowa, at the Sorbonne in Paris and at London University.

Among the awards, grants and honors given Stryk are: The \$1,000 first prize, with John Berryman and Hayden Carruth, in the Chicago Daily News New Poem Competition; the Isaac Rosenbaum Poetry Award; a \$3,000 National Translation Center Grant, with Takashi Ikemoto; New Poetry Series Award; a \$1,000 Excellence in Teaching Award from NIU, and a Fulbright Lectureship in Iran.

He has lectured at around 200 universities, colleges and schools.



Lucien Stryk

## Jazz show coming to WSIU

A half-hour TV Special titled "Some Good Jazz" featuring the

Herrin High School Jazz Band will be aired at 9:30 p.m. Tuesday on WSIU-TV, Channel 8, Carbondale, and WUSI-TV, Channel 16, Olney.

The program is a repeat of a show first aired last spring and is being shown again in response to the volume of favorable comment on the first showing.

## Letter to Jean-Paul Baudot, At Christmas

Friend, on this sunny day, snow sparkling everywhere, I think of you once more, how many years ago, a child Resistance

fighter trapped by Nazis in a cave with fifteen others, left to die, you became a cannibal. Saved by Americans,

the taste of a dead comrade's flesh foul in your mouth, you fell onto the snow of the Haute Savoie and gorged to purge yourself,

somehow to start again. Each winter since you were reminded, vomiting for days. Each winter since you told me at the Mabilion,

I see you on the first snow of the year spreadeagled, face buried in that stench.

I write once more, Jean-Paul, though you don't

answer, because I must: today men do far worse.

Yours in hope of peace, for all of us, before the coming of another snow.

-Lucien Stryk

## 'Messiah' featured in dual symphony Christmas concert

The Saint Louis Symphony Orchestra, due to the sell-out performance of Handel's "Messiah" last year, has increased the number of "Messiah" concerts at Powell Symphony Hall to two this season. For the first time also, a Sing-Along "Messiah" will be presented with the audience invited to sing several choruses of the work.

The Sing-Along "Messiah" will be November 30 at 8:30 p.m. and the annual concert version on December 4 at 8:30 p.m. Both performances will be conducted by Leonard Slatkin, associate conductor of the Orchestra, and will feature four soloists.

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# PBS series discusses four fatal illnesses

Diseases which cause three of every four deaths in the United States will be explored in depth on a five-part TV series, "The Killers," on WSIU-TV, Channel 8, Carbondale, and WUSI-TV, Channel 16, Olney.

The 90-minute documentaries will begin at 7 p.m. Monday, and will continue on the third Monday of each month through March 18.

The Public Broadcasting Service (PBS) series will begin with a study of heart disease, the condition which

alone accounts for more than one million deaths per year. The program will be the most thorough examination of the human heart that has ever appeared on American television, according to the producers.

As a follow-up to each program, the 60-minute local show "Inquiry" will be devoted entirely to a discussion of the disease featured on the network program by a panel of expert medical and health authorities from Southern Illinois.

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'Factual autobiography'

## 'Halfbreed' recounts story of oppression

NEW YORK AP— "Half-breed," a book by Maria Campbell who is of Cree Indian and Scottish descent, reads like fiction, but the story she recounts in her autobiography is all fact.

A childhood marked by poverty and discrimination, "mother" at age 12 to her half-orphaned brothers and sisters, marriage at 15 to a white man who deserted her, mother of four children of her own by three different men, prostitution, heroin addiction, alcoholism, a suicide attempt and a nervous breakdown.

Now, 33, drug-free, sober, remarried — to Indian writer, singer and composer Shannon Two Feathers — she is devoting her energies to helping not only half-breeds, but "all oppressed people."

"It was hard to write about some of the things," Miss Campbell acknowledged in an interview here. "But I wanted to tell the world outside that we are people, we cry and laugh and are hurt and feel love like everyone else and they should treat us like human beings. And I hope the young native people who read the book can identify with it and won't have to feel the way I did — that surely nobody else ever went through this."

The thin-faced, black-haired and blue-eyed author says she is not bitter at either the Indians who called half-breeds "half-people" or the whites who called them "dirty breeds." But she is angry at the system which she says brings oppression about.

"There is no excuse to put labels and colors on people," she says in her soft voice. "We can't say 'I'm Indian and I'm fighting for Indians alone' or 'I'm black and I'm fighting for blacks alone.' The ultimate aim is to all come together."

Miss Campbell, who lives in the Canadian province of Alberta, has a weekly column in an Indian newspaper, writes radio and television scripts and travels extensively to native communities. Fluent in Cree, Blackfoot and Chipewewa, as well as English and French, she is able to talk to audiences in their own language.

"I try to make them understand that our contribution to the world is really important," she explains. "We have writers, poets, artists, people who sing and write music. If you can't take pride in who you are and what you are, you can't start to go out and change things."

She has some happy memories of her early years in the backwoods of northern Saskatchewan, where her trapper father taught her to set traps, shoot a rifle and ride horseback. There was warmth in the close-knit family and community, laughter, dancing and celebrations.

Then there was her Cree great-grandmother Cheechum, whose companionship and wisdom "shaped my whole way of thinking politically as well as humanly. Before she died at the age of 104 she saw that I was finally getting involved in something that was good."

"And the kind of Indian history studied in school made native people look so gross and ignorant," she adds. "The seed of discrimination is planted at home but the educational system encourages it and broadens it."



Charles Swedlund

## Photo history on display

by Linda Lipman  
Daily Egyptian Staff Writer

Photographic objects, instances of a photograph used as part of the ornamentation in plates, vases or furniture, will be on display this week in the front case of the lobby of the north wing of the Communications Building.

The display is part of the collection of Charles Swedlund, associate professor of photography. Swedlund believes the display has special importance "because these objects cannot be reproduced in any history books."

A different attitude of photography prevailed in the past, where the photograph became part of the jewelry or sculpture. "It's hard to find these objects anymore. Some of them were given to me, some were found and others were bought. Part of the mystery of being a collector is how you find a piece and then the things accumulate over time," Swedlund explained.

This week's display is only part of an 11-week series of one-week exhibits of the history of photography. Swedlund said he is trying to correlate his course, history of photography, with the exhibits, which have been taking a chronological approach.

"I want to keep the history of photography from being a sterile term, that the students only read about. The beauty of a daguerrotype is to see the inherent beauty and visual quality," Swedlund said.

Each exhibit contains between 50 and 100 photographs, from a collection of about 6,000 objects, paper prints and other items. Swedlund said he is trying to show the volume of work done in various historical periods, but also the quality. Some are very crude and others are delicate, Swedlund said.

"Not many schools in the country can offer the exhibits, it is unique to have an exhibit to tie in with the class," Swedlund said. In slides, which are used in most schools, the photographs become abstracted and technically they lose quality. Swedlund said he is interested in building a collection he can use in teaching. He is mainly interested in showing the students photographs and not having them learn just the dates of the periods. "If students can relate to the photographs they get excited," he said.

The following week, beginning Nov. 26, glass plate photographs by Major Lee Moorhouse (collection of Gareth Goodger-Hill) and photographs by post card photographer, Oscar Swedlund, will be on display in the same showcase.

These photographs will show the difference between a commercial photographer using a view camera and an amateur with a hand-held camera during the same historical period (about 1910-1920).

Snapshots will be shown Dec. 3-9.

"Some of these are dumb, some are corny and others are humorous," Swedlund said. These are mostly non-professional photographs. Swedlund described the collection as "drug store prints, just to show that someone owned a Buick, or something similar."

Salon photographs and portraits from the 1920s and 1930s will be on display Dec. 10-16. Some of the portraits are diffused or made to appear dramatic, "the movie-star" image. Some of these photographs are made by persons who had jobs during the day and masqueraded as photographers at night, through the camera club approach.

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Big Bird

### 'Sesame Street' starts fifth year

Monday marks the beginning of the fifth season on the air for "Sesame Street," the internationally acclaimed children's program.

Then, on Friday, Sesame Street goes on prime time with Julie Andrews' first ABC television network special of the season, "Julie on Sesame Street," with Perry Como as her special guest.

During its fifth broadcast year Sesame Street, while continuing its attention to basic educational skills such as letters, numbers and forms, also will introduce emotions with which children are familiar, including love, fear, happiness, sadness, anger and pride. These emotions will be taught through the show's human hosts, the Muppets, and animated films.

Much of the same cast of "live" hosts will be on hand to entertain and teach the three-to-five-year-old fans on Sesame Street, along with such perennial favorites as Big Bird, the Cookie Monster, Ernie and Bert.

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# Activities

<p>19 Monday Placement and Proficiency Testing: 8 a.m. - 2:30 p.m., Washington Square, Building C. School of Music: University Symphonic Band Concert, 8 p.m., Shryock Auditorium.</p>	<p>21 Wednesday Fiscal Officers Seminar: 8:30 - 11:30 a.m., Student Center Illinois Room.</p>	<p>23 Friday Illinois Baptist State Association: Meeting &amp; Dinner, 6:30 p.m., Student Center Ballrooms.</p>
<p>20 Tuesday Dinner: BPW, 6:45 p.m., Student Center Illinois Room.</p>	<p>22 Thursday Placement and Proficiency Testing: 1 p.m. - 3 p.m., Washington Square, Building C. Student Center: Building closed.</p>	<p>24 Saturday Illinois Baptist State Association: Meeting, 9:30 a.m. - noon, Student Center Ballrooms. Dinner: SIU Sport Parachute Club: 8 p.m., Student Center Ballrooms A &amp; B.</p>

### DAILY EGYPTIAN CLASSIFIED ADVERTISING ORDER FORM

<p><b>CLASSIFIED ADVERTISING RATES</b>          1 DAY..... (2 lines minimum) \$ 40 per line          3 DAYS..... (Consecutive)..... \$ .75 per line          5 DAYS..... (Consecutive)..... \$1.00 per line          20 DAYS..... (Consecutive)..... \$3.00 per line  <b>DEADLINES:</b> 2 days in advance, 2 p.m. Except Fri. for Tues. ads.</p>	<p>*Be sure to complete all five steps          *One letter or number per space          *Do not use separate spaces for periods and commas          *Skip one space between words          *Count any part of a line as a full line          Mail this form with remittance to Daily Egyptian, SIU</p>
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<p><b>1 NAME</b> _____ <b>ADDRESS</b> _____</p>	<p style="text-align: right;"><b>DATE</b> _____ <b>PHONE NO.</b> _____</p>
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<p><b>2 KIND OF AD</b> No refunds on cancelled ads</p> <p><input type="checkbox"/> For Sale    <input type="checkbox"/> Services    <input type="checkbox"/> Found  <input type="checkbox"/> For Rent    <input type="checkbox"/> Offered    <input type="checkbox"/> Entertainment  <input type="checkbox"/> Help Wanted    <input type="checkbox"/> Wanted    <input type="checkbox"/> Announcements  <input type="checkbox"/> Employment    <input type="checkbox"/> Lost    <input type="checkbox"/> Announcements  <input type="checkbox"/> Wanted</p>	<p><b>3 RUN AD</b></p> <p><input type="checkbox"/> 1 DAY  <input type="checkbox"/> 3 DAYS  <input type="checkbox"/> 5 DAYS  <input type="checkbox"/> 20 DAYS          Allow 3 days for ad to start if mailed.</p>	<p><b>4 CHECK ENCLOSED FOR \$</b> _____</p> <p>To find your cost, multiply total number of lines times cost per line as indicated under rates. For example, if you run a five line ad for five days, total cost is \$5.00 (\$1.00 x 5). Or a two line ad for three days costs \$1.50 (\$.75 x 2). Minimum cost is for two lines.</p>
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<p><b>5</b> _____</p>	<p>Number of Lines 1 2 3 4 5</p>
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# Lithographer prints his impressions of Southern Illinois

By Dave Stearns  
Daily Egyptian Staff Writer

Landscapes in muted subdued colors, are what master printer Dave Folkman sees around him.

He lives in rural Murphysboro on a farm that looks like something out of Steinbeck's "The Grapes of Wrath." His lithographs of dark wooded horizons and misty hills will be exhibited Nov. 17 through Dec. 15 at the Break-Away Art Gallery, 1825 Main Street in Marion.

Limestone slabs from the Bavarian Alps, a hand made "Volkswagen" press and architect's stamps are among the tools Folkman uses to produce these landscapes.

As one of only a dozen master lithograph printers in the United States, his work has been exhibited in one-man shows in San Francisco, and his prints may be found hanging in the Chicago Art Institute, the Los Angeles County Museum of Art and, of course, in Carbondale where he taught for two years.

"I spend all my time printing now," Folkman said. "I print other artists' work as well as my own work. Artists like to make lithographs of their work, because they can make numerous copies and widen their audience. Since there are so few qualified printers, I keep busy, but not too busy."

Lithography, an art form utilized by such artists as Toulouse-Lautrec and Daumier, nearly died out in the 20th century, as it was replaced by a mechanical offset process that used metal plates rather than limestone as a printing basis. Also, the master printers were very competitive; "They didn't tell anyone their printing secrets."

Revived by the Tamarind Lithography Workshop in Los Angeles, lithographs now sell for \$25 to \$2,000.

Folkman explained that the process of lithography is based on the principle that grease and water don't mix. An image is drawn with a grease pencil on a slab of flawless limestone — usually obtained from the Bavarian Alps. When the drawing is finished, gum arabic is spread across the limestone surface, which de-sensitizes the non-drawn areas to grease. Then a sponge wets the surface, and the water is rejected by the grease lines of the drawing, but settles on the non-drawn areas. The greasy ink, when applied to the surface of the limestone, sticks to the drawn area, but is rejected by the water on the non-drawn area. A more durable grade of paper, made from rags rather than wood pulp, reprints the inked images.

Different colors are obtained by printing on the same sheet of paper with several slabs inked with different colors.

"Although lithography has grown tremendously in the last ten years, its relative unpopularity is because the artists don't know how to do it. It costs \$5,000 to set yourself up for printing. This press was hand-built because the manufactured ones are so expensive. I helped design it, and we call it a 'Volkswagen press' because it was so inexpensive," Folkman said, leaning on the curved bar of the press.

Folkman believes that lithography printing can't be taught adequately in a university classroom. Kurt Marschik is serving an apprenticeship with Folkman, which will last one to two years. "In three months I've learned as much — if not more — than in a year at school. Of course, this apprenticeship is much more intensive — we work eight hours a day."

"With lithography, you get more subtlety in colors, and the way the ink sets on the paper is totally unique. There are certain washes, rainbow rolls (gradual blending of color) and colors that are pretty much impossible to get using any other medium."

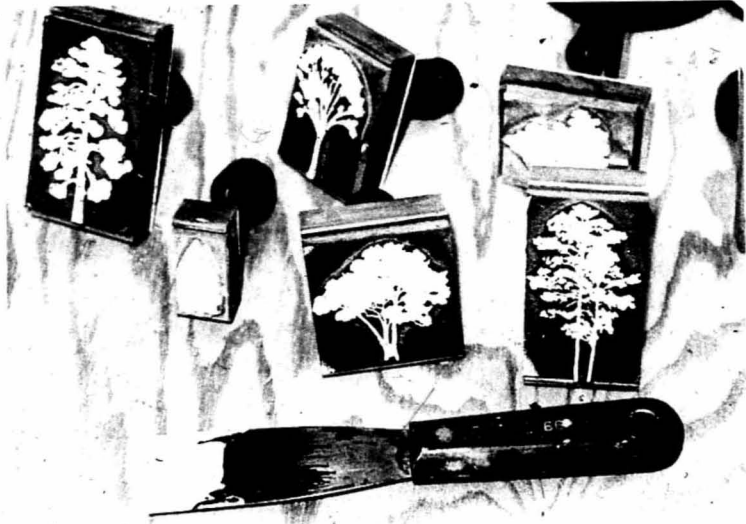
"Lithography is a very direct medium, because it's just the artist drawing directly on the limestone," Folkman said. "This presents problems for some artists, because you have to draw the image you want backwards. Often an artist uses a mirror while he's drawing to see what the image will look like when it's printed. It may sound like a cumbersome medium, but it's just a question of becoming familiar with it. For example, a pencil is cumbersome if you don't know how to use it," Folkman said.

"But it's a finicky process. No two limestones are the same and you never are sure how much chemical to use. But the mark of a distinguished printer is that all of the prints come out looking exactly alike."

Folkman also uses rubber stamps which are used in architectural drawings and render detailed landscapes. Sometimes he applies them directly to a sheet of paper, other times he applies them to the limestone for lithographing them. "I don't know of anybody that uses these kinds of stamps. If I had to draw each individual tree it would be too time consuming, I'm more interested in color and atmosphere and feeling. Stamps are just a different way of putting down an image," Folkman said.

At the beginning of next year, Folkman may move to Houston, Tex., where the weather is warmer and where there are more artists who want their work lithographed.

"Houston is a clean city, and I want to be in a city again," Folkman said, gazing out the windows of his farmhouse, where he has lived for the past four years. "But before I go, I want to take pictures of the view around here."



Making his mark

Above: Architectural rendering stamps and ink knife used in Folkman's lithography work.  
Below: Lithographer Folkman with his "Volkswagen" press.  
Below, left: A finished lithograph by Folkman.

