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John Dewey

John Dewey; a giant in education,
is now a part of SIU. See page 4.

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U.S. higher education is a traditional mixture

At 8 p.m., April 24, Joseph A. Louwerys will present the first "George S. Counts Lecture" in the Student Center Auditorium. Louwerys is director of the Atlantic Institute of Education, Nova Scotia, Canada. A condensed version of the speech, "World Problems of Higher Education," appears below. Dr. and Mrs. Counts are scheduled to attend the lecture.

The Universities we know today are descended from those of the nineteenth century and, in Europe, three groups were dominant: those of England, of France and of Germany.

Let us glance first at those of England. Before 1830 there were only two, Oxford and Cambridge. Until 1850 the Colleges were still ruled by much the same statutes as in the reign of King Charles I. But the number of students had been reduced to a half!

To get your degree, you had to subscribe to an illogical and incomprehensible set of propositions called the Thirty-Nine Articles of the Church of England. Most of the staff were ignorant and incompetent clerics coming from particular localities or able to claim kinship with the Founder of their College.

They were unable or unwilling to teach the undergraduates who, if they wanted tuition, had to pay outsiders. The whole place was a hub of gossip and intrigue of the most petty kind. Needless to say, no research was being done.

The brilliant achievements of British science were the fruit of the labours of outsiders like Dalton, a schoolteacher; or Michael Faraday, at the Royal Institution; or of Scotsmen like Lord Kelvin. Physics laboratories were built only in the 1870's: science had to fight hard for a place.

Training in medicine was offered in hospitals, not universities; in law, through a sort of apprenticeship. Even clerics learned their profession largely through internship.

As the century wore on, new universities, much sounder centres of training and education, were slowly established in London, Manchester, Liverpool, Leeds and so on. Of course, by the end of the century, the older universities had been drastically cleaned up and reformed. There was much more serious teaching being done and solid research accomplished. But these were still, in a certain sense, secondary in importance.

Great stress was laid not upon learning subject matter nor upon scholarship but rather on training for leadership and upon development of character and insight. The chosen instrument for achieving these ends was the tutorial system, that is continuing contact with men of quality, with a dilapidated interest in all sorts of things, chiefly literature, ancient and modern.

French universities were different

The French Universities were altogether different. After the Napoleonic reforms, they became instruments of the State intended to select and train the administrators of an Empire.

Those in charge had Cartesian habits and attitudes. They thought highly of the accumulation of knowledge of almost any kind, relevant or irrelevant. To them, the chief aim of higher education was the development of powers of reasoning and analysis together with training in rhetoric and the arts of persuasion.

Of course, they too accepted as evident the notion that moral education was exceedingly important. But they differed from the English in their view as to how it should be promoted.

The English thought the right method was preaching, example and practice in daily life or on the sports field.

The French believed that it came from the proper contemplation of truth and goodness by the eye of Reason, the

common attribute of all mankind.

To see truth and goodness clearly was to love and pursue them.

So French higher education—culture generale—was a much more intellectual affair than the English version, much more concerned with study, reading and lecturing. There was no need for the development of a tutorial system. There was no objection to crowding masses of students into a lecture room and then allowing them to discuss and argue in the local cafes over a glass of wine.

All this applies, of course, to the general education component not to technical and professional training. This was provided by a collection of institutions called the Grandes Ecoles, like the Polytechnique, the Normale Supérieure, the Arts et Metiers, the Langues Orientales. They were able to concentrate, they envisaged limited aims very clearly, they prized professional competence and did a splendid job.

The whole system was controlled and knit together by a ferociously efficient system of competitive examinations upon which, all up the scale, promotion and selection depended.

It had been introduced into France during the eighteenth century by those

and eighteenth centuries, divided into a large number of quite prosperous kingdoms, duchies, bishoprics, electorates. In each, the local princeling wanted his own copy of a capital, his own little Paris, equipped with a splendid palace, a miniature Versailles, complete with park, an opera house, a cathedral, a museum, a university. All were monuments to the glory, power and wealth of the Prince. Just as the latter kept and protected artists, musicians and poets, so, too, they paid professors and philosophers.

They were expected to compose great Beethoven-like symphonies of ideas called philosophical systems or, Bach-like, to demonstrate virtuosity and productivity by continually offering intricately constructed counterpoints of argument or display ingenuity, like Mozart, in brilliant works of genius. And thus, the task of the professor came to be seen as involving what was called research—finding new things—or scholarship, that is a museum-like gathering of old ideas and writings.

Teaching undergraduates played but a small part in all this. At best, it meant selecting a few to act as assistants or apprentices. As was said:



Joseph A. Louwerys

worshippers of systematized knowledge, the Encyclopedists.

The latter had been deeply impressed by the stability and continuity of Chinese culture and civilisation. Their studies convinced them that these qualities came from the organization of the Mandarinate, which itself depended for recruitment upon severe examinations in principle open to all and therefore democratic.

This argument fitted in well with the Napoleonic version of equality of opportunity, namely "la carrière ouverte au talent," a chance for everybody, no matter how poor or humble, to climb up the steep and narrow ladder which led up and up to the highest level of an unequal, hierarchical society.

German education developed in kingdoms

German higher education developed under conditions very different from those of France or England.

Think of Germany in the seventeenth

every student must participate in the research work being pursued by his professor, and he should do it without thought of pay.

American higher education is a mixture

To my mind, American higher education is a mixture not yet quite changed into a unique compound of three distinct institutionalized traditions, of which one, the most original, is native to this Continent.

First, the oldest, the idea of the English college, dating back to the late seventeenth and eighteenth centuries. This centres on the notion that higher education must depend essentially on contacts between persons, between professors and students.

The best way, of course, in fact the only way, to ensure this, is to make it compulsory for the students to live on or near campus for a continuous period of three or four years. By then, they will have been acculturated and processed, fit for admission to the fraternity.

In line with the monastic origin of the college, the commencement of their full membership is ritualized by a quasi-religious ceremony where everybody wears quasi-religious garments in order to mark the ascent of a degree.

It should be added at once that the colleges of North America, much less affected than those of England by a pervasive and enfeebling hierarchy of social strata, never quite sunk to the level of the colleges of Oxford and Cambridge.

They maintained adequate standards of sound if irrelevant teaching and study.

Land Grant Colleges came into existence

Secondly, the revolutionary Land Grant College idea came into existence. At the beginning, these were real Community Colleges, meeting local needs and solving local problems by dealing with very useful and practical matters such as the improvement of agriculture or the promotion of industry or the servicing of trade and commerce.

Such banalistic, vulgar interests revolted European professors who wanted to keep their hands and minds very clean and virgin pure.

Nothing, however, gives better proof of the intellectual vigour and far-sightedness of American academics a hundred years ago than the fact that already, by 1870, President Eliot in his Inaugural Address was brave enough to set the highest seal of approval—that of Harvard—on the heretical notion that Universities should be able to teach any subject whatsoever, no matter how useful in daily life, provided it was taught at an adequate level, that is at Harvard, or by Harvard graduates.

It is almost needless to point out that the speed with which institutions of higher education have grown and changed has created difficulties.

Campus situation was dangerous

For a brief while—a year to two—the situation (on university campuses) was threatening and dangerous. But far reaching reforms were introduced.

A measure of student participation in policy making was accepted. Methods of teaching were brought up to date, different ways of assessing performance and command of material were introduced. The good sense of the great majority of students asserted itself and extremist influence diminished.

By 1921, the period of trouble was to all intents and purposes over. And there had been real gains: true progress had been made. Higher education everywhere had begun to adapt its structure and its methods to the requirements of the last quarter of the twentieth century.

But problems abound and policy decisions will have to be taken.

Should expansion go on unchecked? Can universities grow in size to fifty thousand and perhaps one-hundred thousand students? What forms of administration are now acceptable?

Should students and junior staff participate in the running of the institutions as well as in decision-making? How can research centres and units be integrated within the teaching structure?

How far should members of staff be allowed to engage in outside activities? How can academic freedom be preserved when most of the finance comes from the State? Should students be helped financially by grants or by loans and to what extent?

The list could be greatly extended. The future of our cultural and professional life, together with the health of our societies, depends upon the answers that will be given.

Counts: educator, political activist

By Arthur Leach

Professor, Education Administration and Foundation

When George S. Counts finally retired in June, 1971, at the age of eighty-one, he completed an active career of about six decades in American education and public life. Any assessment of the manifold contributions of this great and good man, whom we now honor in the establishment of a series of annual lectures in his name, must take into account the many facets of his unique personality.

Born in 1889 on a farm near Baldwin, Kansas, he grew up in a typical hard-working, God-fearing rural family and was well acquainted with the rigors of life in such circumstances. His rugged constitution doubtless stems in great part from the physical labors which he performed in boyhood and youth; indeed, in those early years he planned to go to Canada, settle down in a log cabin in the Hudson Bay area, and spend the rest of his life in hunting and trapping. That he did not do so is Canada's loss and our not inconsiderable gain.

After graduation in 1911 from Baker University, a Methodist institution in Baldwin, he began his teaching career and remained in education until 1971. Majoring in classics (for younger readers that means Greek and Latin) he received his B.A. degree at the head of his class; his grades in those four years were all A's except for one B+. He was also active in athletics and campus affairs; he played left end on the football team and left guard on the basketball team—and, according to many of his critics, he has been on the "left" all the rest of his life.

Although he had never planned to teach, he spent two years in high school teaching, coaching, and administration before going to the University of Chicago for graduate work in social sciences and education. He was awarded the Ph.D. degree, magna cum laude, in 1916 and from that time on was a college or university professor for the rest of his active life. Among the institutions which he served were Delaware College (now the University of Delaware), Harris Teachers College in St. Louis, University of Washington in Seattle, Yale University, University of Chicago, and, beginning in 1927, Teachers College of Columbia University, where he remained until his "first retirement" in 1955. At that time he and Mrs. Counts, a Methodist minister's daughter whom he had married in 1913, expected to move to their fifty-acre farm in Bucks County, Pennsylvania, and go into the nursery business (in his world travels, he had brought home and planted seeds of all kinds and was raising many flowering trees and shrubs). This plan was thwarted when invitations came for him to lecture or teach here and there all over the country. The fact that he usually found these invitations irresistible and accepted them caused his old friend and colleague, the late Harold Rugg, to say to him, "You are lucky, George, that you weren't born a girl, because you can't say 'No'."

After stints as Visiting Professor at Pittsburgh, Colorado, Michigan State and Northwestern, he came to Southern Illinois University in 1962 and remained in Carbondale for nine years except for one term as Visiting Professor in Puerto Rico. For many years Counts has been one of this country's leading authorities on the Soviet Union, and on Russian education in particular. Early in life he learned the Russian language, and in 1929 he drove a Ford Model A automobile some six thousand miles through the Soviet Union west of the Ural Mountains—most of the time entirely alone and over ungraded roads. He usually stayed overnight with peasant families in small villages, and

he found them unfailingly friendly, hospitable and curious. The result of this trip was his first full-length published book, "The SOVIET Challenge to America," in 1931. It was this interest of his which caused journalist William Randolph Hearst to call him "George Soviet Counts." One of his later books, "The Challenge of Soviet Education," received the American Library Association's "Liberty and Justice Award" in 1957.

One of the courses Counts taught to thousands of students over the years was a seminar in Russian education. He subscribed to "Pravda" and read it regularly so as to keep abreast of what Soviet officialdom was telling the people.

In addition to giving lectures in eleven countries, he was a member of the Philippine Educational Survey Commission in 1925 and the U.S. Educational Mission to Japan after World War II. He had many international students throughout his career; thus, it is not at all surprising for a global traveler to encounter educators and officials all over the world who have studied under George Counts—including many whose doctoral dissertations he directed. He was editor of the periodical, "The Social Frontier," while at Teachers College; he wrote innumerable articles and essays, as well as twenty-nine books. In addition to those already mentioned, among the best known are "Education and American Civilization," "Dare the School Build a New Social Order?" "Education and the Promise of America," "The American Road to Culture," and "The Prospects of American Democracy." Books written about him include "The Educational Theory of George S. Counts," by Gerald L. Gulek, and many other have been dedicated to him.

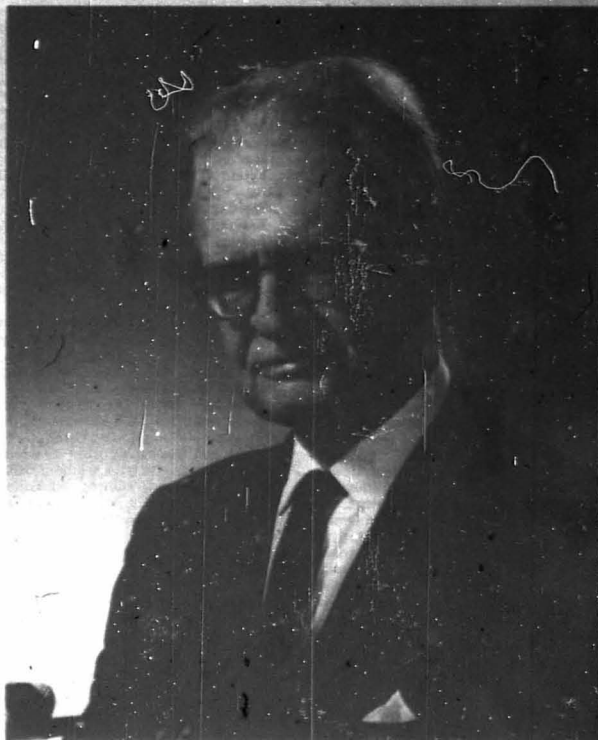
Counts is no recondite, "cramp'd, cabined, confin'd" scholar. The breadth, scope and grandeur of his thought is revealed by the titles listed above. One of his greatest abilities is that of writing clear, simple prose—a high school student can read his books with understanding and profit. And his teaching, in courses like "Education and Social Forces" and "The Twentieth Century and Education," demonstrated the same characteristics.

A few years ago the National Society for the Study of Education published a yearbook containing the autobiographies of selected famous educators. In response to the NSSE request, Counts wrote "A Humble Autobiography." It seems only fitting and proper at this point to conclude with a few quotations from this great man's own words.

"A basic conclusion which I draw from my experience around the world and with a great many students from other lands is that the age of narrow nationalism in education is closing, if the human race is to survive, and that what we need throughout the world is some form of international education—an education designed to promote peace, understanding, and friendship among all the races and nations of homo sapiens."

"Refared in the tradition of the American frontier, I have always regarded myself as a product and champion of our American democracy as outlined in the Bill of Rights and the Declaration of Independence. Sensing from early manhood the great dangers threatening that democracy due to the rise of our urbanized and industrialized society, I have ever sought to make organized education serve the purposes of democracy—democracy conceived both as a social ends and social means."

"When I do retire completely and finally, I do not know what I shall do. However, since I believe in metempsychosis, I look forward to continuing my professional career on some other planet in the universe!"



George S. Counts

Flemish profile

Ed Weise
Staff Writer

Stranded along a roadway in Yugoslavia sat an aging touring bus, hood up, displaying its dust clogged organs.

Its passengers, a group of students from the University of London Institute of Education accompanied by their instructor, stood to one side contemplating their immediate future. A decision finally made, the tweed-suited instructor led his party down the road in search of aid.

Before long, the songs and conversations echoing from within a nearby pub caught the travelers' attention.

Ushering his students into the establishment, the instructor took immediate control of the situation. Introducing himself and his party, he explained the situation, thanking the natives in the local dialect for the shelter the pub afforded.

Soon, bread was broken, cheese was sliced, wine was poured and voices were raised in song. For a moment, two distinct cultures became one, sharing in a stitch of happiness and mutual communication.

Circumstances like these might have been cause for calamity with many individuals. Yet, the flexibility and interest in people generated by the instructor, turned a possible disaster into the highlight of the entire trip for his students.

So captures the personality of Joseph A. Lauwerys, director of the Atlantic Institute of Education, Halifax, Nova Scotia and Tuesday's scheduled George S. Counts lecturer.

Remembered by former student and long time friend, Irene Hawley, instructor at the Rehabilitation Center, as a man of total curiosity and adaptability, Lauwerys knew how to make any moment an experience.

"Everything becomes fun with Joseph. Just having a cup of coffee becomes something more."

Born in Belgium and able to speak numerous languages fluently,

Lauwerys describes himself as a "Flemish peasant," for he enjoys nothing more than a wedge of his favorite cheese, a glass of French wine and good conversation.

With proof of degrees in chemistry, physics and mathematics following his name, along with an extensive background in philosophy, Lauwerys is constantly exploring new ideas. His lecture Tuesday on "World Problems of Higher Education," will approach some of these ideas and relate to his studies in comparative education; which he defines as—

"An attempt to study, as scientifically as possible, the determinants of educational policy; that is, the forces that shape and determine the educational policy of the various nations of the world."

His own style of teaching at the University of London, as remembered by Mrs. Hawley, reflects the lengths he would go to instruct his students in the field of comparative education.

"He wouldn't be satisfied with a mere description of another country's educational system; but would have to see for himself, how it was both like and different from its counterpart in any other country."

Packing up his entire class and spending 3 or 4 weeks in a country on the continent, to study the values of that country and role they played in its educational process was nothing unusual for Lauwerys.

Such trips, coupled with his ability to instill excitement in the classroom, earned Lauwerys a reputation with his students as a unique and gifted educator.

Lauwerys role as an educator gains its potency from his ability to break bread with people of all origins.

"He makes a serious attempt to learn something about the language and culture of each country he plans to visit."

His characteristic "Flemish peasant" love for life, gives Lauwerys no trouble in making someone else's home his own.

SIU given memorabilia of educator's life



John Dewey

By Katharine Lockwood

In July, 1972, the "Dewey Collection"—correspondence, manuscript material, books, photographs, art works and memorabilia of John Dewey and his family—was presented to Southern Illinois University at Carbondale by the John Dewey Foundation.

John Dewey, American philosopher and educator, was born in Burlington, Vermont, in 1859. He graduated with an A.B. from the University of Vermont in 1879 and received his Ph.D. from the Johns Hopkins University in 1884.

Going directly into teaching, he accepted his first appointment at the University of Michigan, where, with the

exception of one year at Minnesota, he stayed until 1894.

He was then made Chairman of the Department of Philosophy, Psychology and Pedagogy at the University of Chicago. In 1904 he moved to Columbia University in New York City, where he remained until he attained emeritus status in 1930.

From 1900 until his death in 1952, Dewey's time was primarily spent in preparing works for publication.

Known as the "Philosopher of the Common Man," Dewey cared deeply about people and was active in political and social causes when he felt the welfare of the individual was endangered.

In education, too, he believed that the emphasis should be on the child, rather than the subject to be studied.

Hull House, founded in 1889 by Jane Addams and Ellen Gates Starr, is perhaps the most successful of "settlement houses." The Misses Addams and Starr thought to combat the poverty and ignorance of the residents of the urban ghetto by working a broad program of social reform, education, and encouragement of cultural activities. So innovative was their program, Hull House had soon become the meeting place of Chicago's intelligentsia.

Dewey became involved in Hull House immediately upon his arrival in Chicago in 1894, serving on its first Board of Trustees, lecturing, and just visiting to see what was going on. His interest in Hull House, its activities, and his friendship with Miss Addams, remained important to him long after he left Chicago in 1904.



Associate George Counts and John Dewey, were both deeply involved in social and political causes. (Photo by Rip Stokes)

Developing a legend

MOSHE DAYAN: *The Soldier, The Man, The Legend* by Shabtai Tevet. Houghton Mifflin Co. Boston, 1973.

Reviewed by Max M. Sappenfield
Professor of Government

This is a biography of a man and a soldier, and at the same time it traces the development of a legend. Moshe Dayan was born on May 4, 1915 while his mother and father were living in the first kibbutz of Israel. For the first thirty years of his life he was the victim and the victor of an armed struggle to secure the survival of the Jewish community in its homeland. This biography clearly points out that he possesses all the qualities of the popular hero: courage, aggressiveness, self-reliance, and ambition.

Although the first part of his life was engaged in armed conflict with his neighbors, the Arabs for whom individually he had the greatest liking, and scorning politics and political establishment. After a period of relative obscurity as Minister of Agriculture and retirement, he was catapulted back into the government by the clamor of public demand. He has resisted the urging to become Prime Minister and has accepted and worked closely with Mrs. Golda Meir as her chief.

He lost his left eye on June 7, 1941 while engaged in action in Syria. This eye had been damaged as a child as a result of trachoma. Since 1941, he has worn his famous black patch. The loss of this eye bothered him a great deal and he sought medical advice and underwent many operations in the hope of being able to wear a false eye. Later in

his life he recognized the political value of the patch and has since dropped his personal struggle to have it corrected.

His biographer reveals the multitude of contradictions which have characterized Dayan's life. Born a sensitive child liking to write poetry, draw, and read Russian humanistic literature, he developed the image of a hardened military leader who believe thoroughly in "exhausting the mission" above all other considerations. As a commander he was a maverick, putting little store in "spa and polish." He early developed his belief that the commanding officer should lead in person his unit, regardless of size, and not merely direct its activities. He has done this continuously, from the time he was a unit leader through his service as Chief of Staff and Minister of Defense. On the other hand, later in his life he developed a consuming interest in digging for antiquities. During the Six Day War, he even interrupted his command and leading the role to recover an antiquity which he had become exposed by a military excavation.

The last few pages of the book summarizes his beliefs and ideas relative to the establishment and continuation of the State of Israel and the achievement of peace in the Near East. They are indeed interesting to all well-wishers of Israel as well as the political scientist.

Although the writer does a remarkably fine job of picturing for the reader the development of one of the most controversial and influential leaders of our time, it is not an exciting book. In fact, it is tedious to read and far from as exciting as the leader it portrays.



Moshe Dayan



Street fighting in 1919

Revolutionary heroine

Rosa Luxemburg. *Selected Political Writings*. Edited by Dick Howard. Monthly Review Press. \$3.95, paperback. 1972

Reviewed by Fred Whitehead, assistant professor, Department of English

Rosa Luxemburg was born in Poland in 1871, became a revolutionary while still in high school, and avoided arrest for her activities by escaping abroad in 1889. After study in Zurich, where she earned her doctorate in 1897, she developed into one of the leading theoreticians of the German Social Democratic party, at that time the largest socialist party in the world. As a leader of the left wing of the party, she conducted a brilliant and unfortunately unsuccessful campaign against the nationalism and opportunism in the party which finally resulted in the horror of socialist deputies voting for war credits in 1914, thus delivering their followers over to the mutual senseless slaughter of World War I. Ironically, the only two large socialist parties which voted against the war were those of Russia and the United States. After spending most of the war in prison for her efforts in organizing the militant Spartacus League, she was released in November 1918 at the time of a tremendous anti-war upsurge (the fleet had mutinied at Kiel), followed by the abdication of the Kaiser and the proclamation of a socialist republic by her comrade Karl Liebknecht. Within two months the revolution had been crushed by detachments of reactionary soldiers returning from the fronts. After ten days of bloody street fighting in January 1919, Rosa Luxemburg and Karl Liebknecht were arrested on the 15th, and brutally executed.

Her body was thrown into a canal, and not recovered until May. In the 1920's, the Communist Party of Germany constructed a monument to them, which was later demolished by the Nazis.

This collection of Luxemburg's political writings is edited by Dick Howard, assistant professor in the SIU Philosophy Department in 1970-71. The selection is fair and representative (regrettably though, there is some abridgment), and the translations are accurate and lively. This volume makes readily available the work of one of the major socialist thinkers of this century.

Howard's commentary is often help-

ful, especially when he analyzes Luxemburg's attacks on complacency and opportunism. Other sections of his commentary have serious weaknesses. For example, one of her central political concepts was the "mass strike"—a very large scale, politically conscious general strike which she thought could be the means of effecting a socialist revolution. She thought these strikes would occur as might mass actions which would overwhelm the ruling class, and that therefore a disciplined and determined vanguard party like that of Lenin was unnecessary and possibly even harmful. This part of her theory is sometimes referred to as her theory of "spontaneity." At one point (p. 17), Howard states that this term was "invented by the Stalinists." But later (p. 161) he admits that "like most labels, this one contains a grain of truth." In between, the reader is likely to get somewhat confused. Here and elsewhere, in the face of unresolved contradictions, Howard too often takes refuge in what he calls dialectics. The more usual application of dialectics in Marxist method is to explain, not to obscure.

Another problem is Howard's apparent anti-communism, as evidenced by his statement (p. 313) that when the Spartacus League formed the Communist Party of Germany in the last days of December 1918, "it was against the wishes of Rosa Luxemburg." Her most recent biographer, J.P. Nettl (described as bourgeois by Howard) is more accurate: "If the new party was not the result of Rosa's ardent wish, here it was no less... Now that the decision had been made to go it alone, Rosa had no regrets or doubts." In fact, Nettl can be relied upon for more thorough and subtle analysis of her political development. However, neither Howard nor Nettl quite grasp the essential character of Lenin's idea of a revolutionary party, especially that this party must take decisive power at the decisive moment; that is, it must be determined to win. In her last days, Rosa Luxemburg gave herself over to a tragic defeatism, whereas Lenin absolutely insisted on winning. That of course is why he sticks in the throat of the ruling class, why he can never be forgiven.

Given these qualifications, the volume is still useful, and presents the dynamic thought of a magnificent revolutionary heroine, a stirring example for a culture in which only anti-heroes are fashionable.

Chinese poetry's imagery sacrificed in translation

THE ORCHID BOAT+WOMEN
POETS OF CHINA Translated and
Edited by Kenneth Rexroth and Ling
Chung McGraw-Hill, 1972.

Reviewed by Godwin C. Chu
School of Journalism

When one speaks of Chinese poetry, names like Li Pai, Tu Fu, Pai Chu-yi, Wang Wei would naturally come to one's mind. These poets, of course, were all men, and they wrote about war, pastoral beauty, life in the imperial court, etc. that were part of men's environment during those days. Indeed the presence of men in Chinese poetry has been so domineering that one tends to forget that China has had her female talents capable of expressing their emotions and feelings in the form of poem. In that sense, *The Orchid Boat* should be a delightful addition to any one's library on Chinese arts and literature.

The Orchid Boat is a collection of poems by more than 50 known Chinese women poets, the earliest of whom dates back to around 300 B.C. Some of the women poets, like Su Hsiao-hsiao, Hsueh Tao, and Li Ching-chao, are familiar to most of us. Others are hardly known, particularly the more contemporary ones. A few are anonymous, and are presumed to be women largely on the basis of content and style.

Chinese poetry rendered in English is not the same as the original. If anything is going to be lost in the process of translation, the subtle beauty, and poetic imagery that emerge only through the unique style of Chinese poets would most likely be attenuated. For myself, I did not experience the same emotional empathy from reading some of the

English translations as I would from the original.

Chinese poetry is meant to be recited, pondered over, and enjoyed. It is not meant to be reviewed. Here are some examples. One is by Li Ching-chao (1004-1151), considered to be China's foremost woman poet:

"Happy and Tipsey"

I remember in Hsi Ting,
All the many times
We got lost in the sunset,
Happy with wine, And could not find
our way back.
After our pleasure was fulfilled, We
turned the boat in the darkness
By mistake we rowed into dense
Clusters of lotus blossoms, And star-
tled the gulls and egrets
From the sand bars.
They crowded into the air And
hastily flapped away

To the opposite shore.

An entirely different tone runs through the poem by Lady Hua Jui (tenth century), written when her husband Meng Hsu, king of Szechuan, surrendered to Emperor Tai. Reputed to be the most beautiful woman at that time, Lady Hua Jui was later taken by the emperor for his harem.

"Why My Husband Surrendered?"

My Lord raised a flag of surrender
Over the Emperor's city.
Buried deep in the women's quarters,
How can I understand
Why a hundred and forty thousand
Soldiers laid down their arms.
All I can say is —
There was not a man amongst them.



Rosa Luxemburg

Record Corner

MOONSHINE by Bert Jansch. Warner Bros. MS 2129. 1973.

Bert Jansch is best known as a member of the English folk group, Pentangle. But occasionally he puts out a solo album, and these albums are simple, charming and often much better than Pentangle's music.

Jansch uses these solo albums as a chance to arrange and record traditional English folk songs as well as his own compositions.

Jansch captures an archaic feeling with his pleasant baritone voice and Scottish twang. Unlike other artists who attempt this style, Jansch does not sound pretentious or foppish. He also applies to these songs his impeccable talent for playing acoustic guitar.

Jansch is a mature talent, for his music is low key, confident, and not subject to emotional dramatics.

"Moonshine" is a perfect example of his talent, which on this album is complemented by Danny Thompson's polished production and Tony Visconti's tasteful musical arrangements.

In "First Time I Ever Saw Your Face," Jansch refashions the melody and sings this song as an upbeat round or canon with Mary Hopkin, making it and outstanding cut bearing little resemblance to the Roberta Flack version.

Jansch's own excellent compositions feature pastoral poetry and eloquent social protest, that still retain the feeling of a Canterbury minstrel.

Traditional folk songs offered in this album are "Two Corbies," which is from a poem that often turns up in poetry anthologies, and "Yarrow," a tragic song about war that is very relevant today.

Jansch usually records by himself, but in this album he has accompanying recorders, fiddles, clarinets, flutes and cellos. These instruments compliment his style, and make "Moonshine" sparkle in its somewhat modernized archaeness.

Reviewed by Dave Stearns, staff writer.

THE DIVINE MISS M by Bette Midler. Atlantic. SD 7238. 1972.

Bette Midler calls herself "the last of the tacky ladies."

She has a belting voice like Judy Garland or Barbra Streisand and influences from the Motown sound are obvious.

Unfortunately, Miss Midler tends to flaunt her nostalgic campiness, which could put her in the same classification as Sha Na Na or Tiny Tim.

Miss Midler has the potential to be a fine singer, for she knows how to communicate emotions as shown by her interpretations of John Prine's "Hello in There," and the old standard, "Am I Blue."

She does not have the mastery and charisma of singers like Judy Garland, but if Miss Midler would temper her brassy style, she could become an important talent.

The parody or camp songs on the album are enjoyable for casual listening, and it seems as though Miss Midler is living out her childhood fantasies as a 1950s pop star. Particularly funny is "Boogie Woogie Bugle Boy" where she over dubs her voice four or five times to create the Andrews Sisters sound.

In "Do You Want to Dance," Miss Midler takes an old rhythm and blues song and with her breathy voice gives a new coaxing interpretation. This is the only nostalgia cut where Miss Midler does any serious singing, and it is one of the best on the album.

However, this album's production, in an attempt to sound Motown-ish, comes off very sterile and does not complement the timbre of Miss Midler's voice at all.

But this is only her first album, and one can hope for much better things from Miss Midler in the future.

Reviewed by Dave Stearns, staff writer.

Showcase Capsules

By Glenn Amato
Staff Writer

A Picasso Art Record

Washington, D.C.'s National Gallery of Art has purchased a major cubist painting by the late Pablo Picasso. The gallery reportedly paid \$1.1 million for the canvas, a record sum for a Picasso work. Representing a nude woman, the 6-foot painting is one of the artist's largest and most unusual works.

The P.D. Gint

Time magazine reports in recent years, universities have been graduating far more students with doctorates—a record 32,000 last year—than there are jobs for them. Now a task force has reported to the Department of Health, Education and Welfare not only that there is a glut of degree holders, particularly in the humanities and social sciences, but that their overall quality has declined.

"At work," according to Time, "is a peculiar Gresham's Law (bad drives out good) that was inadvertently set in motion in 1968 by the Federal Government's decision to cut research grants and fellowships."

These cuts caused prestigious universities, which already were cut in a budget squeeze, to reduce graduate enrollment by eight per cent.

Many public schools of lower quality had only recently funded graduate programs—largely for reasons of status, not need.

To ensure their place in the academic sun, the task force said, "such schools obtained more state funds and boosted their enrollments by a total of ten per cent."

Since these inferior schools primarily turn out research scholars in overcrowded fields, the report forecast that the job market will become even tighter and that better universities will cut back their doctorate programs even further.

Blackboard Jungles

"Security on our campuses is the No. 1 educational problem today—not curriculums or new approaches to teaching," says California educator Eugene McAdoo. "You can't teach anything unless you have an atmosphere without violence."

One answer to life rampant violence is to place guards in the schools. New York City is training 1,200 security guards for its 95 high schools. Chicago has increased its guard force of off-duty policemen from 300 to 400 in the past three years.

The Chicago public school system now assigns up to eight men to each school, where they inspect locks on doors and check student identification cards, which bear not only the student's photograph and class schedule but are color-coded to show his lunch hour.

As a result, Chicago has reported an 11 per cent drop in assaults on teachers and fellow students. Philadelphia has assigned 61 uniformed policemen as "problem" high schools, organized an 80-man mobile strike force of retired cops and has had a similar drop in school violence and crime.

Some educators sadly observe that elaborate security arrangements only shift the scene of the crimes elsewhere. "It's a community problem," says Los Angeles' Crenshaw High School principal Sid Thompson. "We can secure the schools, but that doesn't secure the communities."

Success!

In March, "The Happy Hooker" went back to press for three additional printings of 200,000, 300,000 and 500,000 copies, reports Dell Publishing. Xaviera Hollander's book, written with Robin Moore and Yvonne Dunleavy, now has a total of 5.7 million copies in print. The world's oldest profession is still lucrative.

Selected

Cultural Activities

Carbondale

April 23: School of Music, Junior Recital, Robert Hale, piano, Shryock Auditorium, 8 p.m.

April 24: School of Music, Senior Recital, Kathy Cunningham, trumpet and Tony Pursell, trumpet, Old Baptist Foundation Chapel, 8 p.m.

April 25: Lunch and Learn, "A New System for Comprehensive Health Care in Carbondale," George M. O'Neill, director, Shawnee Health System, Student Center River Rooms, noon.

April 25: School of Music, Collegium Musicum, Monteverdi Easter Vespers, John Boe, director, Lutheran Student Center, 8 p.m.

April 26: School of Music, Illinois String Quartet, Old Baptist Foundation Chapel, 8 p.m.

April 27-28: Southern Players, "Purlie" University Theater, Communications Building, 8 p.m.

April 27: School of Music Senior Recital, Vicki Mayo, mezzo-soprano, Old Baptist Foundation Chapel, 8 p.m.

April 28: Kappa Kappa Gamma, SIU Arena, 9 p.m.

April 29: "Freedom of the Press," guest speaker, Frank Reynolds, ABC-Newscenter, Student Center Ballroom D, 2 p.m.

April 29: School of Music, Fox-Eight

Grade Choir, Robert Kingsbury, coordinator, Shryock Auditorium, 3 p.m.

Chicago

April 26-29: Eddy Arnold, Mill Run Theater.

April 30: "The Classic Moderns," Jeffrey Siegel, pianist, National College of Education, 8 p.m.

May 3: Lawrence University Jazz Band, National College of Education, 8 p.m.

May 4: Orafiora—"Requiem in D Minor," Mozart, NCE Community Chorus, National College of Education, 8 p.m.

May 4: Four Seasons in Concert, Aire Crown Theatre
May 5: Rod McKuen in Concert with The Stanyan Strings, Oper House, 8 p.m.

St. Louis

April 24: Rod Stewart and the Faces in Concert, Kiel Auditorium, 7:30 p.m.

April 28: Gordon Lightfoot, Kiel Opera House, 8 p.m.

April 28: Al Green Show, Kiel Auditorium, 7 p.m.

May 17: Tom Jones, Kiel Auditorium, 7:30 p.m.

April 23-May 3: Sculpture of Black Africa, University of Missouri-St. Louis.

Travel Europe for less

Youth Hosteler's Guide to Europe: compiled by the Youth Hostels Association. Colliers Books in New York. 491 pp. with maps and illustrations. \$2.95 in paperback, publication date April 30, 1973.

Complete with maps and instructions, the hosteler's guide to Europe will take the adventurous traveler through 22 European countries from Austria to Yugoslavia. Trails and paths "off the beaten paths" usually taken by the tourists every year, will start the traveler on his way and probably most importantly—for less money.

Beginning with a short description of the land and climate the guide acquaints readers with the country to be visited. A short history of the people of the land follow and then a description of the culture.

Take Austria for example. After acquainting the reader with the basics, the guide approaches what travelers really need to know—touring information, places to go, transportation, access, money, clothing, maps, restaurants, walking and climbing, cycling and skiing information.

Now you know the basics. Instructions for special tours and paths through the country are given. And all youth hostel locations are given. (In case you didn't know, these youth hostels are inexpensive places to stay where you can meet hoards of other travelers from all over the world. The facilities usually include a room or dormitory-like complex with cots and possibly continental breakfast for as little as \$2 a night or less.)

Transportation and connections throughout the country are listed as well as special points of interest. Street

maps for cities such as Innsbruck and Salzburg are also included in the Austria section.

Although the traveler would need additional maps of towns and terrain for each country, the guide is ahead of you. In most cases, the maps can be obtained from the Youth Hostel Association Services in London or can be ordered by them.

Places which are especially worth seeing are printed in Bold face type. A thorough index in the back of the book lists all places mentioned throughout the text.

An appendix lists several hints for language and clothing as well as continental measurements used in Europe and international railroad timetable signs.

Each country is highlighted with special places to see and out of the way places for travelers with more time on their hands or a more adventurous spirit.

The guide is advertised as "how to get the most from your trip to Europe—and spend the least money." How to go, what to see and where to stay on a budget.

The book is complete with the information a traveler would need to get from place to place for so much money. It is truly a "how to do it" book for the inexperienced traveler and surely a special guide to the experienced one.

If studied thoroughly before getting where you're going, the "Youth Hosteler's Guide to Europe" should give you a pretty good idea of what you're getting into or what you could get into.

Reviewed by Jan Tranchita, Daily Egyptian Staff Writer

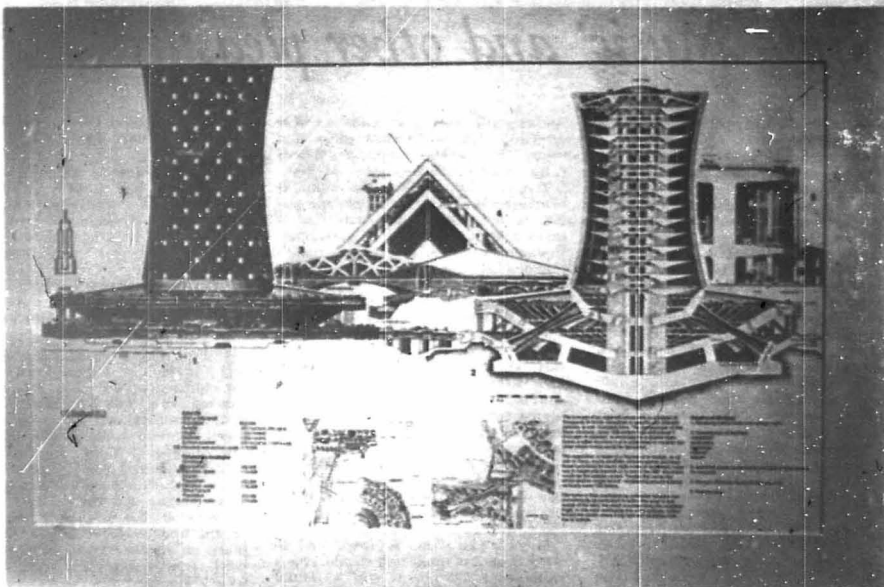


Diagram of Soleri's mile high city. (Photo by Dennis Makes)

Paoli Soleri: futuristic planner

Mile-high "cities in the sky" could provide the solution for saving the land from the ever-encroaching urban sprawl across the U.S., according to Paoli Soleri, futurist, planner and architect, whose designs will be exhibited in the Mitchell Gallery through April 27.

These re-designed cities, which Soleri calls "arcologies," would be single giant structures, some a mile high, with homes making up the outer walls. Offices, shops and public places would span various levels of the interior, much of which would be left open to sunlight and air.

Factories would be buried and transit would be by foot, on elevators and on moving walkways, with every part of the city accessible in minutes from any other part.

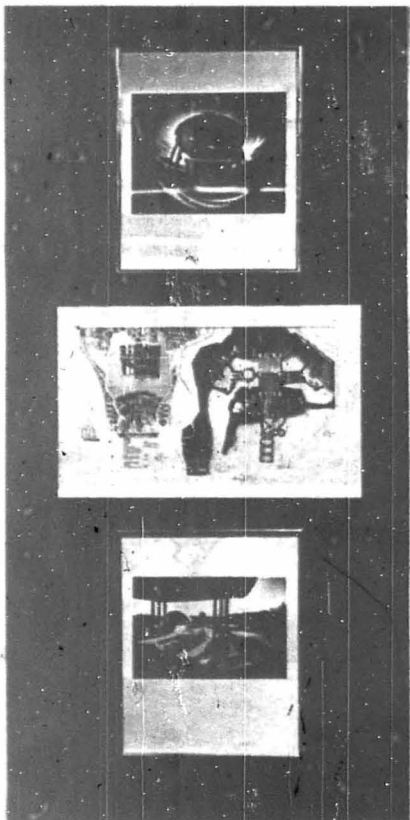
Soleri fears, with some justification, that the entire United States, with only

a few unfilled spaces, will be covered by vast magalopolises which will fragment and diffuse the time and the energy of its inhabitants," Ernest Graubner, assistant curator of SIU Galleries, explained.

Soleri would also insert arcologies in hollows such as canyons, quarries, and dams; build them against the vertical faces of cliffs; and float them at anchor on the sea, in order to conserve land areas.

Soleri is currently constructing an arcology he calls Arcosanti on an 800-acre tract of land 70 miles from Phoenix, Ariz.

Included in the Mitchell Gallery exhibit are drawings, photographs, color slides and sculpture. The Gallery is open on week days from 10 a.m. to 4 p.m. There is no admission charge.



Samples of Soleri architecture. (Photo by Dennis Makes)



A visitor to Mitchell Gallery, scans the Soleri collection. (Photo by Dennis Makes)

Stage 'Night Music' and other pleasures

By Glenn Amato
Staff Writer

Let's dispense with long-winded introductions to the current New York stage season and get down to cases—a task that, for a refreshing change, fills me with anticipation rather than dread. The news may not send you racing for the next flight to LaGuardia, but there's plenty of food for thought.

Ingmar Bergman's rueful film classic "Smiles of a Summer Night" provides the source material for "A Little Night Music." The Harold Prince production, with a book by Hugh Wheeler and music and lyrics by Stephen Sondheim, does both Bergman and the American musical proud justice.

The story—a sort of world-weary fairy tale set in the turn-of-the-century Sweden—is centered around Frederik Egerman, a middle-aged lawyer whose second marriage to 18-year-old Anne remains unconsummated after 11 months.

Frustrated, he pays a visit to Desiree Armfeldt, an old actress friend. The two are discovered—compromisingly, of course—by her hussar lover, whose wife offers to put everything right by establishing the fidelity of her husband's mistress. A weekend in the country, presided over by Madame Armfeldt, Desiree's ancient, all-knowing mother, provides an opportunity for the lovers to clash with one another and then go their separate, foolish ways.

Wheeler's book, with all due respect to Bergman and the screenplay, radiates a bemused tolerance for the lovers' follies and pretensions. Sondheim's ersatz chamber music is impeccably orchestrated and sung, especially by a sort of Greek chorus that sings the overture and then strolls about, commenting upon the action.

Sondheim's lyrics—and let it be said—acquired some position, plus a tiny "Titan" stand as representative—are perfectly wedded to his score, as well as to the setting and individual circumstances. There is depth and considerable sophistication to the production, both of which are reflected chiefly in Sondheim's handiwork.

The performances, especially Glynnis Johns' wide-eyed Desiree and Hermione Gingold's philosophical Madame Armfeldt, are nimble, quick-witted and at one with the production's style. There is a line near the final curtain to the effect that there are three smiles of a summer night—one smile for lovers, a second for clowns and a third for the sad, frightened and lonely. To these let me add a fourth—one for over the Shubert Theater, where "A Little Night Music" is playing.

David Storey's "The Changing Room" is a naturalistic look at a rugby team before, during and after game time. Set in a dingy locker room in England's industrial north country, the players ritually assemble, strip, don their gear, run on and off the playing field, retreat in blood, vomit and mud and finally reverse the transformation to assume their civilian identities again.

Storey, who also wrote "Home" and "The Contractor," refrains from overt comment on his people; rather, they define themselves through the precisely observed details of their behavior. Storey's characters drive steadily into rock.

The illusion of reality is overpowering, as is the ensemble playing of the 22 actors. The play goes deeper than the stylistic perfection of its naturalism, since the team is a metaphor for the evolution of the British lower classes. An erosion of values accompanies these social changes—perhaps necessarily—and there are references to cheap new building materials that crumble and synthetic fuels that don't heat that bear out this conviction.

"The Changing Room" makes its most stunning impact viscerally, especially in a sequence wherein a trainer dresses and comforts a bloodied player. It is also one of those rare plays

that are rewarding in retrospect as well as in performance.

Debbie Reynolds sings, dances a ten-minute jig, leaps off a row of pianolas into the arms of the men's chorus, twirls a broomstick, does a cartwheel and provides an excuse for seeing "Irene," the heavily-publicized revival of the 1919 musical comedy.

Never having been fond of Ms. Reynolds' Girl Guide brand of cheer, I went into the Minskoff Theater feeling more duty-bound than anything else. By the final curtain I was forced to admit, if only to myself, that she's a real pro. Her cheer is genuine rather than battery-operated.

The show itself, about an Irish pianist's ascent to the ranks of high society, is another matter. The Hugh Wheeler-Joseph Stein book sounds as if it has been rewritten more times than Soviet history. Seldom have I heard such a relentless succession of clinkers disguised as jokes, like drops in a Chinese water torture. Most damaging of all, perhaps, is its failure to evoke the era immediately after World War I. Why bother reviving a period piece if you're not going to approximate its style?

Only five of the original show's songs have been retained; the rest, including a very nicely done but incongruously interpolated "You Made Me Love You," have been taken from other shows by different composers and lyricists. Peter Gennaro's choreography and Gower Champion's staging emphasize exuberance, which is clearly the wrong approach, since there is very little about "Irene" that surprises or excites.

The production underwent countless changes during its three-month tryout, little of which is apparent at the Minskoff. "Irene" is all of a piece and not, with the happy exception of Ms. Reynolds, very interesting.

"Finishing Touches" exemplifies the model Broadway comedy. Everything about it, from playwright Jean Kerr's zingy one-liners to Joseph

Anthony's discreet, practically invisible direction, has a formula gloss and sound that soothes one's prejudices rather than challenges one's intellect.

This is not to say the play is brainless. Mrs. Kerr's dialogue may be glib to the point of plasticity, but it takes a keen mind to write such lines. Her slender plot, which concerns upper-middle-class parents who never get to sample the extramarital benefits of the New Morality, is nothing more than a pig from which she hangs her gags.

"Finishing Touches" isn't offensive; it's often likable in an old-fashioned way. There isn't any New Morality in Mrs. Kerr's stage household; it's the stuff of formula sex comedy. There's an occasional line like "Hope is the feeling you have that the feeling you have isn't permanent" that offsets some of the mechanics, and the performances are relaxed and self-confident. One's reaction to it is a mixture of admiration for the execution and mild irritation with the carpentry.

Michele Lee is in "Seesaw," and no other show can make half so adorable a statement. Ms. Lee is cast as Gittel Mosca, the Jewish dancer who loses the only love she has had in her loser's life. In this musical version of William Gibson's "Two for the Seesaw."

Ms. Lee is irresistible in this slick, technically ingenious show—one that is forever threatening to bury its quiet love story beneath a barrage of up-tempo production numbers and tricky scenic effects. Cy Coleman's score is reasonably melodic, while Dorothy Fields' lyrics ("What's a heart? That's all it cost me") do their job efficiently. "Seesaw" belongs to Ms. Lee, and her finale, "I'm Way Ahead," strikes me as a considerable understatement.

The new Neil Simon comedy, "The Sunshine Boys," is a fairly depressing piece about two old vaudevillians, long estranged, who reluctantly decide to revive their routine for a television special. The jokes are repetitious; if Jack Albertson's Willie Clark has

trouble opening the door, then one can expect him to have the same trouble all evening long.

This sort of thing may well happen to people offstage; what I can't understand is why audiences find it amusing—and the night I saw the play, everyone kept barking like walrus in heat. Simon seems to be reverting to his laugh-machine. "Come Blow You Horn" days, Albertson and Sam Levene are pluperfect as "The Sunshine Boys" themselves; as for Simon, his glory is that of a slowly setting sun.

"Pippin" is a whale of a production and a mirror of a show. Credit director-choreographer Bob Fosse for staging this non-stop circus with imagination and wit; without his magic touch, the show would be only tolerable. The trouble, I think, lies with the title character himself. Pippin (or, to be historically accurate, Pepin), son of Charlemagne, is a whining bore. He announces at the beginning that he's "gotta find a corner in the sky"—a place, in another goosy Stephen Schwartz lyric, "where my spirit can be free." The next few hours are spent watching this royal dullard taste war, sex and revolution, only to have him settle for domesticity with a widow and her young son.

Schwartz's music is better than his lyrics, and the performances are a lot better than both. Irene Ryan, best known as Granny on television's "The Beverly Hillbillies," understandably brings down the house with "No Time At All," one of those there's-life-in-the-old-girl-yet numbers. The production itself is striking—the curtain goes up on a smoke-filled stage through which one sees pairs of disembodied hands—but the evening's most lasting triumph is Fosse's.

Most interesting, perhaps, is the news that Joseph Papp is taking over the Lincoln Center complex. If I write and ask politely, maybe he'll consider reviving "Dude."



Attempts to serve minorities

WSIU(FM) offers program variety

By Binco McDonough
Student Writer

A smorgasbord of entertainment, from the Metropolitan Opera to the Saluki baseball games, is available on WSIU-FM.

"We try to serve the minorities by airing programs that listeners typically do not receive," Kenneth J. Garry, Jr., WSIU-FM station manager, said.

Garry, an instructor in the Department of Radio-TV, replaced Charles Lynch as station manager eight months ago. He was formerly station manager of SFSU-FM at Florida State University.

WSIU is transmitted from the Communications Building at SIU. It is run largely by a student staff that works either on a volunteer basis or receives class credit.

"The creativity and vitality of these students are an invaluable asset to the station's success," Garry said.

"Our audience can be divided into listening segments," Garry said. "A portion tunes in for our classical music, others enjoy our in-depth

discussions of national issues; minorities listen to our 'Soulful Soul'; a small community minority relaxes to our country tunes and students like to hear contemporary and jazz sounds."

The Metropolitan Opera is aired live from New York City at 1 p.m. every Saturday through a grant by the Foxco Co. Donizetti's "L'ucio di Lammermoor" is featured for April 21.

In addition, WSIU broadcasts a classical program of great choral and orchestral works on "Evening Concert," Monday through Friday.

The British Broadcasting Corporation Orchestra will feature Strauss, Mozart and Debussy during the week of April 18.

Timely and controversial issues are examined at 9 p.m. Monday through Friday on such programs as "Page Two," "Pirating Line" and "This Shrinking World."

"The jazz, soul and rhythm and blues recordings on Saturday night get a good following from the three nearby prisons," Garry said.

Traditional New Orleans music, such as the rag and the cakewalk, is aired at 11:30 a.m. Saturday on the

program, "Meet Me in Memphis."

WSIU also provides up to the minute news every hour in the morning and expanded news blocks at noon, 6:30 p.m. and 10:30 p.m., Garry said.

"The Evening Concert" and "All Things Considered," from 4 p.m. to 5:30 p.m. Monday through Friday, also draw good audiences. Several factors have contributed to WSIU's

"There is more FM penetration in general now; we are on the air longer; the overall tempo of our music is up and we are drawing a more sophisticated audience," Garry said.

"Also, we can secure new releases as we are on the mailing lists for promotional copies of records."

The most recent audience survey for WSIU was conducted four years ago, Garry said. The expense of conducting a formal survey is prohibitive.

We rely on audience feedback from letters and callers and on small surveys conducted by radio-TV students to determine who is listening," Garry said. "To sup-

plement these findings, we judge the amount of coupons returned on an occasional promotional campaign."

WSIU broadcasts over a 75 mile circle, covering Effingham to Silveston and from Paducah to the outskirts of St. Louis.

"We are currently the strongest station in Southern Illinois with about one million people in our coverage area," Garry said.

WSIU hopes to change from monophonic to stereophonic in the future and to expand its broadcast hours, Garry said. We are presently on the air 19 hours six days a week and all night on Friday.

"Our long-range goal," Garry said, "is to make public radio a useful alternative to those not living in Carbondale and to expand our community involvement."

Link found between hormone, aging process

By Brian Sullivan
Associated Press Science Writer

ATLANTIC CITY, N.J. (AP)—A key hormone produced by the thymus gland is directly related to the process of aging, University of Texas scientists reported Monday.

The scientists said that blood levels of the hormone, called thymosin, decrease dramatically with age and that this appears to be a major factor in the aging process.

Lowered thymosin levels contribute to aging by retarding the ability of the body's natural defense mechanism, the immune system to combat disease, according to Dr. Allan Goldstein.

"It has been found," Goldstein said, "that thymosin levels decrease significantly between the ages of 25 to 45 in normal individuals. This direct evidence provides a testable hypothesis that

decreased immunity with age is due to a defect or inability of the thymus gland to produce thymosin."

Goldstein, 35-year-old director of the biochemistry division at the University of Texas Medical Branch at Galveston, described the research to the 5th annual meeting of the Federation of American Societies for Experimental Biology.

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Mississippi River Festival to run seven summer weeks

The fifth season of the Mississippi River Festival at the Southern Illinois University at Edwardsville campus will run seven weeks this summer, one week longer than in past years.

The St. Louis Symphony Orchestra, under the direction of Walter Susskind, will present six Saturday and six Sunday concerts. Associate symphony conductor Leonard Slatkin and six guest conductors also will participate in the festival.

The season will open Saturday, July 14, and close August 29. Twenty-two rock, pop and folk events will be performed on Tuesday, Wednesday and Friday nights and on the festival's seventh weekend.

Lilli Gampel, a 13-year-old violinist, will perform Lalo's "Symphonie Espagnole for Violin and Orchestra" on opening night. Other guests will include John Browning as piano soloist on July 21, pianist Gary Graffman on Aug. 4, Lorna Haywood, soprano, Corinne Curry, mezzo-soprano, Yaban Khanadian, tenor, and Ryan Edwards, baritone.

Returning artists include conductor-composer Aaron Copland on Aug. 18 and Doc Severinsen, trumpet soloist, on July 15.

Michale Legrand will conduct the orchestra July 22 with Johnny Mathis as soloist. Andre Kostelanetz will conduct July 29.

The Walt Disney Family Concert on August 5 will feature costumed Disney characters and music from their movies. Henry Mancini will conduct many of his own works on Aug. 12 and Mitch Miller will bring his sing-along format to the festival, on Aug. 19.

Weekend concerts will feature the following performers: Harry Chapin with Leo Kottke, July 17; Sha' Na Na, July 18; Ella Fitzgerald, July 20; Organist Virgil Fox, July 24; Seals and Crofts, July 25; Ferrante and Teicher, July 27; Curtis Mayfield, July 31; Stephen Stiles and Manassas, Aug. 1; John Denver, August 3; Judy Collins, August 7; America, Aug. 8; the Mahavishnu Orchestra with John McLaughlin, Aug. 14; Loggins and Messina, August 15; Jose Feliciano, Aug. 17; John Mayall, Aug. 21; Kenny Rogers and the First Edition, Aug. 24; Chicago, Aug. 25; Pat Boone and Family, Aug. 28; Bette Midler, Aug. 28, and Jefferson Airplane, Aug. 29.

These events and Saturday concerts will start at 8:30 p.m. Additional attractions will be announced later.

Season tickets for the 12 orchestra concerts may be obtained by mail from the University Center Ticket Office, Southern Illinois University, Edwardsville, Ill. 62025. The telephone number is 618-692-2320.

The SIU-E box office will sell season tickets until July 21.

Coupon books containing \$35 worth of tickets may be purchased for \$30 at the ticket office or Powell Hall, 718 North Grand Boulevard, St. Louis, Mo. 63103.

Single reserved seats in the tent will go on sale May 1. Tent seats may be obtained now by mailing coupon tickets with the order and a stamped, self-addressed envelope to the university ticket office.

3-day week helps hospital

SAN DIEGO, Calif. (AP)—A three-day work week at Doctors Hospital has resulted in savings for the employer and the worker, administrators say.

Twenty-six employees in the hospital's dietary department have been working the three-day, 32-hour week since the start of 1972. Their pay is the same as they were getting for 40 hours in 1971.

In 1972, the rate of employee turnover dropped from 48.2 per cent to

3.8 per cent, overtime from 38.5 hours to a single hour and absences from 152 days to 47, hospital officials said Monday.

Employees save in transportation costs, operations administrator Patricia K. Hagan noted. And the staff seems happier," she said.

"I love the new three-day week," said Willie P. Clayton, who supports her mother while working full time at nonprofit community hospital.

Mrs. Hagan said the experiment began as a cost-cutting move.



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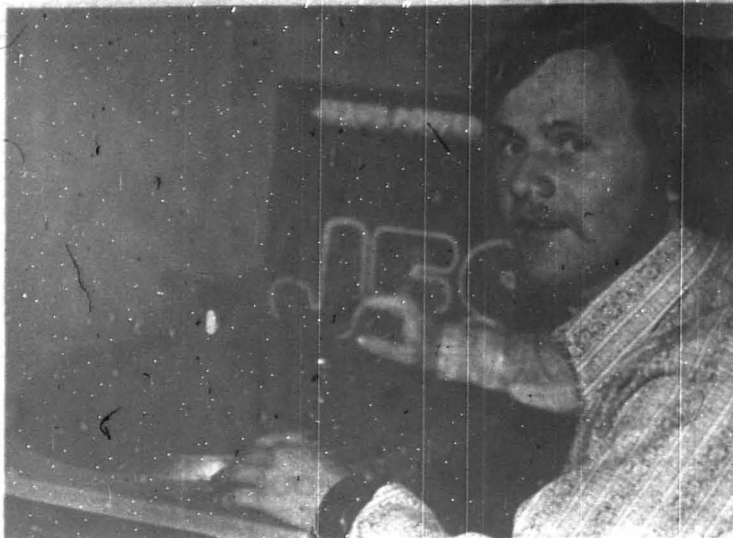
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THE GETAWAY

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PG





Jerry Bryant is a disc jockey with a calling. He spins "Jesus Rock" records at WTAO radio in Murphysboro "to stimulate the thought of Christ's teachings through music." Bryant's show is on from 8 to 9 a.m. Sunday.

WTAO's Jerry Bryant

DJ 'turns on' to Jesus rock

By Bryce C. Rocker
Student Writer

Jerry Bryant loves Jesus. But he's not really satisfied with just that. He wants others to know about it.

So last fall, he went to WTAO radio in Murphysboro to talk with the station manager about doing a Jesus rock show. After Bryant turned in a pilot show, the manager accepted it and "Jesus Solid Rock" was a reality.

The show is on from 8 to 9 a.m. Sunday and attracts listeners from all over Southern Illinois.

"We're simply trying to stimulate the thought of Christ's teachings through music. We ask listeners to take another look at Christ, not what some church or religion said," Bryant stated.

The lives of the music groups whose records are played on the show are more important than the music and lyrics, Bryant said. The reason is "they're living it," Bryant said referring to the program's theme, "The love of Jesus."

So far, people who have been involved in spiritualism, witchcraft, demonology, meditation, and (two Messianic or completed Jews and singer Pat Boone have appeared on the show. Bryant went to California to tape the interview with Boone.

Bryant hopes to bring "different ideas and stimulate thought" with the program. One of his guests who stimulated thought and brought new ideas was a former junkie who "has

been changed by Christ" and "set free."

Most of his guests are of university age, Bryant said and many come from the community or nearby.

Some Gospel sound tracks from films have also played on the program. One film, "The Sun Worshippers," had part of its sound track on WTAO. The film, a documentary, is about the Jesus People, Bryant said.

Bryant has Jesus bands on the show and asks the same kinds of questions "an unbeliever would ask." He puts "the pressure on" to see how much they really believe.

Bryant doesn't want the show to be "churchy, straight laced or straight colored" but "very flexible, 'something anyone can listen to' and learn something from."

At the present time, Bryant is trying to syndicate the program. Some people in California have already shown some interest, he said. The uniqueness of the program and its "free flowing and flexibility" lend itself to being syndicated, Bryant said. As soon as Bryant gets a hold of the material he needs for the syndication, the show should become syndicated.

Before the show starts each Sunday morning Bryant prays in his car and then when he gets to the studio, he reaches for a stack of records and his Bible. The show, mostly unscheduled, is the Lord's, Bryant said.

The program is "not pushy" and tries to bring the listener up to date on area and world Jesus hap-

penings. Bryant has traveled to Los Angeles, Chicago, Pennsylvania for interviews to keep the program fresh, new and interesting.

Bryant has done two documentary films, "Sold Out for Jesus" and "Jesus: Freak in Town." The first is a fifteen minute film presented on WSIU-TV Christmas eve. "Jesus 'Freak in Town' tries to bridge the gap between the younger and older Christians, Bryant said.

In the next couple of weeks Bryant is giving away two Gospel records in an effort to interest area listeners in his lifestyle, "The love of Jesus."

Activities

Monday, April 23

Orientation: 9:30 a.m., Student Center Illinois Room; Tour Train leaves from Student Center 11 a.m.
School of Music: Junior Recital, Robert Hale, piano, 8 p.m., Shryock Auditorium.

Tuesday, April 24

Southern Illinois Reading Council: Meeting, 9 a.m., Student Center Ballroom A.
Campus Crusade for Christ: Talk by Josh McDowell, 8 p.m., Student Center Roman Room.
1st Annual George S. Counts lecture: 8 p.m., Student Center Auditorium.
General Telephone Awards Banquet: Dinner, 6:30 p.m., Student Center Ballroom D.
School of Music: Senior Recital, Kathy Cunningham, trumpet and Tony Pursell, trumpet, 8 p.m., Old Baptist Foundation Chapel.

Wednesday, April 25

Learn & Learn: 12 noon, Student Center Mississippi Room.
Campus Crusade for Christ: Josh McDowell speaks on "What in the World is Going to Happen?", 8 p.m., Student Center Ballrooms B, C and D.
School of Music: Piano Concert, 8 p.m., Shryock Auditorium.

Thursday, April 26

Illinois Dietetics Association: Spring Assembly, 8 a.m.-4 p.m.,

Student Center Ballroom C.
Law Enforcement Conference: 9 a.m.-1 p.m., Student Center Auditorium.
Convocation and Campus Crusade for Christ: "Sex and the Single Person," Speaker: Josh McDowell, 8 p.m., SIU Arena.
Farm Credit Workshop: Student Center Ballrooms.
School of Music: Illinois String Quartet, 8 p.m., Old Baptist Foundation Chapel.

Saturday, April 28

Veterans Southern Regional Conference: 10 a.m.-5 p.m., Student Center Ballrooms.
Kappa Kappa: 9 p.m., SIU Arena.

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Vocalist to sing with orchestra

By Dave Stearns
Daily Egyptian Staff Writer

Joanne C.P. Raines, soprano, will sing a graduate recital at 4 p.m. Sunday, April 29 in the Old Baptist Foundation Chapel, that is different from most student recitals.

Accompanying her on Bach's "Cantata for a Wedding Feast" and Stravinsky's "Two Poems and Three Japanese Lyrics" will be a ten-piece chamber orchestra. Most recitals feature only a piano accompaniment.

Ms. Raines explained that she wanted to perform these pieces by Bach and Stravinsky and asked asked some instrumentalists if they would accompany her.

"This is not the usual procedure with recitals and the instrumentalist have been wonderful to work with," she said.

Mike Dixon will conduct the ensemble, which consists of Beverly Martin on flute, Karen Fiedler on flute, George Hussey on clarinet, John Stubbs, on violin, Leslie Schwartz on violin, Nancy Blue on viola, Edwin Langebartel on cello

and Kay Pace on harpsichord and piano.

"I feel that it's very important that the listener understand the music on the program in the way that the composer and the performer do. So, there will be program notes and translations of the lyrics," Ms. Raines said.

Ms. Raines has played such operatic roles as Donna Eviira in Mozart's "Don Giovanni," Monisha in Scott Joplin's "Treemonisha," the title role in Verdi's "Aida" and Serena in Gershwin's "Porgy and Bess."

Three songs by Clark Eastham are on the program, which are "I Was Born Upon Thy Banks, River," "Who Sleeps by Day and Walks by Night," from "Seven Songs from Thoreau's "Walden" and "Vocalise."

Ms. Raines found part of the score to "Vocalise" in her old music and decided to perform it for her recital.

"I telephoned and wrote to Mr. Eastham in Detroit and asked him if I could have the entire composition. But he wasn't convinced that I was sincere until I went up to Detroit and asked him in person.



Joanne Raines

Then he gave me the songs from Thoreau's "Walden" in addition to "Vocalise." Although "Vocalise" was written in 1948, it has never been performed," she said.

Kay Pace will accompany Ms. Raines on piano for the Eastham compositions, "Three Chamber Songs" by Bellini and "La Vie Anterieure" and "Soupir" by Duparc.

Thenless get new start

NEW YORK (AP)—Aspiring authors over 50 years of age have a new publication designed specifically for their compositions, a glossy magazine called "IRP Review."

IRP Review will be published by a volunteer staff that includes a retired fashion editor of the New York Daily News, two former television reporters and a former teacher of literature.

The journal is the project of the 30-year-old Institute for Retired Professionals, a part of the New School for Social Research.

Mary Gerard, editor of the magazine, said, "We feel strongly

that what we have in say is an important as what younger people are saying and pertinent to readers of all ages."

Pen pals to wed

CHICAGO (AP)—Ron Ward's love knows no bounds. He's due to leave May 3 for the Philippines to marry a pen pal he's never met, 20-year-old Grace Darlene Torralba. They have corresponded for 18 months and exchanged photographs.

"About last December," said Ward, 38, a production engineer, "we found we cared for each other more than friendship. I've told myself a thousand times that this is crazy and that I can't go through with it-but I will."

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Collegium Musicum to perform

Monteverdi's Vesper music to highlight Easter service

An Easter Vesper Service written by Claudio Monteverdi will be performed by the Collegium Musicum at 8 p.m. Wednesday, April 26 at the Lutheran Student Center, 700 S. University.

Sponsored jointly by the School of Music and the Campus Minister—Minister's Association, the concert is part of the Festival of Hope.

Collegium director John Boe exemplified this program from the various collections of Vespers music written by Monteverdi.

Boe said that he chose the different parts of the service from the Monteverdi collections with an ear for giving the program variety and

to fit the vocal resources of the Collegium

The keyboard parts, which are in the early Baroque notation of figure bass, had to be revised for this performance because the parts found in the Monteverdi collections were completely inadequate accompaniments, Boe said.

The Vesper Service consists of introductory Prayers, Psalms 110, 147, 112 and 122; a reading from Luke 24:13-21 and 25-35; the hymn "O Ventae Vin O Felices Gressus;" the canticle "Magnificat anema

Nea Dominum" and the Salutation, Collect and Dismissal.

In this performance, the Collegium will utilize six string players, two trumpet players and 12 vocalists.

The Collegium Musicum is an ensemble consisting of music faculty and students who perform music composed from periods ranging from the Middle Ages to the Baroque.

The Festival of Hope is a week of activities such as liturgical readings and lectures by guest speakers

Harry Truman's daughter tells her story on Monday's Book Beat

Margaret Truman, author of the biography "Harry S. Truman," recounts the highlights of his career as president and what it was like to be his daughter on "Book Beat," 9:30 p.m., Monday on Channel 8.

The basis for "Harry S. Truman" is his daughter's unique personal insight and historical recollections. The book shows her father-president facing such crises as the Korean Conflict, the dropping of the first bomb, the Berlin blockade, and the growing tension between the United States and Russia.

Margaret Truman presents the dry wit and direct simplicity of Truman's speeches by quoting from his personal letters and memoranda, many never before published, including a startling letter to her predicting war between the USSR and America.

"Harry S. Truman" begins with Margaret Truman's recollections of the 1948 reelection campaign, bringing to light the furor over the personalities and issues of that crucial election. Truman, who was considered a sure loser by political experts, took his case to the people in a whistle-stop campaign, and defeated the Republican candidate Thomas E. Dewey.

"Harry S. Truman" is Margaret Truman's third book. It fulfills her father's prediction that she would one day become a writer. A professional singer who majored in History, Margaret writes in a terse style reminiscent of her father.

Margaret Truman is married to Clifton Daniel, a New York Times executive, and has four sons. She

has appeared in summer stock performances, on a nationally syndicated radio show, and continues to make television and stage ap-

pearances.

"Harry S. Truman" is published by William Morrow & Company, Inc.

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