

5-21-1973

The Daily Egyptian, May 21, 1973

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_May1973
Volume 54, Issue 173

Recommended Citation

, . "The Daily Egyptian, May 21, 1973." (May 1973).

This Article is brought to you for free and open access by the Daily Egyptian 1973 at OpenSIUC. It has been accepted for inclusion in May 1973 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

Quintana Roo
Impressionista realista



Photo courtesy, Talyor Publishing Co., Dallas

Photograph by William Bartlett, From the series "Indians of Latin America."

Story on page two

Daily Egyptian

Magazine

Southern Illinois University

Monday, May 21, 1973 — Vol. 54, No. 173

Quinquela Martín: impresionista realista

Josefina B. de Fronilzi

A corta distancia de Buenos Aires se encuentra la desembocadura del Riachuelo. Es una zona industrial donde se agrupan los grandes frigoríficos que preparan las carnes de exportación. Miles de obreros trabajan en esa industria que envía las mejores reses argentinas a Inglaterra, Francia, Italia, España y a países sudamericanos.

El Riachuelo es una corriente de agua que desemboca en el Atlántico, cruzada por macisos puentes de hierro de estilizada silueta. Barcos de muchas banderas encuentran allí descanso luego de viajes intercontinentales. El movimiento de las grúas portuarias sólo se detiene los domingos. Durante la semana, un hormigueo de obreros especializados da vida dinámica a la zona.

Quinquela Martín, un pintor que nació y vivió siempre en el Riachuelo, ha logrado fama internacional con sus cuadros que captan la intensa vida de esa zona portuaria. Pintando sobre rojos fuertes, ocre y verdes, ha estilizado la silueta negra de los puentes, de los barcos y de los hombres en plena tarea. El impacto que producen sus telas es de movimiento febril, tanta del músculo humano como de los acorados brazos de las grúas poderosas. El Riachuelo, a su vez, duplica en sus mansas aguas la acción dinámica de ese puerto laborioso.

Quinquela Martín ama los barcos en forma tal que raramente están ausentes en sus pinturas. Desde la más modesta lancha a los modernos buques de carga, ha estilizado toda la gama de embarcaciones que se deslizan por el pintoresco Riachuelo. Hay algunas telas dedicadas a los pequeños y compactos remolcadores que se dan el lujo de arrastrar enormes naves hasta sus muelles correspondientes o las conducen a alta mar. Otras telas han fijado las figuras de los boteros en descanso, fumando sus pipas, a la espera de reanudar el trabajo.

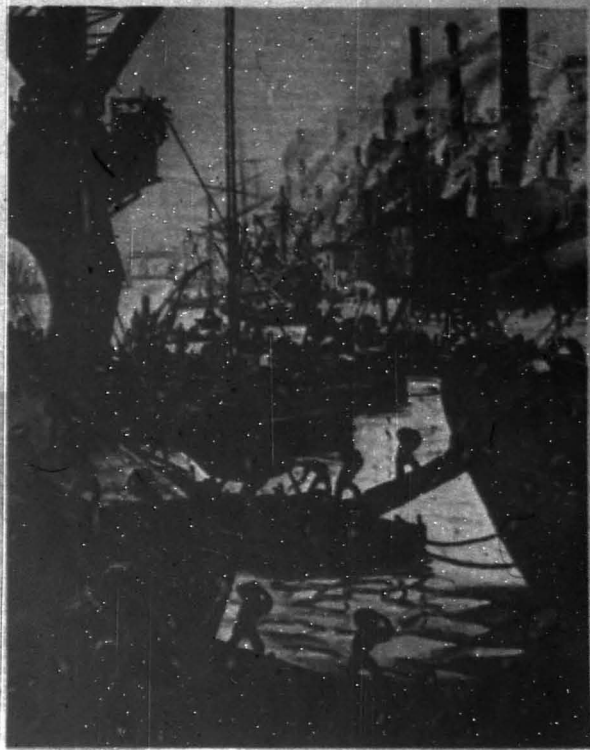
Lanchas en el amarradero, viejos barcos en descanso, barcazas cargadas de mercadería, son temas a los que Quinquela Martín dedica su afecto. Porque pinta amando cada detalle. Para él, el nerviosismo del puerto no debe cobrar vida en pinceladas suaves

ni en colores ténues. Su mundo del Riachuelo está concebido con fuerza imperiosa. Quinquela Martín pinta con espátula, agranda rasgos, con fuertes trazos, a contraluz, y consigue captar escenas dinámicas de rico colorido.

Quinquela figura en los mejores museos del mundo. Ha llegado a dominar una técnica personal inconfundible. No hay dos pintores como él. Sus creaciones son cuadros de gran tamaño y murales inmensos. Una vida totalmente dedicada a descubrir las mil facetas de un puerto industrial no ha logrado agotar los recursos pictóricos de su infinita paleta.

Este hombre de nacimiento y existencia humilde, empezó con sus haberes personales un gran predio frente al río. Allí edificó una amplia escuela dedicada a los niños. La planta baja contiene aulas de clase y cada una cuenta con un mural de grandes proporciones representando—naturalmente—el Riachuelo. Su idea es que los pequeños alumnos de la zona aprendan a amarla y comprenderla más. En el piso siguiente ha formado un museo. Se exhiben mascarones de proa, telas, esculturas, antiguos artefactos marinos—reliquias de viejos barcos que ya no existen. Todas las obras de arte que le han sido donadas figuran en esas grandes salas para deleite del visitante. Y en el tercer piso, Quinquela Martín tiene su hogar. Desde los ventanales domina el Riachuelo. Allí están sus barcos amigos, sus descarnadas grúas, sus compactos remolcadores y todas las imágenes humanas que ha transmitido a las telas con su poderosa espátula incansable.

La última exposición de este pintor octogenario se llevó a cabo el año pasado en Buenos Aires. Quizá Quinquela ha llegado a lo más hondo de su arte. Porque el denominador común de ese universo exhibido fue "los barcos viejos". Con un dramatismo lleno de amor y amargura, pintó toda una colección de naves muertas. Naves que sucumbieron a los mares altivos, valientes, ahora fondeadas y destruidas. Su pasión por esos esqueletos olvidados que nadie mira dos veces, le hizo comprender que aún en esa lenta y dolorosa desintegración hay poesía y flota y surge de ella un recuerdo dramático que encontró su templo en el viejo corazón de Quinquela Martín.



Cargando los barcos en la violeta luz de la aurora.

Photo series aid students

By Glenn Amato
Staff Writer

When William Bartlett speaks, his tone is even, warm and contemplative. It would not be unfair, nor would it be exaggerating, to call him an unnecessarily modest man. One look at his work attests to this.

With his wife Mabel, professor emeritus of education, Bartlett, a publications editor for University Graphics, designed and sold sets of eight visual aid materials for use in the primary grades.

The graphics are printed on 18" x 18" cardboard with three-inch borders. Bartlett handles the photography while his wife takes explanatory notes that will eventually be transcribed and printed on the back of the cardboard.

Their work began in 1966 with a series on Vietnam.

"The photos you see in that set depict a peaceful country," Bartlett said. "Full-scale military warfare hadn't yet occurred."

The Bartletts' other photo-essay series are entitled, "South America: Continent Diverse and Colorful," "Vietnam: Where Boats Have Eyes," "Vietnamese Children: A Time For Work," "The Middle East: Where Civilization Began," "The Far East: Mystery and Magnificence," "Europe: The Treasure House of Man's Culture" and "The United States: The Transportation Story," for which Bartlett supplied the text.

J. Murray Lee, professor of elementary education, saw one of the Bartletts' slide shows in the Student Center. Impressed by its quality, Lee referred the Bartletts to Duane Gunderson, a representative of the Taylor Publishing Company, a Dallas-based firm that usually publishes yearbooks.

The company was interested in publishing instructional materials during its slack season, and so the Bartletts were contacted and their services engaged.

"We get a kick from seeing our work in print," Bartlett said. "It must look easy, but a lot of work is involved."

The husband and wife team must delve into each of their photo-essay subjects. This requires researching and documenting what they see and hear.

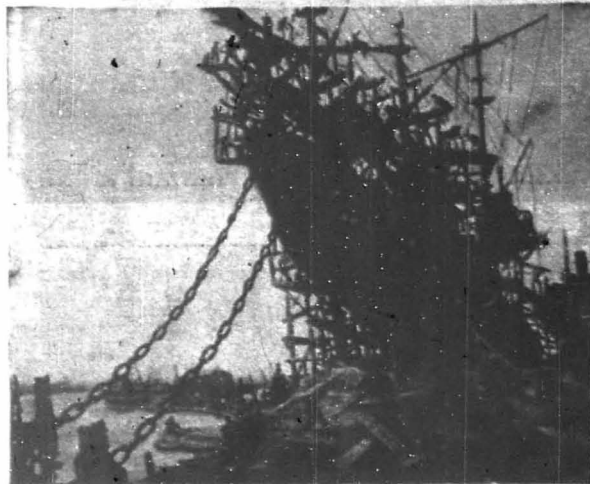
"You can't always trust a tour guide to relate unusual aspects of a certain subject," Bartlett said. "That's why we always follow up one of our junkets with some private research."



Mabel Bartlett

Bartlett would like to see the photographs reduced to 6" x 9" postcard size. They could then be distributed individually to students. The present format requires displaying the photograph at the front of the classroom while the teacher reads the text on the back.

In a field where the words "instructional materials" connote all sorts of elaborate paraphernalia, the Bartletts have achieved success by using two of man's oldest tools—the visual image and written word.



Crépúsculo en un astillero de La Boca.

Polyforum reflects revolutionary-social concepts

By Albert William Bork
Director, Latin American Institute

"Lack of unity; base of muralism."
"Siqueiros lifts the spectator to the world of History." "My most important work." "The work of a giant."
"Mexican curio." "Frustration in the Polyforum unwarranted associations."

These are, in miserly headlines, critiques of the latest work of the ever-controversial Mexican muralist, David Alfaro Siqueiros, last of the three great artists in the decoration of public buildings in support of varying revolutionary-social concepts.

Reference is, of course, to the controversial Siqueiros, 1 Cultural Polyforum in Mexico City, part of the complex under construction in the area surrounding the Hotel de Mexico, a new 1500-unit structure, of 51 levels, six below ground, one for a heliport, and eight in its revolving restaurant tower and television antenna base, that is 31 stories in its main structure.

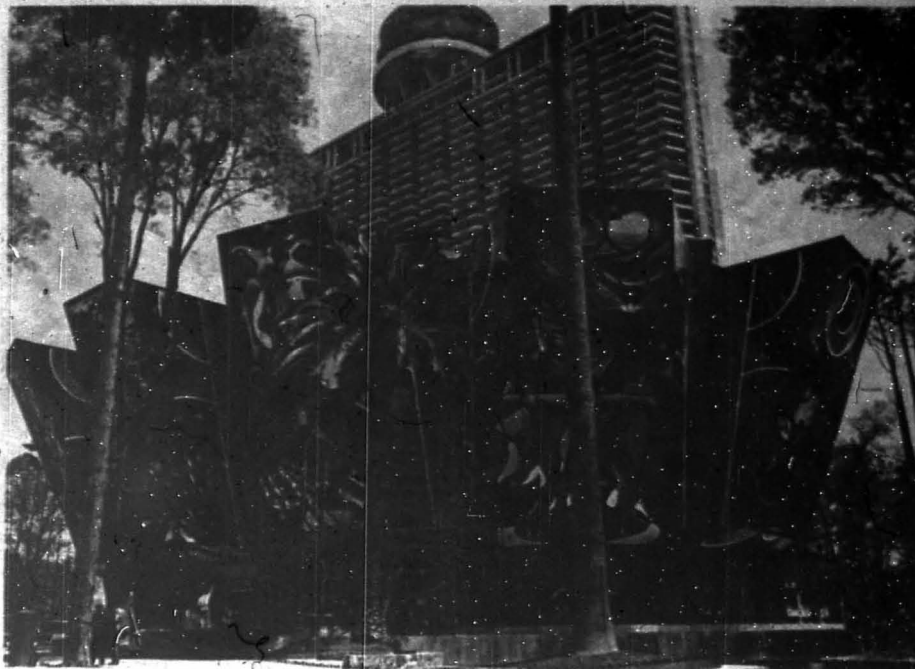
But to return to the Polyforum, dedicated on December 15, 1971, and thus now that it has been open for a year, the object of much comment pro and con. The structure of the Polyforum is a dodecahedron, of reinforced concrete steel, plexiglass, and asbestoslith. The building itself is conceived as an integral and monumental architectural painting-sculpture, the exterior of which is made up of twelve great panels of sculptured mural paintings which complement, in the words of the publicity writers, and Siqueiros himself, the majestic interior mural which represents the "March of Humanity on Earth and Towards the Cosmos."

The exterior panels were begun at Cuernavaca at the Hotel Casino de la Selva, where Siqueiros was commissioned by the millionaire capitalist and hoteleer, Don Manuel Suarez y Suarez.

There are twelve of them, as mentioned:

1. The Leader: Invitation of the Masses to Action.
2. The Dead Tree and the Reborn Tree.
3. The Circus: Transit of the Public Spectacle to Culture.
4. Halt to Aggression.
5. Moses Breaks the Tablets of the Law.
6. Christ, the Leader: Christians, what have you done in 2000 years with my teachings?
7. The Dance: Holocaust of the Indigenous People in the Presence of Their Divinity.
8. The Flight Sacrifice for Liberation.
9. Winter and Summer: The Subsoil of Drama, the Humanization of the Landscape.
10. Mestisaje (Mixing of Races): Liberation of Drama and Love in the Conquest.
11. Music: Art without Discrimination, from its Primitive Horizon to the Infinite.
12. The Atom as Triumph of Peace Over Destruction.

In this list one perceives the mixture of Marxist dialectic and national historical themes with what one might call, perhaps, a sort of Pentecostalism. This reflects Siqueiros' role as a leading figure in the Mexican Communist party and his several terms in the penitentiary. These began in 1930, May to December, when during his incarceration he painted a series of "proletarian retables," using oils on jute textile. This was followed by a



David Siqueiros's Cultural Polyforum in Mexico City.

period of exile in South America and the United States.

In 1940 he fled Mexico again (having returned in 1938), because of involvement in the assassination of Trotsky. He was in New York, Chile, Peru, Ecuador, Cuba, Panama and Colombia before returning home to Mexico. During each period in the country he painted murals in various locations, including several commonly viewed by tourists in the Palace of Fine Arts (Bellas Artes), the University City, and in his private gallery.

In 1960 he was again arrested, charged with the crime of "social dissolution," for which he was sentenced to 8 years in prison. He was released in 1964, however, and since that time has been chiefly engaged in the creation of the combined architectural sculpture painting which has culminated in the Polyforum.

The strange alliance of one of the leading capitalists of Mexico with the avowed Marxist artist most all of whose works challenge the validity of capitalist society, has been commented upon by many. At the December 15, 1971, dedication President Luis Echeverria Alvarez was careful, however, to point out that the ceremony was a recognition of the artistic talents of the creator of the work without regard for his political faith or dialectic.

In the opinion of Griffin Smith, the able professional art critic of the Miami Herald, who was among the many especially invited guests from all parts of the world to be present at the ceremony, the net effect of it all is "Composition... unwieldy, bogging down in an unintelligible plethora of convolutions, contradictions, spatial inadequacies, and over-intricate forms. . . For me they are the sad evidence of art and science bent to the service of dialectical materialism."

Nevertheless, Rafael Squirru, the

Argentine critic, former director of the Department of Cultural Affairs of the Organization of American States, concludes:

"We ought not to be frightened by the theatrical in Siqueiros' imagery, just as it should not alarm us that opera is a legitimate manifestation of musical expression. If that theatricalism is grandiloquent, so too are the operas of Wagner, whose musical stature no one questions, even though he displeases some."

"I am moved by and interested in the climate that Siqueiros expresses in terms of visual wisdom. Over and above the partial anecdotes reflected here is the unchained dynamism of the

lines, the treatment of space that scarcely leaves room to breathe, the use of color for the same of form which in its zeal for preponderance sometimes actually emerges from the plane to create polychromed sculptures that adhere to the whole with a remarkable feeling of integration."

All of which leads one who watched the construction at various stages over a period of three or four years, as did this writer, to conclude that it takes a lot of getting used to this structural replacement of a tree and shrub-filled corner of the old Parque de la Lama upon which it stands. But now it has a sort of mesmerizing fascination which is almost acceptable.



A detail of one of the Polyforum's murals.

Agricultural reforms sought in El Salvador



Near a stream from which he obtains the water to keep his plants alive, this young CCCC member tends his third crop of radishes produced during the dry winter season. The plants must be rewatered twice daily with water carried by hand up a steep bank from the stream 12 feet below. This thirteen-year-old already had made from this activity a sum equal to \$25 in U.S. funds, more than the typical day laborer earns in a month. Seventeen other boys have plots on this land made available to the club by the management of the local sugar mills.

by Howard R. Long
Professor of Journalism

Marxist reformers in Latin America, with their nationalization of industry and expropriation of foreign investments, monopolize the headlines.

Meanwhile, without stirring up much of a storm, educators and technicians from the United States, and other countries, continue to work quietly within the system to hasten the industrial revolution that has done so much for the standard of living of people in the western world and parts of Africa and Asia. Gradually more people are learning to read and write, more of the landless find themselves on industrial payrolls and more of the small holders are able to produce a few more of the bare necessities from their arid acres.

El Salvador, one of the six Central America countries classified by North Americans as "the Banana Republics," may or may not be typical but at least all of the negative aspects seem to be present. The University just now is preparing to open after a shut down by the government and a purge of professors and students allegedly engaged in a Communist conspiracy. Most of the productive land is held by the wealthy families content to produce for export such cash crops as coffee, sugar and cotton. Vegetables and other ordinary foodstuffs are imported from nearby Guatemala and other countries. Manufactured goods come from Japan, Europe and the United States. Yet beneath the encrusted surface of economic stagnation and the inhibiting influences of a reactionary government bureaucracy, forces are shaping up that may prepare the little people of El Salvador for the twenty-first century. The impact of foreign aid programs stretches from the air-conditioned offices of an enlightened segment within the national leadership to the dirt floors of one room shacks deep in the boon-docks. Leadership comes not only from the Missions of the United States, but also from projects of the Nationalist Chinese government and the Israelis. Soon Italy also will send an agricultural mission to El Salvador.

Transportation provided by the Chinese ambassador. His Excellency Milton J.T. Shieh, former SIU visiting professor (Government, Journalism) made it possible to see the foreign aid programs in action and to visit with the people who stand to benefit the most.

At the Zapotitan experiment station, set up to serve a large land reclamation area which eventually will benefit from an ambitious irrigation system, now in process of construction, a team of Chinese scientists and a young Israeli are working side by side with the agricultural specialists of the Salvadorian Ministry of Agriculture.

The Chinese, under the leadership of Professor Wu Chu-yuan, mission director, are seeking to develop new crops to supplement the traditional sugar, coffee, and cotton of the large industrial farmers. Improved varieties of vegetables and melons, it is hoped eventually will help the country to become independent of imports and at the same time provide cash crops for the small farmers. One crop of early produce already had been harvested in March, long before the end of the dry season and other produce, such as peppers and cucumbers, with benefit of irrigation, continued to thrive in the intense heat.

The Chinese who have taught the small farmers of Taiwan to grow two crops of rice a year in the northern part of the island, and three crops in the south, are hopeful of teaching Latin Americans to double or triple their production of this staple by the development of new strains and the introduction of the two crop system of tillage.

On the day of the visit Dan Abbass, the young Israeli in charge of his country's mission, was supervising harvest of his demonstration potato crop. Unlike the Chinese, who are concerned strictly with scientific aspects of plant breeding and propagation, Abbass is attempting to apply scientific methods to the production and marketing of the small crops farmers can undertake as soon as they are convinced of the value of his methods.

Dr. Harry E. Peirce, project chief of the University of Florida team charged

with reorganizing the program of the National Agricultural Technical Center, discussed the problems of a system which concentrates wealth in the hands of a few landlords and industrialists. While education, he believes, offers many opportunities for the underprivileged it is difficult to challenge young people to prepare themselves academically for careers in agriculture leading to a job as county agent with a salary of \$120 per month. Nevertheless, there was a dynamic atmosphere about the college as if the teachers and their students were aware of the potential of their contribution to the country's future. The buildings were good and the classrooms and laboratories well

Albuquerque "Down by the canning factory," and who now works with the agricultural extension team under AID contract who made it possible to meet some of the little people at the bottom of the country's socio-economic pyramid. We started the day by calling at the barebones office of a young county agent, who without benefit of typewriter or transportation other than his own two feet, is charged with the task of introducing modern agriculture to people who live under such conditions as those prevailing two generations ago in the most remote areas of Appalachia or the Ozarks.

And there is real action at the grassroots. The sugar company had



equipped, if crowded. Experimental and demonstration undertakings in the area of crops and small furts were impressive. To the eyes of a midwesterner, with a farm background, the livestock management program, however, was atrocious.

It was Geronimo "Jerry" Chavez, American Chicano, who grew up in

loaned a small plot of rich ground bordering upon a stream for the projects of the Four H Clubs, only the Spanish Language version of this organization in El Salvador is known as the CCCC. We met the community leaders, "poor as Job's turkey" and just as proud and dignified. These men were the elders in the local social structure. They

delighted in showing the benefits that had come to their poor homes and to their farming efforts. These men are working day and night to encourage their followers to share in these small bounties. Community action brought public improvements as well as better living at home. One group of volunteer workers labored in the scorching sun to construct some of the materials supplied by AID funds.

At the community clinic the nurse showed her clean, if primitive, establishment with obvious pride. One of the elders boasted he had helped to build the structure. The nurse said that the clinic had been without electricity for five years because someone had neglected to pay the utility bill which finally had mounted to 25 colones, or \$10 in United States funds. But she was doing something about it. She had called a meeting of leaders that very night to plan a fiesta to earn money to pay the light bill and to add to her meagre assortment of medications.

College education, high standard of living and all, Jerry Chuvez is muy simpatico because he speaks the language of these people, shares much of their culture, including their religion. It is hard to believe that for a boy growing up in Albuquerque life could have been one-tenth as austere, even in the days of the depression. Nevertheless, Jerry understands the aspirations of these people, recognizes the successes of the Salvadorian extension program, sparse

as they are, and is ambitious to press on to greater things.

Public education is so slow, and so many of the people are illiterate, Jerry now projects a communication system to serve the subsistence farmers. He dreams of radio programs, educational television, and perhaps, a farm journal to circulate among the reading members of the community leadership.

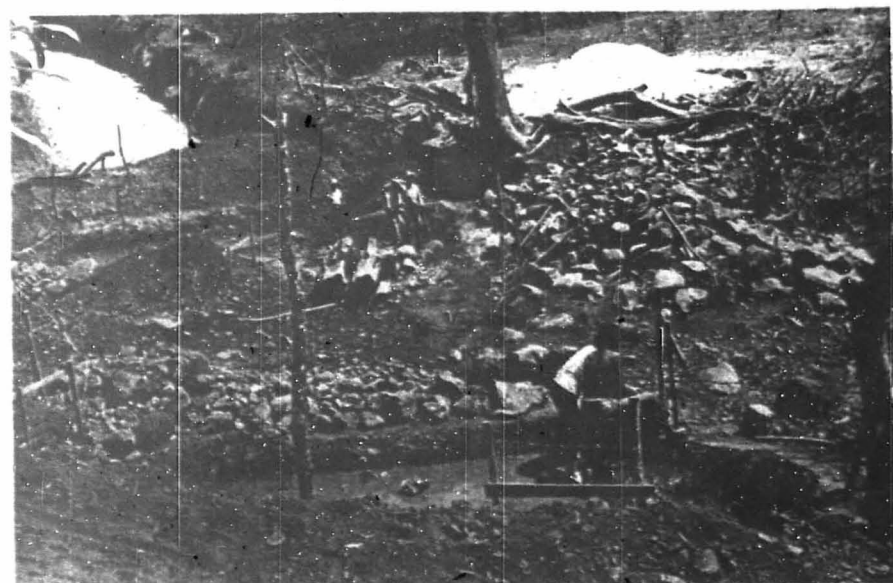
Back in San Salvador there are more than a sprinkling of educated people concerned with the future of the nation's peasantry and working people. At the brand new television center of the Ministry of Education and the educational television programs are directed toward the classrooms and to the adults in their homes or community centers. These programs appeared equal to the best of American educational TV. If anything, production techniques were more sophisticated. Dr. Irma Lanzas de Chaveul, the beautiful lady who as director supplies the driving force, shares Jerry's enthusiasm for a program designed to serve the needs of small farmers.

"If only the bureaucracy does not erect too many roadblocks."

Most important of all, even in this poor and reactionary country so dominated by the landlords, one detects, among people of education and means, a growing concern for a system of land reform that would make it possible for every rural family to acquire its own small acreage.



If members of the Chinese agricultural mission are able to adapt some of the new high yielding varieties of Asian rice to conditions in Central America, this may lead to an important break through in the local production of foodstuffs. Because so much of the land is suitable only for the production of dryland rice, the experiment shown here is far from typical of the Taiwanese Paddy Fields. The native workmen are weeding the rice seedlings which must be propagated in special beds before they are transplanted to the fields where they grow to maturity.



Volunteer workers under the supervision of community leaders have started construction upon a bridge which must be completed before the rainy season swells the stream and isolates two sections of the locality so completely there cannot even be a funeral for a person who dies on the side away from the cemetery. Even with the bridge the road is so primitive as to challenge the capability of a jeep. A modest quantity of materials was provided by funds from the agricultural extension unit of the U.S. AID program. Eagerness of Salvadorians to help themselves under the direction of their own leadership, when provided with technical assistance, was most impressive.

Jurisdiction of fishing waters remains a question

By Albert William Bork
Director, Latin American Institute

As Secretary of State William P. Rogers reached Lima, Peru, last week on his current visit to Latin American nations, the Peruvian government announced the nationalization of a number of foreign-owned corporations engaged in fishing in the waters of the Humboldt Current in the Southern Pacific off the coast of Peru in precisely the areas included within the already controversial 200-mile limit. Their fleets use the seining procedure in taking thousands of tons of the small sardine or anchovy-like fish from these waters, some of the most prolific in the world in animal life. The fish are taken to processing plants on the Peruvian mainland, where they are converted into various types of animal foods, fertilizers, and other products. This industry has become in the past fifteen years the second largest producer of foreign exchange for Peru.

Meanwhile, on the other side of the world at Geneva, Switzerland, preparations are underway for a worldwide conference next Fall on the problem of the 200-mile limit control of territorial waters. Not only Peru, but Ecuador, Chile, Argentina, Brazil and Uruguay are members of the group of South American nations which maintain that their jurisdiction over the waters and seabeds around the continent extends to the 200-mile rather than the traditional three-mile limit. The United States, Great Britain, and other traditional seapowers are willing

to extend this to as much as twelve miles but no more.

Control of the waters of the sea, and of the seabed, as it extends out from the coasts of maritime nations, has become almost daily in the past few years, a more hotly contested question. Involved are not only the fish and other life in the sea, but in many cases no doubt the oil and gas which can be obtained from the earth under the sea, and along with these the ever-growing problem of conservation of world resources, prevention of pollution, and the old original question of right of free navigation of the high seas and open waterways, even large river systems, such as the Danube, Rhine, St. Lawrence, Rio de La Plata and others.

As was pointed out by Dr. Galo Leoro Franco, Ecuadorean Ambassador to the Organization of American States, at a meeting on the Carbondale campus of S.I.U. of the Midwest Association for Latin American Studies, the latest development in the controversy has been the expression of a new principle that the resources of the sea, and the continental shelf, should be considered as an integral part of the national resources of the nations bordering the waters of the world's oceans. This principle has to some extent, already been generally accepted as in the proclamation of President Harry F. Truman, in 1946, concerning oil and mineral rights on the continental shelf, and to a lesser extent in the numerous treaties and conventions on fishing rights on the Newfoundland Bank, Behring Sea, and elsewhere, many of which date back hundreds of years.

Also involved is the matter of distinction between the original military nature of the three-mile mark as the limit of a nation's control and jurisdiction over sea waters and the right to the exploitation of the resources of the sea and the continental shelf at greater distances, even beyond the 200-mile limit as in the case of the Newfoundland Bank, for example. The one is essentially the military question of national defense and was fixed because at the time of its recognition this was the reasonable distance of effective gunfire from artillery on the land, whereas the other is the matter of economic control and exploitation.

A nation such as Ecuador or Peru which in each case depends for much of its national income upon the resources of the sea, and wishes in effect to extend its boundaries to the 200-mile limit under the doctrine now enunciated by these and other nations of South America, does not have the military force to enforce its contentions as would a world power, but in either case, world power or not, the right to the exploitation of the resources of the oceans, or the ability to control waters beyond the three or the twelve-mile limit militarily have in a sense been merged into one due to the development of higher powered artillery, aviation, power-propelled boats, and other weapons.

The ultimate question, then seems to be resolved as follows: Does the right of free access and navigation of coastal waters beyond the old three mile limit remain unchanged? Is free passage of innocent shipping to be prohibited?

Dr. Leoro stated that the South American nations would answer that in no case would free navigation and free passage be affected. The right to fish in the area up to 200 miles from land, however, should remain to the nation whose coasts border those seas, as part of their natural national resources. Since in Spanish law all mineral and other rights belong to the sovereign—originally the crown, but since independence in Latin America to the State—it would seem that the extension of this principle to include resources in offshore areas in logical corollary. Hence, the nationalization of the fisheries industry in Peru, like that of oil and copper mines could have been expected.

Resolution of the problem of the 200-mile limit is here again complicated by the question of just, and prompt reparation in the case of expropriation of foreign firms and their holdings, but the Ecuadoreans, Peruvians, Mexicans, and lately the Icelanders, do not believe that this issue should cloud the broader one of their right to the resources in zones contiguous to their coasts up to a distance as great as 200 miles.

Perhaps the most recent supporting evidence in the matter of this general claim is in the de facto recognition by European nations of the rights of exploitation by Norway, West Germany, Britain, and Holland in the oil and gas deposits in the North Sea. It will be very interesting to see how all of these complicated and interwoven military and economic problems are resolved in the next few months and years.

Contemporary views on Spanish Civil War expressed

HALF OF SPAIN DIED: A Reappraisal of the Spanish Civil War by Herbert L. Matthews. Charles Scribner's Sons, New York, 1973, 276 pp., \$10.

Reviewed by Albert William Bork
Director, Latin American Institute

The distinguished correspondent of "The New York Times," author of this book, was present in Spain all through the Civil War of 1936-1939 as his newspaper's reporter on the scene. Now living in retirement in Britain, Mr. Matthews has had time to sum up his own experiences and observations along with those of others who were there and to add to this the resume of most of the principal scholars and students of the war which was the proving ground and curtain raiser to World War II.

Now and then perhaps Matthews summarizes Spanish history or some aspect of Spain's characteristic identities in a fashion which may cause what have been called "nit-picking academics" to differ with him, but to any of us who as eager young students of Spanish literature, history, and affairs during the entire period of the war, and as mature scholars and observers since those days have followed the course of events, few doubts are possible concerning either the well-balanced judgments he expresses or the thoroughness of his workmanlike study and summation.

Mariano Jose de Larra was the cogent Spanish essayist and critic of the Romantic period of the 19th Century Spain. Larra died by his own hand in despair over the state of affairs in his country in those days, leaving a series of penetratingly perceptive opinions concerning the social fabric of his country, among them a brief epitaph for Spain which says, "Here lies half of Spain, it died at the hands of the other half." Hence the title of the book.

Although both sides in the Civil War, the winning "Nationalist" insurrec-

tionists under Francisco Franco, who still rules the country at the age of 81 years, and the legitimately elected government, styled by Americans in newspapers elsewhere, as Loyalists or "Reds", depending on sympathies and understanding, perpetrated extreme acts of violence, the chief horrors and most lasting, have surely been those of the Franco side. The anti-intellectual half of Spain did its best to destroy the intellectual half and within the country to a high degree succeeded.

The shameful and shameless role of Great Britain, France and the United States in refusing all aid to the duly constituted government of Spain, the Second Republic, encouraged Adolph Hitler in his mad belief that he might re-shape Europe and the world as he alone might see fit. Without the aid which Hitler and Mussolini

provided from the beginning of the war, Franco could never have won. Both then and since the United States government has shirked its responsibility to international justice and orderly progress in world affairs in the handling of the situation in Spain.

Matthews' handling of the United States' role is excellently done as is most all else. His study and summing-up of the part played by the Fascist intervention for Franco and the United States and other foreign volunteers which made up the International Brigade is equally well balanced. One, however, is left with little doubt as to Matthews' own preference as to which side should have triumphed.

The final chapter which presents a summary of the present-day state of affairs in Spain cannot be contradicted in the conclusion that the 30 years of calm

and exhaustion which have passed since the end of the War and the four years of vengeful slaughter and reprisals which followed it have brought Spain to the brink of another period of change. The new generation, new conditions in world politics, the fact that many Spaniards have been outside of the country working in Germany, Britain, France and Switzerland, all point to an undoubted crisis of some sort when the aged Dictator Francisco Franco disappears from the scene.

Matthews does not attempt to forecast what form the new crisis will take nor where it will lead, but his resume of the Civil War and what has happened since provide an excellent background of information to anyone who wishes to be up to-date on Spanish affairs.



Herbert L. Matthews

Celluloid blood-sucker takes on human form

IN SEARCH OF DRACULA: A True History of Dracula and Vampire Legends by Raymond T. McNally and Radu Florescu, New York Graphic Society, 1972, 223 pp., \$8.95.

For those of you whose imaginations conjure images of grotesque figures out of the shadows on stormy nights:

or the swish of bat's wings passing across a full moon's glow sends the chill of the macabre through your spine:

or you can't break the habit of glancing over your shoulder when passing a cemetery on a starless night:

for you, the historical flesh and blood Dracula (Devil) may be something of a disappointment, but I doubt it.

Whatever celluloid has done to Bram Stoker's fictional blood sucker, historians McNally and Florescu have revealed a Hungarian Prince (his province is now part of Romania) who turns any fabricated character onto something of a second place villain.

Prince Dracula of Wallachia, Wallachia is a neighboring province of Transylvania (1431-76, was known to his subjects as Vlad the Impaler. This sadistic tyrant is estimated to have killed some 100,000 people during his years of reign. One of his favorite forms of execution was, what else, impaling. He became such a master of the "art" that he could truss a victim up, carefully splitting him apart so he would writhe for days before finally dying.

Today, however, Dracula is considered somewhat of a hero in his homeland, for he crusaded against the Turks during their seizure to power. They had already captured Constantinople and were threatening to overtake Hungary. In fact, many of Dracula's victims were Turks, yet Dracula by no means discriminated, for he also joyed in executing Saxons, Bulgarians, Jews, Gypsies and many of

his own Hungarians.

How did this real-life Dracula become the inspiration of Stoker's vampire?

Around 1890, Stoker met a Hungarian historian, Professor Arminius Vambery, who had delved into the Dracula of real. It was from this man's stories, along with other factors (such as the Jack the Ripper murders of 1888), that Stoker's imagination came up with the popular vampire of fiction.

McNally and Florescu have drawn an historical figure and like many such works, it starts losing its simplicity around page 10. The chronological stream of the book is broken at times with references and chapters devoted to other facets of the vampire theory. Instead of remaining with one purpose, a history of Dracula, they try to capture a total picture of vampirism. A subject which has had entire books devoted to.

The format of the book, however, is excellent. They use three inch margins at the top and bottom of the pages and the type is large, making it much easier to grasp the 15th century names and place titles.

The back of the book contains a comprehensive bibliography and three (Russian, German and Romanian) appendices which contain translations of 15th century horror stories about Dracula.

Although the authors tried to cover too much material in 200 pages, this remains a minor flaw. What is most important, they brought to public view the reality of Dracula the man and distinguished him from the myth.

Their research was extensive and proof of this can be seen in the amount of information found between the covers of their book.

"In Search of Dracula..." is must reading for the devotee of vampirism and the supernatural.

Reviewed by Ed Weise
Staff Writer



Prince Dracula of Wallachia, Hungary (Vlad the Impaler).

Miner's life portrayed

ONLY A MINER by Archie Green, University of Illinois Press, 1972, 504 pp., \$12.50.

"He's only a miner been killed in the ground." The plight of the American coal miner can be exemplified through songs and ballads. One of which, "Only a Miner," contains the words in the lead sentence.

Author Archie Green, a renowned authority on folk music, has woven an intricate factual story of coal miner's relationships and appeal to music.

Green seeks to portray the life and values of miners, and reveal changes in folk society due to industrialization, urbanization, and mass-media technology. Through all the trials and tribulations in the coal fields of this nation, the American miner has managed to retain a uniqueness of culture and music.

A comprehensive, lengthy book, "Only a Miner," transcends the typical study of coal miners that deals solely with their laborious tasks. The book includes more than 100 illustrations of performers, song fests, recording sessions, miners' meetings, and union organizers.

Green pictures the average miner as being steeped in the traditions of the coal fields. The miner's life and his work deep below the surface of the earth mold into one. He lives to work and works to live.

An interesting sidelight to the book features Green's attempt to form a valid relationship between the Negro work-song and the white coal miner's ballads. In fact, Green devotes an entire 46-page chapter to this quest. He titles the chapter, "Roll Down the Line."

An analysis of coal mining songs that appeared on discs between 1925 and 1970 in the United States was thoroughly made by the author. A few poems relating to coal mining are also interspersed throughout the book. In all, nearly three dozen songs and poems are included in the work.

For each song, Green transcribes one stanza which he feels is a reasonable representation of the entire song.

Green builds a strong case for his

argument that work songs and coal miners are actually intertwined. He relates many instances of miners passing away the long hours underground while singing or humming a favorite work song that especially suits their mood.

In this respect, Green's connection between the coal miner's ballads and songs of Negroes in cotton fields many years ago appears well-founded. Blues music in the United States has been widely regarded as beginning in the 18th and 19th century cotton fields of the South. Negroes lifted their voices in song to escape their hum-drum existence of being slaves.

Coal miners also, in Green's estimate, are slaves, although of a slightly different nature. Miners' roots extend deep into the carboniferous soil. They are tied to the soil, at least for 600 to 700 feet, depending how deep the shaft happens to be.

"Only a Miner," is said by Green to be the American miner's national anthem. Known from California to Virginia, the song's origin apparently is part of a complex of similar occupational laments. Other professions through the years, such as cowboys, brakemen, or even tramps, have deplored their frequently dissatisfying jobs.

Green does not bore the reader with minuscule details about either the songs or the miners individually. His fusing together of man and ballad accounts for his successful characterization of the

An attractive book, with large type, "Only a Miner" would be greater appreciated by people with at least a working background or understanding of coal miners. The material is interesting and well-researched, but the book is not especially "light reading."

Green seems to have directed his book at a selected audience, perhaps coal miners, possibly folk music buffs, probably not at the general public. In this light, "Only a Miner" achieves its purpose of relating the everyday lives of coal miners to the music they produce.

Reviewed by Robert Matyi, Journalism alumnus.

Simple story evolves into chilling blood bath

FURIOSO by Voldemar Lestienne, English translation by Count Cagliostro, St. Martin's Press, 1973, 481 pp., \$7.95

"Furioso" would have made a perfect script for the Marx Brothers. The title, of course, would have to be changed to "A Day at the Dachau Furnaces."

If you think that last remark is in poor taste, wait until you read the book. Not even the National Lampoon could have fashioned so comically bizarre a story as this eclectic combination of "The Three Musketeers" and "Catch-22."

Voldemar Lestienne, a Parisian journalist, turned this novel into a best seller in France. The translation, by one Count Cagliostro, is a bit trying at first, but after the expository details are cleared away, "Furioso" never stops advancing from climax to bloody climax.

It begins as a simple story of wartime bravado. A trio of French soldiers—La Castagne, Brevail and Maupertuis—are sent by Winston Churchill to release a dashing D'Artagnan named David

Belletoise from prison.

After this tame misadventure, the by-now quartet sets off to retrieve the Queen Mother's personal photo album, which has fallen into German hands. This is where the fun begins.

The blood begins to trickle slowly, then starts to gush and spurt. A massive hemorrhage follows. The chilling blood bath is precariously balanced by a mixture of burlesque and surreal humor.

It's almost as if the Marx Brothers had inadvertently wandered into a performance theater of the Grand Guignol, or had used a concentration camp as a backdrop for one of their insane comedies.

"Furioso" is definitely a book for those with strong stomachs, or for those whose sado-masochistic tendencies know no limits. Be warned: if you are fortunate-unfortunate enough to get caught up in it, you will be alternately punished and rewarded for your indulgence.

Reviewed by Glenn Amato, Staff Writer

Showcase Capsules

Staff Writer
Some babies should die...

Doctors should allow some severely handicapped babies to die so that money spent keeping them alive could be spent on other medical problems, a British physician says.

Dr. Eliot Slater, retired director of Britain's Medical Research Council, writing in the *British Medical Journal*, says keeping a seriously abnormal newborn child alive means suffering for the baby and a lifetime of agony for the family.

"At the time when a severely abnormal child is born, the investment of the parents is nine months of their lives," he said. "The investment of the child is zero. We should put first things first—prevention of suffering before preservation of life."

If the baby dies it does not suffer, and the parents' grief is shorter than if it had lived, he continued.

Slater said that the most advanced medical services have been deployed to preserve life. It is becoming obvious, he added, that the cost of this policy is becoming insupportable and reduces the funds available for other medical problems.

Pulitzer Winners Announced

The 1973 Pulitzer Prize for public service in journalism has been awarded to the *Washington Post* for its investigation of the Watergate case, the affair that began with an attempt to "bug" Democratic National Headquarters last June and grew into a national scandal last month.

David S. Broder, a political reporter and columnist for *The Post*, also won a prize. He was cited in the category of commentary.

Max Frankel of *The New York Times* won the Pulitzer Prize for international reporting. Frankel, now the Sunday editor of *The Times*, won the prize for his coverage of President Nixon's trip to China.

The drama prize went to Jason Miller for "That Championship Season," a play about the reunion of a high school basketball team and its old coach. It was first produced at Joseph Paip's

Public Theater after Miller, 34, had sought in vain to have it put on in a Broadway theater. It is now at the Booth theater on 48th Street, just west of Broadway.

There were 11 prizes in journalism, eight in letters, which included two prizes in the category of general non-fiction and one special citation, and one in music.

The prize for general non-fiction was shared by Frances FitzGerald and Dr. Robert Coles. Ms. FitzGerald wrote "Fire in the Lake: The Vietnamese and the Americans in Vietnam."

Dr. Coles was honored for volumes two and three of "Children of Crisis," a study of the Southern rural poor.

In addition, James Thomas Flexner was awarded a special Pulitzer Prize citation for "George Washington," a four-volume biography.

In addition, James Thomas Flexner was awarded a special Pulitzer Prize citation for "George Washington," a four-volume biography.

In a kind of vindication, W.A. Swanberg was awarded the prize in biography for "Luce and His Empire," a work about Henry R. Luce, the founder of Time, Inc.

Swanberg had been recommended for the 1962 prize in biography for "Citizen Hearst," the story of publisher William Randolph Hearst.

However, in a celebrated reversal of the decision by both the judges and the advisory board for the Pulitzer Prizes, the trustees of Columbia University declined to make the award.

The other culture awards were as follows:

Fiction—"The Optimist's Daughter," by Eudora Welty, whose first novel was published in 1941.

History—"People of Paradox: An Inquiry Concerning the Origin of American Civilization," by Michael Kammen, a professor of history at Cornell University.

Poetry—"Up Country," the fourth collection of poems by Maxine Wolkoff Kumin, who teaches English at Tufts University.

Music—"String Quartet No. 3," by Elliott Carter, who also won a Pulitzer Prize in 1960 for his "Second String Quartet."



Mike Heron (left) and Robin Williamson of The Incredible String Band.

Record Corner

By Dave Stearns
Daily Egyptian Staff Writer

NO RUINOUS FEUD By the Incredible String Band. Warner Bros. MS 2139. 1973.

There is a lot more to the Incredible String Band than what is presented on their latest (and 13th) album, "No Ruinous Feud."

The String Band is playing rock these days, and it is apparent from this album that they are much tighter, better musicians and place less emphasis on their lyrics in comparison to their past music.

Originally consisting of two Scotsmen, Robin Williamson and Mike Heron, the String Band began recording in 1966, making music that was colored with exotic instruments like gimbri, clay drums, sitars and recorders. Their lyrics were often about Scottish legends, customs and Eastern religious philosophies.

With their new sidemen, their instrumentation is bass drums, organ, clarinet and acoustic guitars. The String Band's lyrics still have irregular length, rhyme only occasionally, while their melodies are still without rigid structure. This is part of their charm and keeps them from sounding like other rock bands.

But this new-found musical closeness is only hinted at in "No Ruinous Feud," for in the String Band's May 10 concert in Champaign, their performance was nearly a musical catharsis. Playing with all kinds of joy and energy, they brought the audience to their feet, yelling for an encore. From listening to their earlier music, one would never think that they could achieve such unity.

After the concert, Williamson talked about their new sound saying that he is very pleased with the way it is coming along. "We like to change, and we find that bass and drums are very good for concerts and so forth, because it rolls the whole thing out very well. The initial nature of our songs, I don't think has changed. We're aiming towards getting our band together as a band instead of just me and Mike being songwriters. This is why we don't have our long ten minute songs, the way we used to, because I want more to be part of the band. I did a solo album recently that's full of acoustic things, so I'm still keeping Robin Williamson going. The solo album, which is called 'Myrrh' isn't out in the States yet. I also have a book of poems out, called 'Home Thoughts.'"

There were several excellent songs the String Band performed in concert that have not appeared on any of their albums.

One of these songs was the continuing story of "Gile Crockadile" ("Crockadile" is pronounced "crooked deal"). These "Giles" songs are humorous satires on the typical Joe College Crockadile who falls in love with a sleazy prostitute and digs into his childhood savings to buy her a milk coat.

Malcolm Le Maistre performed an amazingly versatile pantomime to this song, making quick on-stage costume changes from Giles in his football jersey to a sinky whore outfit.

Playing jigs on electric violin, Williamson made all sorts of wonderful electronic sounds, and showed his vastly improved technical ability.

After the concert, the String Band talked to the audience informally, taking down their addresses and promising a letter to them. The letter I received from the String Band last fall was an affectionate typographical mess, inviting me to be a "Friend of the Incredible String Band" which is like a fan club only on a more personal basis. Also included was a brief testimony on Scientology.

Scientology is a religion that draws on everything from Nietzsche to St. Luke, and concerns the understanding and betterment of human life.

"We have been into Scientology since 1969. Scientology is an indirect thing in regards to music," Williamson said.

"Obviously we're delighted if people get into Scientology, because its really worked for us. But the primary thing we want to get across is music. Music is the game we play."

But getting back to "No Ruinous Feud," only a little more than half of the songs are written by Williamson and Heron, presumably because they are trying to obtain equal partnership with the two new members of the group, Le Maistre and D. Resd. As a result, the album is uneven in quality, for the new members do not possess Williamson's and Heron's genius.

Williamson and Heron have a knack for writing sensual love songs, the best of these being "Saturday Maybe," which Williamson explained is about a married woman that he once loved.

"Turquoise Blue" features a bossa nova sound and "My Blue Tears" is a solid country song. Both these styles of music are totally new to the String Band.

"No Ruinous Feud" is not the culminating masterpiece of past albums like "U" or "Wee Tam," but is a transitional album pointing in several new directions. One might speculate that when these new ideas are fully realized, the String Band will have a more accessible musical language.

Selected Cultural Activities

Champaign-Urbana

May 22: "An Evening of Choral Music," University Chorus, William Hienz Jr., conductor, Great Hall, 8 p.m.

May 24: "Big Bands from the University of Illinois," Festival Theatre, 8 p.m.

May 25-26: "In The Playhouse," a faculty dance concert, Playhouse, 8 p.m.

May 25-26: "A Delicate Balance," Graduate Student Theatre Workshop, Studio, 8 p.m.

May 26: Flute Recital, Ransom Wilson, Great Hall, 8 p.m.

Carbondale

May 21: School of Music, Graduate Duo-piano recital, Edwin Romain & Wilfred Delphin, Shryock Auditorium, 8 p.m.

May 22-25: Southern Illinois Film Society, Second Annual Erotic Film Festival, Student Center Ballroom D, 7 & 9 p.m.

May 22: School of Music, Women's Ensemble Concert, Charles C. Taylor, conductor, Old Baptist Foundation Chapel, 8 p.m.

May 22: Auditorium Organ Series, Jerry Richardson, organ recital, Shryock Auditorium, 8 p.m.

May 23: Lunch & Learn, "Consumer Protection," Thomas Brooks, Student Center Mississippi Room, 8 p.m.

May 23: Convocation, "An Invitation from Tevye," Shryock Auditorium, 8 p.m.

May 23: School of Music: Student Composition Recital, Home Ec. Auditorium, 8 p.m.

May 24: School of Music, Symphonic Band Concert, Nick Koenigstein, con-

ductor, Shryock Auditorium, 8 p.m.
May 25: School of Music, Faculty Composition Concert, Home Ec. Auditorium, 8 p.m.

Chicago

May 26: Rock and Roll Revival, International Amphitheatre.

May 30-June 1: Liza Minnelli in Concert, Arie Crown Theatre, May 30 & 31, 8:30 p.m.; June 1, 7 & 10:30 p.m.

June 1-10: Jesus Christ Superstar, Auditorium Theatre.

June 2-3: Harry Belafonte in Concert, Arie Crown Theatre.

June 5-6: Deep Purple in Concert, International Amphitheatre.

June 7: Kris Kristofferson with Rita Coolidge in Concert, Arie Crown Theatre.

June 9: Sonny and Cher in Concert, Chicago Stadium.

St. Louis

May 22: Lecture, "The Aesthetic Interchange between the Orient and the West," William F. Bayer, The St. Louis Art Museum, 8 p.m.

May 25: Shirley Bassey with Woody Herman and his Orchestra in Concert, Kiel Opera House, 8 p.m.

May 25: Four Tops in Concert, Kiel Auditorium, 8 p.m.

May 25: Three films on contemporary sculpture, The St. Louis Art Museum, 8 p.m.

June 3: Sonny and Cher in Concert, Kiel Auditorium, 8 p.m.

June 6: Kris Kristofferson with Rita Coolidge in Concert, Kiel Opera House, 7:30 p.m.



Louis XIV, played by Jean Marie Piatte, visits the dying Cardinal Mazarin portrayed by Silvano in Robert Rossellini's film "The Rise of Louis XIV" at 7 p.m. Thursday on WSU-TV, Ch. 8 on Humanities Film Forum.

Rise of Louis XIV aired on Channel 8

"The Rise of Louis XIV," director Robert Rossellini's biographical film about one of the most powerful and pretentious monarchs in European history, will be presented on Humanities Film Forum at 8 p.m. Thursday on WSU-TV, Channel 8.

Rossellini's film compresses 21 years of history from the death of the shrewd and powerful Mazarin in 1661 to the installation of Louis at the new court of Versailles, in 1682.

The film opens with Cardinal Mazarin, the political leader of France, on his deathbed. Until now, the 23-year old King Louis XIV who succeeded to the throne at the age of five has had little experience in affairs of the state. His mother, Queen Anne of Austria, and his ministers and courtiers believe he is incapable of governing the country. Nonetheless, his reign, which lasted 72 years, was the longest and one of the most colorful in European history.


With careful attention to historic detail, Rossellini's film recreates the king's careful pursuit of international and domestic power.

Joining Humanities Film Forum host Dr. James H. Billington for a

discussion of the film are: William H. McNeill, professor of history at the University of Chicago; Georges May, professor of French Literature at Yale College; and Orest Ranum, Chairman of the history department at John Hopkins University.

EGYPTIAN
DRIVE-IN THEATRE

Open 7:30—Starts at Dark



Class of '44

plus
John Wayne
"CHISUM"

'Breakfast of Champions' Vonnegut's latest novel discussed on Book Beat

Author Kurt Vonnegut elaborates in the further adventures of his character Kilgore Trout on "Book Beat," turning the Public Broadcasting Service program into an extension of his newest novel "Breakfast of Champions."

"Book Beat" starring Vonnegut will be seen locally at 8:30 p.m. Monday on WSU-TV, channel 8. Vonnegut tells "Book Beat" host Robert Cromie that he wrote himself into the novel in order to set the poor beleaguered Trout free and to give himself an "ego trip."

"My editor is getting permissive as I've sold more," he tells Cromie.

"Breakfast of Champions" is Kurt Vonnegut's most unusual book, he says, because it contains 120 illustrations by the author and "I can't draw."

"I got tired of describing things" he explains. His picture of the electric chair is entirely his own design but he confesses that he bought a child's coloring book to learn how to draw a chicken.

On another level, "Breakfast of Champions" is the story of the sadness of a ruined planet—Earth. "It is the only planet we have," says Vonnegut, "if we could find another we could be more cheerful."

"Breakfast of Champions" is Vonnegut's present to himself on his 50th birthday. In it he sets Trout on a collision course with a Midland City Pontiac dealer named Dwayne Hoover who is gradually going mad. During the Midland City Festival for the Arts Dwayne Hoover suddenly takes one of Kilgore Trout's ideas seriously and develops brain poisoning.

The book ends with the author setting Trout free, but on "Book Beat" Vonnegut cannot resist reasserting his control over his creature.

Vonnegut explains that, after his confrontation with Dwayne Hoover,

Trout became convinced that one can become afflicted with brain poisoning by exposure to bad ideas. After much research, the science fiction writer proved that the lack of good ideas is as serious as a vitamin deficiency and won the Nobel Prize for Medicine for this discovery.

Now that Kilgore Trout and other characters such as Elliot Rosewater have been set free, Vonnegut says he will probably have to invent new characters. He says he may have to use the same ones and give them new names.

It was necessary to free Trout, Vonnegut tells Cromie, because "if I'd kept him I would have killed him." Vonnegut says he feels bad that he gave Trout such a hard life.

On "Book Beat" Vonnegut also explains how he learned his writing craft. He says he was lucky enough to have attended Shortridge High School in Indianapolis, Indiana, a school with a daily newspaper. This type of early training makes a difference in a writer's career because he must write for an audience and not for a teacher.

Because his early commercial writing was done for the sick magazines, he learned to plot a story, he says, insisting that this influence remains with him today. One of his favorite books is Robert Louis Stevenson's "Treasure Island."

Vonnegut tells Cromie that he believes the novel is in a state of transition today. "It used to be a time-killer to help people through a long cold winter, today the problem is holding the attention of the reader."

As a writer, Vonnegut classifies himself as a "basher" rather than a "swooper." He defines a "swooper" as an author who writes several drafts of a complete novel before it is finally ready for publication.

A "basher" like himself butts his way, doing each page over and over until it is satisfactory, he says. When he is finished he never revises. "It is a slow process and my secret life is embarrassing," he notes, because his office is likely to be crowded with various versions of one page.

"Breakfast of Champions" marks an important milestone in his career, he says. He has now passed his 50th birthday and he feels as if he has crossed the spine of a roof. He has ascended one slope and is now on his way down the other side.

SALUKI CURRENCY EXCHANGE

- Checks cashed
- Money orders
- Notary public
- License photos
- Title service
- Travelers checks

Jackson County Food Stamp Center
Pay your utility bills here

Carbondale Western Union Agent
Casper Trust Shopping Center



FISH FRY
EVERY TUESDAY
NITE AT

FAMILY-FUN
RESTAURANTS

E. MAIN

CARBONDALE

AND SECONDS ARE ON THE HOUSE!

DELICIOUS BATTER FRY FILET OF FISH SERVED WITH FRENCH FRIES & OUR FRESH COLE SLAW & PLENTY OF TARTAR SAUCE.

\$1.39

REMEMBER TOO - WED. NITE IS CHICKEN NITE

\$1.69

& MONDAY NITE IS CHILI MAC NITE

\$1.19

SECONDS ARE ON THE HOUSE!!

Beauty of poetry explained

By Sandra Brown
Student Writer

"The beauty of a poetry reading is that you can actually experience the poet and the poem at the same time."

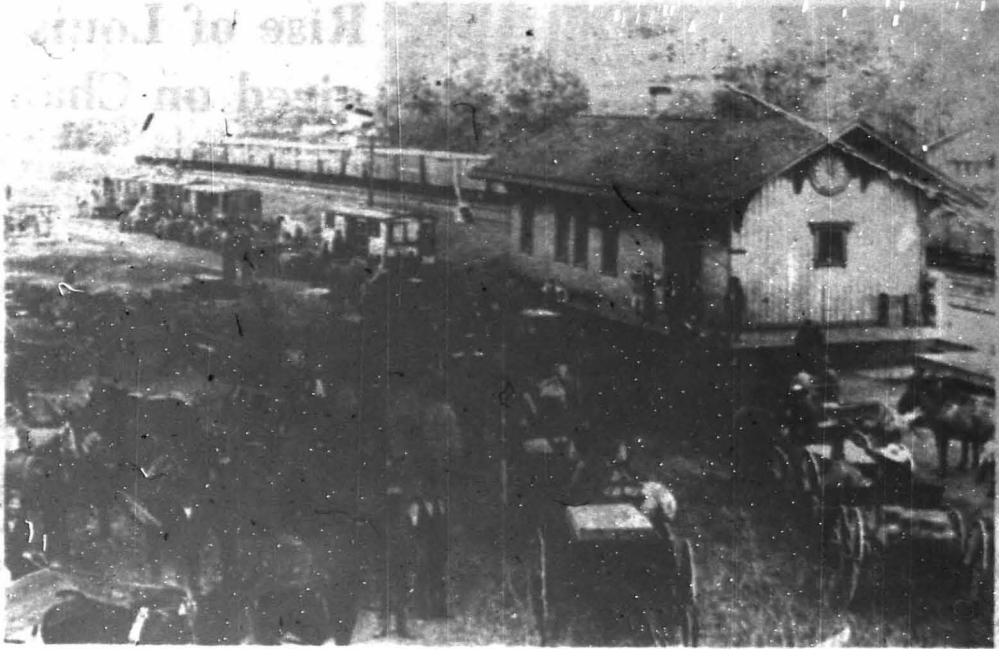
Barbara Chamness, a senior majoring in English had this to say of the readings done by SIU poets held at 8 p.m. May 10 at the Student Christian Foundation.

"Many of the writers are very good," Ann Everds, a sophomore majoring in English said. "These poetry readings should be more often and better advertised."

Ms. Elise Ashby from Herrin Unit 4 in Elementary Guidance said that the readings served two purposes.

"It provided the listener with an opportunity to hear and experience with the writer his feelings about the subject." She also said that they provided young writers an opportunity to get reactions to their writings which could provide the motivation needed to continue their efforts.

The 25 cents contributions will go to "Search" which is an annual volume of poetry published by the Department of English.



"They clustered on the east side of Drury Creek driving wagons laden with fruit picked for the northern markets."

'When her heart was young and gay'

By Ed Weise
Staff Writer

Makanda nestles down within the security of her forest quilt and ponders the beauty of her youth.

It seems so long ago, since she felt the biting caress of a locomotive's wheels churning to stop within her embrace.

The trains no longer notice her charms as they pass through her valley. All they leave behind now, is the echoing bells of the Front Street crossing.

It was the railroad which really fathered her and in turn abused her. A corporate giant who turned girls into women; the touch of its steel rails meant riches for the lass who could pay the price...and price she did pay.

Her memories surface and she reminisces for a moment.

It was 1842 and all she wore was a boarding house and a railroad construction camp. She can still hear the rail foreman yelling, "pick up...head high...throw away," to the team of 18 men who'd throw the rails onto wagons.

She was "North Pass" in those days. It wasn't until 1872 when she was properly baptised and christened Makanda. It's said she was named after the last great Indian chief who roamed her Southern Illinois hills.

Yet legend persists, that there once was a father with two sons. One was named Andy. Whenever there was any work to be done, the father would yell across the valley...**"MAKE-ANDY-DO-IT."**

It wasn't long before she began to feel the demands of man. The railroad and the farmer worked together to sap the bloom from her cheeks. Orchards of peach, apple and persimmon trees abounded. Patches of strawberries and vineyards stretched across her hillsides.

The markets of Chicago hungered for her fruits. As the hunger grew, she grew too. She soon became the second largest fruit producer on the route between Cairo and Chicago.

By the 1890's she became a village of nearly 3,000. Oxen and mule drawn wagons clustered in front of Bell's store on the east side of Drury Creek, laden with fruits plucked from her softness.

A flicker of a smile crossed her lips as she thought of the way her children would come from all over her fertile

hills. They'd bring their crops as an offering to the steel-driving monster and make an elaborate outing of the whole trip.

Contests would be held. On Saturdays, there'd be a shooting match, with a beef as the prize. It never seemed to be much of a contest though, because an old flintlock named "Maiden" usually always won.

On days when the through-bound freight train came speeding across her valley, some of the boys would have a "jumping" contest. This was a test of skill and agility to see who could get on and off the moving train in the fastest. She always pitied the bruised ones who had to go home with the knees torn out of their coveralls, explaining to their mothers how someone had pushed them down.

On trading days, some of the story tellers would gather around the pot-bellied stove in Gifford's hotel and swap tales.

There was the one about the great squirrel exodus of 1836. That was when all the nuts went bad in Missouri and the critters were beginning to starve. They decided the only place where decent nuts could be found was growing in the trees of Southern Illinois. So they made their way for the Illinois side of the Mississippi River. Hordes of squirrels began swimming across the "old man" in search of their Shangri-La.

For months the hills of Makanda were brown with the nut-gnawing varmints.

Then there was the one about the "flag on the hilltop."

During the Civil War, Makanda was considered somewhat of a no-man's land. Sympathizers for the North and the South were about evenly spread. It didn't go too well for the jasper who was loud about where his feelings lay.

One day two brothers decided it was time to commit her purity to a cause. If not actively, at least symbolically. So they set off for the highest hill, which coincidentally had the highest tree for miles around. This hill and this tree just happened to rest just south of her reach.

The brothers climbed to the top of that tree and there they placed the colors of the Union. This, however, didn't set too well with the rebels in the area and efforts were made to bring the flag down. Yet, everytime action was



For Makanda resident Ed Tripp, a visit to Leon's Texaco station means a chance to swap a tale or two.



"Locomotives no longer churn to a stop in front of her depot."

"Today's" Photos by Pam Smith

taken by "Johnny" to make a move against the flag, some intangible force would still his hand and the symbol remained. An that it did, till the end of the war.

Like so much of her past which had gone by way of the breeze, the tree is gone. Years after the war, it was struck by lightning and passed into the hands of history. All that remained was its memory, kept strong in the stories told

around the warmth of the blackened stove.

As the years passed, she knew the joy of continuing to be a major fruit producer.

There would be days when old No. 6 and No. 22 would steam away from her touch for the Northern market so loaded down with the gifts of her soil that wagons would be sitting lined up along Front Street waiting to trade

Those early years, however, weren't all fond memories.

In 1910 her complexion was cut by a great flood. It pushed over the banks of Drury Creek and killed much of her life which had thrived along the rim. She still knows the terror of high water, for the rains of the South still ravish her banks occasionally. Her floodings have even inspired the poet to begin

"Was you ever in Makanda
When the water's on the rise"

She has felt the scorching pain of the match. In 19-odd, a fire gutted 12 buildings of her east side business district. The cost in dollars, 40,000...yet it took the salve of many doctors to repair her face the way it once had been.

In time, her alluring charms began to fade. The wrinkles were deep, for the years had taken their toll.

Progress brought the railroad promise of a younger affection from the fertility of the deep South. The passions of the metropolitan markets were stronger than ever; and Makanda could no longer keep up with the physical demands made of her.

In the end, it would take a mere half-hour to load to all the fruit she could produce.

She saw the last of her personal freights around 1940. Oh, they'd stop for the next 20 years to pick-up and drop off mail, but eventually, even that job would be given to mail trucks.

With the departure of the railroad, her aging processes speeded up. U.S. 51 which had planned to move through her heart, decided to detour her instead.

Her children began to desert her; the sparkle of more well-endowed beauties.

The grist mill, sawmill and box factory are gone. So are the three hotels and four saloons.

Most of the 150 who stayed to ease her pain are old-timers now. They don't mill about where loading docks once stood. Yet, a story can still be heard 'round the "pot-belly" in Leon Smith's Texaco station.

Homer Fliger, 78, remembers when rabbits were so thick, you could get 5

cents a head for them."

He sits behind the brown stove in his Osh-Kosh B' Gosh's and sharpens his knife.

"There'd be freights with box-cars full of those rabbits taking them to market. You could really make some extra money shooting them. Of course that's when shell were only 35 cents a box."

The stories seem to miss something now, for her hearing isn't quite as keen as it used to be. She can barely make out the crickets which chirp in chorus along Drury Creek anymore.

Her body is scarred with the derelicts of neglect. Her vacant store fronts stare out with broken expressions.

Pigeons now roost on roofs which once sheltered salemen from the Northern markets.

Her depot, now converted into the town hall, stands alone, longing for the kiss of an engine's steam.

Her memories, however, are sacred. She cherishes them as if they were all that remained.

On the outstretched arm of East Main Street, rest yesterday's children, clasped within the palm of a finely manicured hand.

Although oxen-drawn wagons no longer pull loads of fruit through muddied streets anymore, a yoke, hoarded out of sentiment, can still be seen hanging in view.

Near her heart rests a monument, it reads:

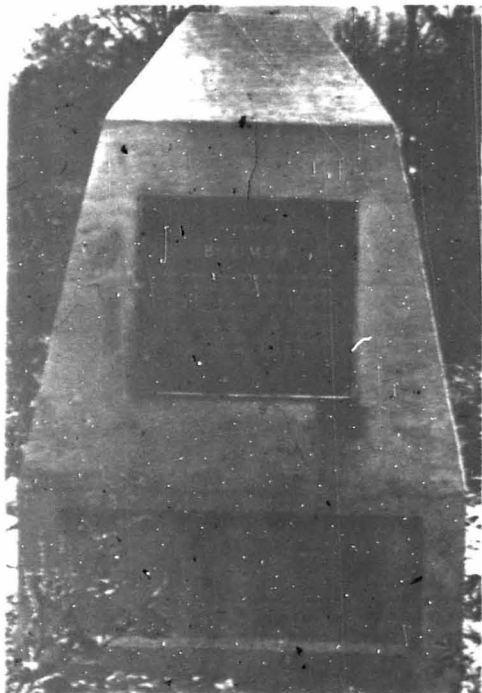
"In memory of Boonser, the bound dog that tradition says dashed his life out against the iron abutment of the railroad bridge 300 feet south of this point, while running along on three legs trying to put out the flame in the hotbox on the speeding train of his beloved fireman-master.— Sept. 2, 1859."

She's not even sure if there's any truth to the story, but that's not really important anyway...

...It's what it represents...to her and to all those who might stop a moment in their journey to read its inscription.

She's a product of a time now gone. Her only mystery is in the legends which surround her youth.

Her one hope...that those who passed to stroke her brow might see "past" the flaking paint and rusted cars to a day in 1890 when the children came to play.



Music his 'song of life'

Student 'plays, eats, sleeps music'



Joe Krzyziak

By Bob Grupp
Daily Egyptian Staff Writer

Joe Krzyziak plays music. He also eats, sleeps, works, loves and studies music.

He is a graduate student in music composition with a fine hand and quick finger on the string bass. Krzyziak gets into many things but music is his song of life.

"I have all music hours," Krzyziak beams, obviously proud of his lifestyle. His living room has two windows with red curtains, a burlap-covered chair in the corner and a music stand balancing sheets of notes in the middle. He eats supper on a table spotted by stacks of handwritten music. Six cats pump musical rhythms on the kitchen floor.

"To get into music is like getting into anything," he said casually. "You have to devote your life to it. I'd be studying music even if I wasn't going to school."

However, Krzyziak is going to school. His best echos into other areas too. Krzyziak has dipped into

drugs, school, fun, love and politics. The latter was the last note Krzyziak sounded.

Krzyziak spent the last nine months as an executive assistant to flute playing soprano, Jon Taylor, student body president. Taylor fired Krzyziak. But, there is a main difference between the two persons.

"If Jon could quit politics and concentrate on design and music he'd be really good," Krzyziak said. There's the difference. Krzyziak eats music. The people he worked with only munch on it between meals of politics.

"Student Government was a job. I needed the money," he said as a matter of fact. "They said I could get this job that pays \$1,800 a year...agghhh," he said leaning back grinning. "In Student Government I flouted the right of not being there."

The office was not the right atmosphere for composing music. Krzyziak admitted. "People kept buzzing in and out. He said he needs a

more relaxed place to compose music. He poured himself more ginger ale and lit his third cigarette.

Krzyziak said he hasn't been on the string bass too long. "About four years." Before that he handled the clarinet for eight years. Krzyziak plays in bands and small groups.

Turtlesweat, "Mait Squeener" and the "Baskytel Radio-Router System" were three of the last groups he played with.

He figured a stack of sheet music he is writing.

"I'm writing some serious pieces for school. A chamber orchestra piece now. It sorts of starts out with a style of late impressionism," he said touting the sound and throwing notes into the air. "It evolves from a swing part into seeming chaos." He swung his arms in all directions.

"Music is definitely where it's at," he said closing his eyes and looking down as he moved his head. He wears his brown hair in a ponytail well over his shoulders. His bushy mustache often hides a grin.

Lecturer recalls Kansas journalist

Homespun Statesman Aristocrat Unpretentious
These are the words Miss Henrietta Becker, a lecturer in the Food and Nutrition Department, used to describe the former grassroots journalist, William Allen White.

"Miss Becker was growing up in Emporia, Kan. when White was famous as the editor of the "Emporia Gazette."

"William Allen White was a statesman," Miss Becker said with pride. "He believed that principle was above winning."

"You know, she continued, "he could have cared less what people thought. It was always right over wrong."

There was no hesitation in Miss Becker's voice when she said that White was "a real human being."

Laughing at her own memories Miss Becker recounted her most impressive experience with White. "I was just a young girl, preparing to leave Emporia and go to New York. There I was to work on a dietetic internship."

"White and his wife were both present at a farewell party for me and my friends," she said. "His words of advice always stuck with me."

Miss Becker nodded her head as if still listening to White. She continued, "He told me not to forget that I was only a poor Kansas girl. And to observe and experience."

"White believed that you could develop a taste for the finer things by observing," Miss Becker said. "Many times White would write a controversial editorial, causing quite a flurry, according to Miss Becker."

"He kept a rocking chair in his office. Then when people would storm in with complaints White would direct them to the rocker," Miss Becker laughed and said "After the people rocked for awhile their emotions were calmed down."

Another human trait of White that Miss Becker cited was his consideration for others and not himself.

"When White entertained dinner guests he often would serve the salad," Miss Becker said. "He wanted his guests to know he cared." "Another good thing about White," Miss Becker paused and then said, "he didn't forget you."

The example she gave was after she had been in New York. White came and gave a party at the Com-

modore Hotel. "He invited me and my friends to come. To be with all those statesmen was an honor," Miss Becker said.

Though Miss Becker does not return to her hometown as often, she says the White spirit lingers on. "Each year the William Allen White award is given," she said.

"I don't know who got it this year. The prize is a book to the child that writes the best story."

"The Peter Pan Park which is for children was started by White in Emporia," Miss Becker said. He had a great fondness for children, she said.

Miss Becker summed up the White influence when she said, "What he said, the people of Emporia thought."

Recitals include organ, pianos

Student recitals this week include a duo piano recital and organ recital.

Pianists Wilfred Delphin and Edwin Romap, graduate students, will perform with a student chamber orchestra at 8 p.m. Monday in Shryock Auditorium.

Works include "Sonata in D Major" by Mozart, "Rondo, op. 72" by Chopin, "Concerto for Two Claviers and String Orchestra" by Bach and "Variations on a Theme of Paganini" by Lutoslawski.

Organist Jerry Richardson will perform at 4:30 p.m. Tuesday in Shryock Auditorium. The program includes works by Buxtehude, J.S. Bach, Hindemith, Schumann, and featuring "Thoughts and a Pique" by Richardson.

The concert is free and open to the public.

Unwanted Pregnancy

lowest prices. Everything can be provided for your care, comfort and convenience by phone.

Time is important
call Toll Free Today
800-523-5308
Aic Services

Girls to sing

The University Women's Choral Ensemble, under the direction of Charles C. Taylor, will perform at 8 p.m. in the Old Baptist Foundation Chapel.

Accompanied by pianist Beth Krumm, the choral group will sing 11 works by such composers as Houston Bright, Randall Thompson and others. A featured work is "The King's New Clothes" arranged by Frank Loesser and narrated by Catherine Wanaske, senior in music.

The concert is free and open to the public.

Delivered to you

HOT

CALL 549-7242

MONDAY SPECIAL

all you can eat

MOSTACCIOLI AND GARLIC BREAD

\$1.19

Papa's

204 W College

FREE PARKING IN REAR OF PAPA'S

Hey! Did you hear about this place

No, What's it like?

Wow!

Well, It's got air conditioning, laundry facilities, recreation facilities, T.V. lounge, a clubhouse...

LEWIS PARK APTS.

EAST GRAND AVE. 457-6522

Sounds good

They also have a swimming pool under construction, and special rates for summer. Why don't we go over and look at their model apartment?

Coretta King slated in civil rights talk

Mrs. Martin Luther King, Jr. will discuss the civil rights movement of today in a special 30-minute interview at 8 p.m. Monday on WSU-TV, Channel 8. The program, a production of the Mississippi Center for Educational Television will be seen nationally on the Public Broadcasting Service.

During the informal interview with Bruce Payne, news director of radio station WOKJ in Jackson, Miss., Coretta King reviews the progress of the civil rights movement in the South during recent years and about Mrs. King's own role in the realization of her husband's endeavors.

"We've reached a mat... stage in

the non-violent movement for social change," Mrs. King continues, "and we're moving toward a collective leadership approach to the crises that are still with us...the forces are coming together to reach Martin Luther King's dream."

Among the other topics Mrs. King explores in the interview are the effect of the assassination of President Kennedy and the work of subsequent administrations on the black community, and the Martin Luther King Center in Atlanta, Ga., an institution for the study of non-violence.

"An Interview with Coretta King" is a production of the Mississippi Center for Educational Television.



Grace Glueck

'Museums' topic on 'June Wayne'

Grace Glueck, art news reporter, reviewer, and editor of cultural affairs for the New York Times will join artist June Wayne for a candid probe of the values, motives and purposes of museums at 8 p.m. Wednesday on WSU-TV, Channel 8. The program, second in a series of discussions exploring the artist's world will be televised nationally by the Public Broadcasting Service.

The women will explore the seemingly faltering world of art museums, noting a great strain and confusion of purpose within the museum's relatively brief 200 year history. Paintings acquired one year are sold off the next at the will of trustees, curators, dealers and collectors—leaving the artist at the mercy of them all.

"I think what is happening," explains Mrs. Glueck, "is that the old money—money from wealthy, established families—isn't sufficient today. It can't pay the freight of the enormously increased function of the museum."

"Therefore, the importance of the box office and body count has taken precedence over the artists' work and the original purpose of the art museum has disappeared."

Other topics covered on the program include: the ever-changing role of the curator; the museum's general neglect of the living artist; and a composite profile of the "typical" museum trustee. "June Wayne" is a production of KCET, Los Angeles.

'Moritat' survey reveals

By Sandra Brown Student Writer

A survey to determine the effectiveness of advertising done for Calipre Stage productions, found that the most effective form was recommendations from those people involved with the productions.

The survey taken from May 11 to 13, was conducted by Larry Minor and Nina Serzynski, both juniors majoring in Speech Education, during the showing of "Moritat", the last Calipre production of the year.

"We wanted to know what area of advertising was most effective," Minor said. "From this we can tell what changes we might need to make for next year," he said.

There is not a great deal of money spent on advertising Minor said. Some directors of shows are asked to write stories on some of the productions and they are then submitted to newspapers for publication.

University News Service photographs the productions and sends them to small, local newspapers. Some are placed in showcases in the Communications Building and some are sent to the hometowns of the cast members.

Radio stations announce Calipre

State productions from their calendars of events.

Directors or cast members, according to their availability, are interviewed on WCIL by Larry Doyle on his show "Coffee with Larry" at 8:36 a.m. weekdays.

Brochures and flyers are sent to department heads, other universities, local high schools and elementary schools and some city organizations.

Of the 110 questionnaires which were passed out during "Moritat", 50 were returned. From these the following results were obtained: The least effective forms of advertising were radio and cable TV, with only one person having heard or seen advertising through each medium.

The most effective advertising was word of mouth, with 33 persons stating that they had heard of productions in this way.

Twenty five people, or 50 per cent of those surveyed, said that they had seen advertising downtown. Twenty had noticed posters, 19 had seen ads in newspapers and ten had heard of productions from other sources, some from class and others from friends and relatives. Only two of the 50 had noticed mailers.

Other questions in the survey concerned attendance of productions.

Thirty-two had attended other productions on the Calipre Stage, only five had been required to see it for a class and at least 20-25 people would like to be on the mailing list for the 73-74 season, to be informed of upcoming productions.

Minor said he feels that the survey was "pretty successful" and that it did just about what he wanted it to do.

"More than half the people have seen past productions," Minor said. "This shows that people are in-

terested in seeing the kind of productions we do. There is a demand for what we have."

Ms. Serzynski said that a heavier distribution of posters may be undertaken but she can't say for sure at the present time.

Word of mouth best ads for Calipre

DAILY EGYPTIAN CLASSIFIED ADVERTISING ORDER FORM

CLASSIFIED ADVERTISING RATES 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 DEADLINES: 2 days in advance, 2 p.m. Except Fri. for Tues. ads.		*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	
1 NAME _____ DATE _____ ADDRESS _____ PHONE NO. _____			
2 KIND OF AD No refunds on cancelled ads. <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 Wanted		3 RUN AD <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.	4 CHECK ENCLOSED FOR \$ 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.
5 _____ _____ _____ _____ _____			

Leukemia victim helped by successful blood drive

By Brenda Hieckenberg Student Writer

The blood drive for Chuck Jurjevich has been successful, according to Mike Hanes, director of the Marching Salukis.

Jurjevich was a member of the Marching Salukis for five years. Last year, said Hanes, he contacted a rare strain of leukemia.

The treatment involved a great

deal of blood so the Marching Salukis and the music fraternity, Phi Mu Alpha, decided to conduct a blood drive for their friend.

The drive started several months ago on this campus. Anyone who wished to donate blood was urged to do so, said Hanes. He said that the drive was continuing, but it was directed mostly to former members of the Marching Salukis and Phi Mu Alpha.

Special SALE

7 Guild guitars in stock—you buy guitar and get the hardshell case FREE

~20% off on all Yamaha 6 & 12 string guitars with case

-Gibson Les Paul Recording guitar & hard shell case List \$740⁰⁰ sale price \$555⁰⁰

-Violins, bows, & cases \$40⁰⁰ your choice first come—first serve

We also sell Martin Guitars, AKG, Shure mikes and mixers phase linear amps, Klipsch stereo and PA systems



606 S. ILLINOIS AVE.

CARBONDALE, ILLINOIS 62901

NOTICE

As of Monday, April 30, 1973, we will be in our new and larger quarters at 415a S. Illinois Ave.

The location is four doors south of our former address.

Dr. J.C. Hetzel Optometrist
owner Hetzel Optical Center

Students to travel forty miles of river

Raft trip to test design classwork

By Richard Lehman
Student Writer

In the SIU Department of Design there is an adventurous man named Larry Busch, instructor of design, who will take his class on a raft trip Memorial weekend.

For Busch, this will be the fourth trip down the Current River starting at Big Springs National Park in Missouri.

"The purpose of the raft trip is to give my students a chance to design their rafts, supply the materials for the rafts, and to construct them in a way to mix education with fun and adventure," Busch explained.

Busch originated the idea for the raft trip four years ago when he was an undergraduate student in design. The trip was such a success he continues to offer it every spring quarter. The first trip interested 30 people into going, last year 50 people went, and 80 people are expected to go this spring.

The trip lasts three days and we

float down 40 miles of the river, usually around 13 or 15 miles a day, leaving us plenty of time to stop and leisurely explore the river banks," Busch said.

The raft trip is basically open to everyone that wants to build a raft and go. The trip is not limited to design students in my class, Busch emphasized.

The people that go along have to buy or find their materials to build the raft, then they have to transport the materials to the Current River and put the rafts together there. Everyone must bring food and camping equipment for the three days, and everything they will need to survive, Busch said.

Design students usually design and build the rafts and invite their friends to go along. Each raft carries between two and four people on it, he added.

Busch said the cost of the raft trip is determined by each individual. The cost includes the materials to build the raft, the gas to transport it to the river, food, and anything else

that is needed.

Many of the rafts are made from 55 gallon drums, water heaters tied together, logs, and anything that will float. People that see us float down the river are surprised at what they see, Busch described.

"The past three raft trips down the Current River have all been similar. I chose this river because it is fairly close to SIU, and it is a good stretch of river. It is not too far away from civilization if some help was needed," Busch said.

Some of the rafts fall apart during the trip, and the only thing the crew can do is stop and figure a way to put it back together. On one occasion a raft fell apart so many times that the crew had to swim the few remaining miles of the trip, Busch said.

Busch is currently the Director of the Undergraduate program in the Design Department. He also teaches a number of design courses. Busch is noted for designing Self-Spaces, which is now a registered

trademark, and used in grade schools all over the country. A Self-Space is a little enclosed compartment which a young student can have as his own space to work in, Busch described.

Currently Busch is designing his fourth stair-climbing wheel chair. He has built three of the chairs so far, and hopes to put all the good features into the fourth one, he added.

Students that went along with Busch on the raft trip last year said that it was a very good way to run a design class, and well worth the trouble. One student said the trip

was very entertaining and didn't seem like an assignment, Busch said.

Busch said when his students finish the raft trip they have a satisfied feeling to know they designed something that worked and also something that kept them alive.

"It is very easy for me to grade a student's raft, because I am there and can see it cross the finish line in one piece. The students can also self-evaluate their rafts by the performance of them. I think it is a very good and exciting way to teach a class, Busch said.

New words flood English language

SPRINGFIELD, Mass. (AP)—Do you own a "vanity plate"? Had an experience that was a "bummer"? Ever gone to a "folk mass"? Do you own a "chopper"? Do you know what "juvencocracy" is, or a "suicide squad"?

If some of the above words aren't very familiar, don't be surprised. They are among the hundreds of new words that have come into the language in recent years, words that reflect the changes taking place in our society.

Acceptance of these new words into the language is indicated by the fact that they are listed in Webster's New Collegiate Dictionary, published by G. & C. Merriam Co.

"Bummer" comes from the world of drugs and means an unpleasant experience. A "folk mass" is a mass where traditional music is replaced by folk music, which is popular among younger groups. A "chopper" is a customized motorcycle and a "vanity plate" is a license plate with letters or numbers chosen by a car owner, both being trends among motoring enthusiasts. "Juvencocracy" is a state ruled or influenced by youth, and a "suicide squad" is a special squad used in kickoffs in football.

"Language is continually changing," according to David R. Replogle, Merriam president, "and never more so than in recent years. Today we are witnessing a groundswell of new movements and new ideas that began in the 1960s and are now beginning to take hold, and their contribution to the language has been enormous.

"In other years, new words came from the areas of technology and science and from such broad interests as urban development and ecology. Today they come from young people, from the black experience, from the drug scene, from fashion and entertainment, from the growing interest in new religions, and much more. They are also coming from our emphasis on leisure activity, sports in particular."

New sports terms listed in the dictionary include "chicane", which is a series of tight turns in opposite directions in an otherwise straight stretch of a road-racing course; "crackback", a blind-side block on a defensive back in football; "enduro", a long race stressing endurance rather than speed; "orientteering", a cross-country race on unfamiliar territory using maps and compasses; and "turfski", a ski on rollers.

Words that represent a variety of new interests and new ideas in the country include:

"Chance music"—where the element of chance is used, for instance, in selecting tempo, pitch or dynamics by the throw of the dice.

"Quadraphony"—the use of four transmission channels in recording or transmitting sound.

"Videophone"—a telephone equipped for transmission of video as well as audio signals so that the users can see each other.

"Cryonics"—the practice of freezing a dead human being in hope of bringing him back to life at some future time.

"Water bed"—a bed whose mattress is a plastic bag filled with water.

"Acid rock"—rock music with lyrics having cryptic reference to a drug.

"There are other new words of a general nature "auteur theory", relating to a cinematic technique where the director has complete control of all aspects of the production; "duende", from the Spanish which means the power to attract through personal magnetism; "dashiki", a brightly colored loose-fitting pullover garment; "computerese", which means jargon used by computer technologists; and "strungout", from the drug world, which means being addicted to a drug or being physically debilitated.

If at first...

try, try again

PHILADELPHIA (AP)—Gordon Ewing is the zoning officer of Lower Merion Township, and if at first he didn't succeed, he tries, tries again.

Democratic Gov. Milton Shapp set up a company to publish poems he wrote about recent travels in Israel, with proceeds going to Jewish charities. He proposed to list the company's address as his home in Lower Merion Township.

However, Ewing notified Shapp's lawyer that the residential zoning code prohibits listing a home address for business purposes.

"He as much as told me to drop dead," Ewing said. But he persisted until the governor's press secretary, Roy Nassau, said Shapp's MJS Publishing Co. will use a post office box as its business address.

With the money you save on our clothes you can exert your male prerogative and pay for her Jethro Tull tickets for a change.

Wrangler Sportswear.
Wremember the "W" is Silent.

Get your money's worth at

MOHR VALUE CENTER

1702 W. MAIN

CARBONDALE

rare earth
albert king

plus

a special guest act to be announced

Friday - May 25th - 7:00 p.m.

DuQuoin State Fair Grounds

Tickets

14.50 in advance

15.50 day of show

at

Murphysboro

Mayberry Music

Herrin

Baldwin Piano &
Organ Center

Carbondale

Wilson Music

Diener Stereo

Blue Meanie Records

Discount Records

Junction Shop

presented by Concert Corporation of America

ARE ARE YOU MOVING FROM CARBONDALE

Do you know that a 15-day notice is required to disconnect CABLE VISION service? Orders for disconnect MUST be made in person at CABLEVISION OFFICE.

After service has been disconnected, your deposit is refundable.

OFFICE HOURS: 8 to 5 Mon. - Fri.
CARBONDALE CABLEVISION
MURDALE SHOPPING CENTER

Fire hose pranks called hazardous

By Richard Levine
Student Writer

Last week on two separate occasions and in two different locations in Schneider Hall, fire hoses were turned on and filled with water, thereby setting off flow alarms. Tom Britton, Brush Towers unit manager said.

When the flow alarms go on, Britton said, the five alarms automatically start sounding and that is how his office discovered the problem.

"The hazard this presents is that it takes five days for those hoses to completely dry once they're filled with water. They can't be dried in the building...they have to be taken from the building and we don't have

replacement hoses," Britton explained.

This means that two floors in Schneider Hall were without adequate fire protection for five days last week since the hoses were turned on last Friday, Britton said.

The buildings have sophisticated fire detecting systems, including ones for heat and smoke plus water-type fire extinguishers in each hose cabinet and a CO-two extinguisher in the center of each hall, Britton said.

"We continually have to keep an eye on fire extinguishers. We've only had one or maybe two stolen this year...but sometimes students think that the extinguishers are something to play with and they discharge the CO-two or water," Britton said.

Gift of plants gives student interesting life in 'forest'

By Jimmy Mann
Student Writer

Living in a forest of 45 plants can be quite an experience for two people in a small two bedroom cottage, according to Nancy Rautbord, a senior majoring in art education and the owner of "Nancy's Plants" in Carbondale.

"I was given my first few plants as a gift from someone, and from there I began to add to my collection very enthusiastically," Ms. Rautbord said. "I had my astrology chart done right after I started collecting my first few plants and I seemed to have so many earth signs in me. The astrologist also told me that I was gifted with a green thumb."

According to Ms. Rautbord, she began talking to Mike Yergin, owner of Euphoria General Store, 610 S. Illinois, Carbondale, about the possibility of selling her plants at his store. Yergin liked the idea and decided to incorporate "Nancy's

Plants" in his store.

"I've been in operation for two weeks and have already gotten an excellent response from people," Ms. Rautbord said. "All my plants are from Florida or have been hand grown in my forest at home."

According to Rautbord, she carries many exotic plants like staghorn ferns, kalanchoe bebarenis and various types of cacti.

"I also carry all the accessories for healthy plant growth such as plant food and a new organic soil being developed for me by members of the Department of Design," Ms. Rautbord said.

According to Ms. Rautbord, she feels that her educational process at SIU can be of some benefit to her in her work with plants. "I'm planning on taking a pottery class this fall so that I can make my own flower and plant pots," Ms. Rautbord said.

Plant prices range from \$3.00 to \$35.00. Store hours are from 10 a.m. to 9 p.m. Monday through Saturday.



This picture, taken around the turn of the century, shows farmers carting their goods into Makanda for shipment up North. A story on the history of Makanda is on page 10.

Parachute club prepares members for competition

By William Jarchon
Student Writer

As a result of a recent membership drive, the SIU Parachute Club is busily involved in training new members, according to Bill Wenger, the president of the club.

The drive, held through April and the first part of May, brought the club 38 new members, to bring the total membership of the club to 80.

To join a person must pay an initial \$8. This covers the membership fee, and includes training for the jumps, and the cost of the first jump itself. Monthly dues are then \$5 per month.

The new member is then placed in the novice class, until he completes 75 jumps. The only competition available for novice is the annual novice meet, which attracts participants from all over the state.

All you need to qualify for this meet," Wenger said, "is to have at least three jumps under your belt,

but no more than 60."

Classes of competition at this meet are classified for those with three-15 jumps, 16-26 jumps, and 27-60 jumps. This way, Wenger said, the competition in each class is pretty even.

Most of the jumping done by the club is done at a private farm twelve miles northeast of Benton. The usual altitude for a jump is 2800 feet; although according to Wenger, some go as high as 15,000 feet.

The club began here at SIU in 1983, and is currently one of the most stable clubs here on campus. Recently, the club has had problems with it's fee allocations. Wenger said that Student Activities has proposed a slash in the clubs budget.

To try and persuade Student Activities to maintain it's allocation for the club, the club is conducting free demonstrations. They planned to do one for the Carbondale Chamber of Commerce, but it was rained

out. "We are now planning to do a benefit at the Special Olympics," Wenger said.

The next major step for the club is the Midwest Intercollegiate Parachuting Championships, to be held May 19th and 20th at Pekin. Last year at that meet, the SIU club won seven of the eleven possible awards offered, Wenger said.

Wenger said he hopes the club will continue to gain popularity, and will be able to participate in more competitive meets. "We enjoy the competition, but the main goal of the club still remains to promote safety in parachuting," Wenger said.

Activities

Monday, May 21

Convocation: "An Invitation from Topsy", 3 p.m., Home Ec. Auditorium.

School of Music: Student Composition Recital, 8 p.m., Home Ec. Auditorium.

Southern Illinois Film Society: Second Annual Erotic Film Festival, 7 & 9 p.m., Student Center Ballroom D.

Thursday, May 24

School of Music: Symphonic Band Concert, Nick Koenigstein, conductor, 8 p.m. Shryock Auditorium.

Southern Illinois Film Society: Second Annual Erotic Film Festival, 7 & 9 p.m., Student Center Ball Room D.

Friday, May 25

School of Music: Faculty Composition Concert, 8 p.m., Home Ec. Auditorium.

Southern Illinois Film Society: Second Annual Erotic Film Festival, 7 & 9 p.m., Student Center Ballroom D.

Saturday and Sunday, May 26 and 27: Nothing Scheduled

Tuesday, May 22

Trauma Nurse Day: 8:30 a.m.-4 p.m., Student Center Auditorium.

Southern Illinois Film Society: Second Annual Erotic Film Festival, 7 & 9 p.m., Student Center Ballroom D.

School of Music: Women's Ensemble Concert, Charles C. Taylor, conductor, 3 p.m. Old Baptist Foundation Chapel.

Auditorium Organ Series, Jerry Richardson, organ recital, 8 p.m. Shryock Auditorium.

Wednesday, May 23

Lunch & Learn: "Consumer Protection", Thomas Brooks, noon, Student Center Mississippi Room.

With TWA it pays to be young.

Armed with just your Stutepass,* and a pack on your back, you can get a lot more for a lot less with TWA.

Here are some ways we help.

Stutepass.

For a mere \$5.20 a night you'll be guaranteed student hotel accommodations (at the least) without reservations in 50 European cities. That includes breakfast, tips, service charges and, believe it or not, even some sightseeing. Pick up your Stutepass Coupon Books at any TWA office, or see your Campus Rep.

Destination Europe Pack.

A free pack full of everything you need to know about getting around when you don't know the language well enough to ask. Student flights, student tours, Eurail-pass application, Britrail Pass application, student I.D. applications and more.

Europe Bonus Coupon Books.

Take your boarding pass to any TWA Ticket Office in London, Paris, Rome, Frankfurt, Madrid, Athens or Amsterdam, and you'll get a book of bonus coupons good for all kinds of free things and extras in those cities. Like we said, with TWA it pays to be young. For all the details write: TWA—IT PAYS TO BE YOUNG, Box 25, Grand Central Station, New York, N.Y. 10017.

Close Master
Campus Representative
Ph. 548-6376



*Service marks owned exclusively by TWA. †Any transatlantic boarding pass is acceptable. Benefits are being offered by participating merchants.



Herbert Marshall

For next year.

Broadcast budget in doubt

By Bill Ryan
Student Writer

All that the SIU Broadcasting Service knows for sure about their budget requests for next year is that there isn't anything to know.

The only dependable fact is that if the State legislature does not pass Governor Walker's budget by July 1, SIU Broadcasting will not have funds for the next fiscal year.

"Until the legislature passes an appropriations bill nobody knows what kind of shape any of the Universities departments will be in," said John Kurtz, general manager of the SIU Broadcasting Service.

Every year SIU must submit an operating budget to the Governor. Each year the budget is peeled slightly before it is finally approved by the legislature. This year however, the trimming of the budget may be substantial.

This year Governor Walker feels that there simply isn't enough money to approve the budgets of all the institutions of higher learning at the levels they have requested.

SIU first submitted its operating budget to the Illinois Board of Higher Education. The IBHE cut the University figure and passed this new budget on to the Governor.

The Governor then submitted an even lower figure to the state legislature who must now vote on it.

The legislature can evaluate the budget submitted to it by the Governor, and decide to add or subtract funds. The feeling is that the legislature will try to add some more money to the educational budget, Kurtz said.

For this reason Governor Walker has stated publicly that he will veto any legislation which approves a budget higher than he submitted.

"Right now there are no plans to

cancel any programming being presented, by SIU Broadcasting because of the budget squeeze," said Kurtz. He added that the Broadcasting Service has developed contingency plans to face a wide range of unfavorable budget situations.

"As of now we have no idea what the budget will be for the SIU Broadcasting Service for the next fiscal year. We have absolutely no idea of what we'll have to work with."

Public Broadcasting is facing budget cuts on a national level as well. President Nixon has submitted a budget for next year which calls for a \$10 million dollar cut from the operating figures of the past fiscal year.

There has been a great deal of discussion in Congress about restoring the funds President Nixon has sliced. President Nixon finds himself in a position very similar to that of Governor Walker. He has also said that he will veto any attempts to pass an appropriations bill for the Corporation for Public Broadcasting that is larger than he asked for.

The areas affected to the greatest extent, according to Broadcasting magazine, will be Public Affairs programming. The administration has criticized public affairs programming on public television quite vocally in the past.

Trade papers, such as Broadcasting, have been saying that the Nixon administration is refusing to provide the needed funds simply to halt what he feels is unjustified criticism.

SIU will still receive ample amounts of broadcast materials from the network, and there are no plans to cutback on local production of programming.

All that John Kurtz can say for

Faculty compositions feature music and poetry, while...

By Dave Stearns
Daily Egyptian Staff Writer

Three compositions authored by School of Music faculty will be presented at 8 p.m. Friday, in the Home Economics Auditorium.

Robert Mueller, professor of music, will premiere his five preludes for piano which is titled "Music and Poetry." Herbert Marshall, professor of theater, will read his own translations of Russian poems in between the preludes. "The Blue Hussars are Hiding" by Nikolai Aseyev, "Love Me" by Maria Tavetayeva and "Requiem" by Anna Akhmatova are the poems Marshall will read.

"Suite for Woodwind Quintet" by

associate professor Jarvis Underwood, will be performed by George Hussey on oboe, Tom Gaudioni on clarinet, George Nadaf on horn, Richard Plettan on bassoon and Underwood on flute.

Underwood described the piece as having traditional forms, such as the fugue and rondo, but with contemporary melodic and harmonic aspects in the flavor of Hindemith and Bartok. The suite was first performed in 1968.

Alan Oldfield, assistant professor, will premiere his "Mass" for chorus, percussion, piano, and double bass.

Oldfield said the piece will be performed by the SIU Chorale, to which

the piece is written and dedicated, and will be directed by Dan Probst, assistant professor.

The "Mass" will also feature Lynn Wellman on percussion, Oldfield on piano and Michael Boss on double bass.

"The bass, percussion and piano gives the piece a jazz flavor. The composition is also very rhythmic, and shows influences from Bartok and Stravinsky," Oldfield said.

Consisting of the Kyrie, Gloria, Credo, Sanctus and Agnus Dei, Oldfield said he chose the Propser of the Mass because its Latin text suited him and because it has opportunities for wide variation from movement to movement.

Admission is free.

...students get into the act with string, tape performances

Seven music students will display their composition talents at 8 p.m. Wednesday May 23 at the Home Economics Auditorium.

The SIU String Quartet will perform Nadine Zaraf's "Mountain Ash," and Wayne Andres's "The

Thin Line" under the direction of John Stubbs.

Two other compositions for strings, Roger Noel Davis's "Adagio for Strings" and Randy Blue's neo-classic composition, "String Trio" will also be presented.

Alan Oldfield, assistant professor of music, described Davis's composition as a slow mood piece reminiscent of Samuel Barber's famous "Adagio for Strings."

Phil Lonnie's "Light Timbres" for tape and film is a piece that will utilize two film projectors and a slide projector, Oldfield said.

Two compositions for chamber ensembles are Joe Krzyziak's "Sonic Sculpture no. 1" and Harry McLamb's "Neant." Oldfield said that Krzyziak's composition is a statement on what the arts mean to him. The piece utilizes choruses on each side of the stage and visuals.

"He created a text and the music is highly dissonant, in the experimental vein of George Crumb," Oldfield said.

McLamb will conduct his composition, which features flute, clarinet, oboe, two trumpets, horn, trombone and percussion.

Admission is free.

Marty's

photography

307 West Oak /Carbondale, Illinois 62901.
Telephone 618/549-1512

Graduating Special

1 5 x 7 Natural Color \$9.95
Limit-one per customer
offer ends May 31st

GOLDEN BEAR
Family
RESTAURANTS

SOUTH WALL & ROUTE 13 - CARBONDALE

STILES

everything
for the artist
except
creativity.

Just about everything you need for ANY art project is available to you at Stiles. Paints. Brushes. Easels. Speedballs. Hotpress. Press-type. Templates. Coldpress. T-squares. Much more. Come see for yourself at Stiles.

STILES

Office Equipment, Inc. Carbondale
519 East Main 457-0377