

April 1974

4-22-1974

The Daily Egyptian, April 22, 1974

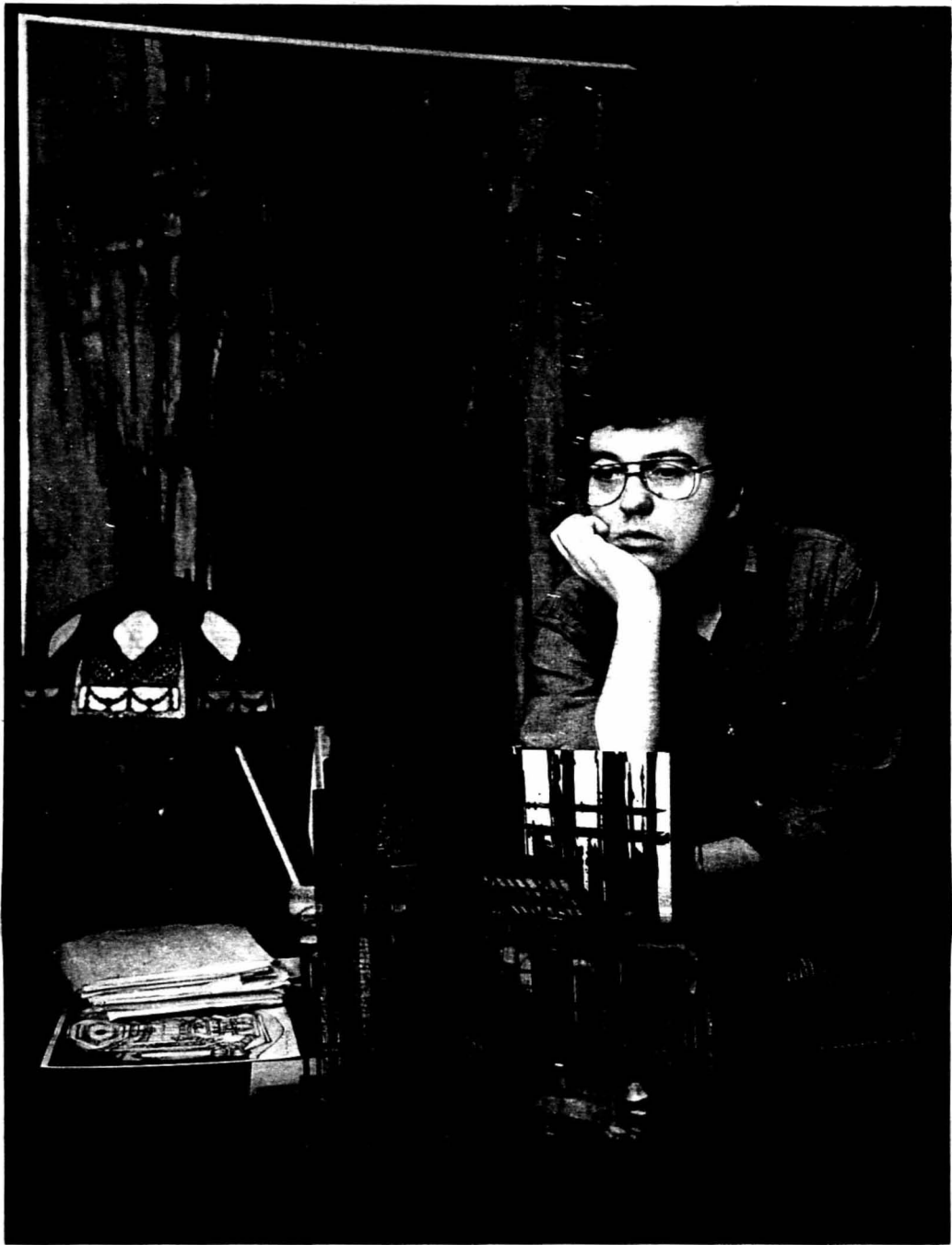
Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_April1974
Volume 55, Issue 147

Recommended Citation

, . "The Daily Egyptian, April 22, 1974." (Apr 1974).

This Article is brought to you for free and open access by OpenSIUC. It has been accepted for inclusion in April 1974 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.



Daily
Egyptian
Magazine
Southern Illinois University

Monday April 22, 1974 Vol. 35, No. 147

The eclectic world of Darwin Payne

Quiet 'Renaissance man' at work in SIU theater

By Julie Titone
Staff Writer

A university is often that proverbial backyard where really important things are overlooked. Important things, and important people. Tucked away into each departmental nook of the campus are men and women whose outstanding reputations aren't recognized by the community outside, and sometimes inside, that department.

Darwin Payne is a case in point. Payne, an associate professor of theater, has an established national reputation as a top stage designer. At 43, he has over 20 years of design experience and about 270 actual set designs behind him. He is also an artist, a writer, a director — and probably a curiosity to some who might wonder what a guy like Payne is doing in Carbondale, and not New York or some other theatrical showplace.

For Payne, a neat, young-looking man, the reason for his location is simple — he likes small communities. He was raised and educated in Carbondale (with the exception of a short stay at Boston University), and received his Master of Fine Arts degree from SIU in 1955 before going into the army. After leaving the service he worked for the first of three separate occasions for the repertoire company at the University of British Columbia.

"I'm probably the only guy that went to Canada after leaving the Army," he jokes.

Payne's distaste for the big city developed when he spent one year working for CBS Television in New York City. When he says, in his normally quiet manner, that the city makes him nervous, it is easy to believe. The only metropolis he never misses a chance to

see is London, a place many find refreshingly "small-town."

New York, despite Payne's aversion to it, still has Broadway to lure the young stage designer. But Payne contends that a newcomer's chances aren't very good there, since the union is very exclusive and Broadway just doesn't provide that much work.

The west coast, with its film and television industries, offers more job opportunities for the designer. But Payne is quick to note the difference in the kind of work available in those media.

"Most of those guys (in television and movie design) are not theatrical designers, they're art directors. I know some of them who had never done a play, though they did have to design a set to get into the union," he explained.

"The union" in this case is the United Scenic Artists. It is a tough organization to get into, one of its requirements being a \$1,000 fee just to take the entrance exam. (Incidentally, \$800 of that is refunded to those who flunk.) The financial rewards of stage design are not, Payne pointed out, as fantastic as some might think. Earnings average \$20,000 to \$30,000 a year.

Those with a maximum of talent and a minimum of concern for becoming millionaires don't have to worry about finding work once they decide to go into the field.

"It's not an overcrowded profession," Payne said. "If anybody really wants to be a designer, he (Payne agrees that there are few women in the field) can get a job."

Payne has a knack for shifting the conversational focus away from himself and onto "anybody." He is refreshingly—but unduly—modest. He is quick to discuss his profession, though,

and sometimes one can catch glimpses of the man.

While discussing the difference between art directors and theatrical designers, for instance, he leaves no doubt where his interest lies.

"I couldn't stand the idea of doing variety shows, with all that tinsel and such."

The hurry-up style of art directors and the often short-lived effects of their work hold no appeal for Payne, either. He is a firm believer in taking a long time — sometimes up to six months on one design — to complete his work: "I like to

set it aside and think about it."

Payne's experience with CBS apparently turned him off to the idea of television work and, although he has had offers to do so, he has never designed anything for film.

"I prefer the live stage... I get more out of a good play than a great film," Payne, who counts the Canadian Dominion Drama Festival Award among his accomplishments, can obviously help a play succeed.

His concern for quality theater has fostered Payne's other stage profession — directing. He contents it is frustrating to see a director not use a set as he, the designer, conceived it to be used. So the obvious answer is for him to direct as well as design, a solution Payne has practiced for 20 years. Still, his interest in directing is "not just a desire to control." He wants to put more of himself into the finished product.

"I'm very interested in the interpretation of a play," he said.

Payne also has known the feeling of frustration that can be experienced by a director. He has directed only one play at SIU, the musical *Carnival*, for which he did not design the set. "There were problems," he said simply.

Payne seems to look at life, and the work he does, with a simple but well-thought-out philosophy. When it comes to directing, his motto is "I'm no better than the people I work with." He feels that many directors, student directors in particular, make the mistake of thinking they can mold anybody into a good actor.

"I don't really live in the past, and won't assume the responsibility for individual performances. They were either good or bad, and that's it. Actors aren't puppets; a director can't put something there that isn't already in them."

Although a director can't make something out of nothing, he can develop what acting talent there is. The



(Staff photo by Elliott Mendelson)



Decaying gentility in New Orleans — scale model of Payne's set for Tennessee Williams' *Suddenly Last Summer*.

(Staff photo by Richard N. Levine)

development is especially an important part of the director's task when working with students and one of the differences between university theater and professional theater. Still, Payne said, working with students is not more difficult than working with professional actors. There is simply a whole different set of problems involved.

"Professional actors are easier to work with in the sense that they don't have to be instructed. But there are more personality problems with them." Whatever the problems involved in instructing novice actors, Payne obviously has overcome them. For two consecutive years, 1971 and 1972, plays which he directed at SIU (Harold Pinter's *The Caretaker* and David Storey's *Home*) competed in Washington, D.C. in the American College Theater Festival.

Despite his concern for and success in working with students, Payne does not consider himself a teacher. One of his reasons for staying at the University is that, in the absence of a big teaching load, he has time to pursue other interests besides design. In the "outside" professional world, a designer has to struggle more and deal with more time-consuming problems. Anyway, Payne complains, a sort of mental fatigue has set in after so many years of designing, and he enjoys spending more time writing and painting. Payne's first book, *Design for the Stage*, is scheduled for release in June by the SIU Press. It is a text book explaining the thinking process of the theatrical designer faced with problems that lie beyond the mastery of mechanical skills, or "stagecraft." He is working on a second book which will deal with the techniques of stage design rather than emphasize the conceptual. Painting, in which Payne received his college instruction, provides a kind of release for him. Modern art is a sort of reaction against the precision required by stage designing. And there are other rewards. "It's a recreational thing," he said. "In designing, you've always got economics to worry about. In painting,

you don't have to answer to anyone else."

He is intensely personal and, in his own words, "not a political person." But society, even a university society, can forgive that of a man with talent. He is what he says every designer must be — an artist and a draftsman. As he enthusiastically waves his artist's hands in explanation of a model set he has designed, it is apparent that SIU is lucky that the rewards of the professional theater "never really meant a great deal" to Darwin Payne.



At home, Payne surrounds himself with his own artistic output. Here, Payne relaxing in a wicker peacock chair, is framed by a model of one of his own sets. (Staff photo by Elliott Mendelson)



Payne's set for another Williams' play — *Streetcar Named Desire* — evokes a mood very different than that conveyed by his set for *Suddenly Last Summer*. (Staff photo by Elliott Mendelson)

The University Theater production of *Suddenly Last Summer*, directed by Darwin Payne, will be presented at 8 p.m., May 3, 4 and 5.

Tickets for the Tennessee Williams drama set in New Orleans' garden district are available at the University Theater box office and the Student Center Central Ticket Office. Tickets are \$1.75 for students and \$2.25 for non-students.

Daily Egyptian

Published in the Journalism and Egyptian Laboratory Monday through Saturday throughout the school year except during University vacation periods, examination weeks and legal holidays by Southern Illinois University Communications Building, Carbondale, Illinois, 62901. Second class postage paid at Carbondale, Illinois.

Subscription rates are \$12.00 per year or \$7.00 for six months in Jackson and the surrounding counties; \$15.00 per year or \$8.00 per six months within the rest of the United States; \$20.00 per year or \$11.00 for six months for all foreign countries.

Opinions of the *Daily Egyptian* are the responsibility of the editors. Statements published do not reflect the opinion of the administration or any department of the University.

Editorial and business offices located in Communications Building, North Wing, Phone 536-3311. Howard R. Long, Editor and Fiscal Officer; Adrian Combs, Business Manager; Edward Horn, Managing Editor; Larry Marshall, Night Editor; John Currier, Advertising Manager; Sharon Walters, Classified Advertising Manager; Jean Carman, Office Manager; Phil Roche, Production Superintendent; Steve Robinson, Asst. Production Superintendent.

Graduate Assistants: Dave Eason, Robert Evans, Bruce Garrison, Richard Lantz and C. Anne Prescott. Student News Staff: David Ambrose, Carl Gourner, David Edman, Carl Powers, Dan Heer, Mike Hawley, Gary Hour, Charlotte Jones, Jeff Joust, David Kornblith, Terry Martin, Randy McCarthy, David Miller, Carolyn Mix, Diane Muzello, Steve Ochot, Brenda Penland, Ken Piariski, Dobby Rasmann, John Russell, Bruce Shapin, Dave Swenne, Julie Tison, Mark Tupper, Mary Tupper, Leah Yiles.

Photographers: Richard Levine, Dennis Males, Steve Sumner.



Dan Pressley, director of the upcoming SIU Choral Concert, at work. (Staff photo by Richard N. Levine)

'One can at least burn a little incense'

By Dave Stearns
Staff Writer

Igor Stravinsky wrote *Symphony of the Psalms* upon his publisher's routine suggestion that he write something "popular." "I took the word, not in the publisher's meaning of 'adapting to the understanding of people,' but in the sense of 'something universally admired,'" wrote Stravinsky. "And I even chose Psalm 150 in part for its popularity."

That was the genesis of Stravinsky's great choral work, which will be performed by the University Choral, directed by Dan Pressley, 8 p.m. Tuesday in Shryock Auditorium.

"Orchestral or chorally, *Symphony of the Psalms* is not excessively demanding," Director Pressley said. "But when it all comes together, it certainly sounds difficult, which is an example of its musical worth."

"There's a terrific amount of support and non-support from the orchestra to the chorus," he continued. "But in the overall impact, it's always complementary."

In rehearsing the work and finding the pitches for the exotically sumptuous and occasionally arid sonorities of the work, Pressley said the singers must not only know their parts individually, but must

realize the harmonic implications of the chords and know where they are going. "And when the singer hears this," Pressley continued, "he can correct himself immediately if there is something wrong."

In forging the chords, Stravinsky required exactness. "Can one say the same thing several ways?" the composer queried. "I cannot in any case, and to me the only possible way could not be more clearly indicated among the choices if they were all painted blue."

Despite the esteemed place that *Symphony of the Psalms* holds in choral repertoires, Stravinsky did receive flack in his day for choices he made in setting these sacred psalms to music. "I really do tire of people pointing out that 'Dominum' is one word and that its meaning is obscured the way I respire it. Do such people know nothing about word-splitting in early polyphonic music?" One hopes to worship God with a little art if one has any, and if one hasn't, and cannot recognize it in others, then one can at least burn a little incense."

SIU faculty composer Alan Oldfield on the other hand, has received no admonitions for the style of the settings he chose in writing his *Mass*, which is also on the Choral's upcoming program.

"Latin is very enjoyable to set because you can do so much with it

rhythmically. And in using this text, I tried to incorporate the particular timbres and rhyming sounds of the syllables," Oldfield said. "I'm not trying to say something intensely religious in my *Mass*. I don't feel that we have to be solemn, austere and quiet to be religious. It can be lighthearted, rhythmic and in some cases, bombastic."

Although Oldfield prepared for this compositional project by studying the mood and dramatic direction of several Renaissance Palestrina *Masses*, he incorporated influences of American music. And in some passages are quite bouncy.

The University Choral has been singing Oldfield's *Mass* since last spring when they premiered the work and took it on tour winter quarter.

What was the audience response on tour? "Absolutely incredible," says Pressley. "We received standing ovations after the *Mass*, and at the University of Notre Dame where we sang in a cathedral, the applause after the *Mass* lasted nine minutes. And how do I know that? Well, I timed it!"

"There's an abundant number of folk *Masses* going around, and you have Dave Brubeck writing jazz oratorios—these works are not appealing to me at all, musical or in stature. The Oldfield

Mass is a major work. I find new things in it constantly."

"Performing the piece demands a fantastic amount of concentration, for it's rhythmically intricate," Pressley continued. "But listeners are not aware of its complexities—and that's good writing. I've been so delighted in helping to make this new piece come alive."

Another Oldfield addition to the concert is a synthesized orchestration for Bach's Cantata No. 118, "Oh Jesus Lord My Light and Life. There's been a lot of synthesized classical music—Walter Carlos, specifically," Oldfield said. "The only different thing with this cantata is that it's probably the first time and instrumental part has been synthesized to be performed with a live choir."

Another difference between Oldfield and Carlos: the latter tends to interject various noise sounds, whereas the former has stuck very close to Bach's score, which was written for three baroque trumpets, three Baroque trombones and continuo.

"The timbre of my score will not be as thick as the sound the actual instruments would make," Oldfield explained. "But it will be more austere." More 20th Century Biblical music will fill out the program: Daniel Pinkham's *Songs of Peaceful Departure* for guitar and chorus with guitarist Steve Schenkel.

Equestrian art hits

By Michael Hawley
Staff Writer

In every art there are creators who produce enduring masterpieces which become indispensable elements of the study of that art.

In the equestrian arts, that one indispensable element—whose stature, grace and cultural heritage places it many strides ahead of its associates—is embodied in the Lipizzan Stallion of Austria.

Known as ballet dancers among horses, the Lipizzaners date back over 400 years. Because their breeding was always strictly controlled, only a few hundred of these beautiful and intelligent equine artists have been alive at one time. The stallions are known for their great leaps and feats of balance known as "airs above the ground." These movements originally were performed as war tactics by mounted men to inspire fear in foot soldiers. Today the movements are performed for the sake of beauty.

More than 20 of these renowned horses will perform at the SIU Arena when the Lashinsky Bros. present *The Wonderful World of Horses* featuring *The World Famous Royal Lipizzan Stallion Show* on April 27th and 28th. The show is billed as "the world's greatest equine extravaganza" and previously appeared at SIU in the spring of 1972.

Historically, the Lipizzaner can be traced to 1562, when Emperor Maximilian II brought a group of Spanish horses to Austria. His brother Archduke Charles, began his own stud farm in 1580 in Lipizza, Austria. The horses at the Lipizza breeding farm thrived on its limestone terrain. All Lipizzaners alive today descended from them.

The Lipizzan stallions are a product of centuries of Spanish and Arabic-Oriental bloodline crossbreeding. For the greatest part of the breed's existence they have been the exclusive property of reigning monarchs, and were occasionally given to nobles who served in the army.

The Lipizzaners have always been connected with the still world-famous Spanish Riding School in Vienna, named in recognition of the principal blood heritage of the breed. The school is the official training ground for the stallions since the early 18th century. Just as the stallions were once instruments of war, they also have been innocent victims of it. The Napoleonic Wars were the first to force the breed's exodus from Lipizza in 1781. 300 of the horses were marched for 40 days to Stuhlweissenburg and later returned when peace was signed. In 1806 they were moved again to a Hungarian village, and were returned to Lipizza in 1809, only to again be forced to flee the approaching armies



Modern Venetian Glass
(Staff photo by Elliott Mendelson)

Byronic legend built on enduring charisma

By C. Anne Prescott
Staff Writer

This month marks the 150th anniversary of the death of a man variously known as "a boozey lecher" with "the allure of a fallen Lucifer," "a compulsive philanderer," and "one of the greatest Romantic poets" — George Gordon, Lord Byron, one of the pivots of the great English Romantic movement.

The charisma of Byron, the great lover who lived a short but turbulent 36 years, grows with time. In the book publishing world, for example, two volumes of Byron's letters — *In My Hot Youth and Famous in My Time* — were published last fall, while a third — *Alas! The Love of Women* — is due in the bookstores next spring. The titles, all quotations from Byron, are the work of publisher-collector John Murray, great-grandson of the John Murray who first published such Byron best-sellers as *Childe Harold*. A total of six or seven volumes is planned to encompass the 3,000 letters known to be from Byron's pen.

Another example of the powerful attraction of the Byron charisma is the career of Leslie Marchand. Marchand retired from his English professorship at Rutgers University to devote himself fully to Byron. The resulting three-volume Byron biography is considered definitive.

But there was more to Byron than his amorous nature, the breath of scandal that shadowed him, his striking good looks, his heroic death. There was — and remains — his genius and that reckless and defiant character that critics later labeled as traits of the "Byronic hero." Much of Byron's greatness lies in the fact that he lived his poetry, and much of his contemporary appeal lies in the fact that his poetry lives.

"Mad, bad and dangerous to know," Lady Caroline Lamb wrote in her diary after meeting him. But the man who drank wine from a monk's skull prompted John Galt to describe Byron as "almost apparitional... a mystery in a winding-sheet, crowned with a halo." Such disparate descriptions point toward an incalculable figure for which the sensibility of the age hungered.

To a great degree this character, plus a vivid travel narrative, led to the poet's overnight success when the first two cantos of *Childe Harold* were published by Murray in 1812. "I awoke one morning and found myself famous," he said. The poem concerned a self-exile, Harold, who carried his "marble heart" through Portugal, Spain, Albania and Greece, all the while etching his

character with crime, pride, exotic experiences and melancholy. A good deal of Harold, of course, was Byron, who became "really the only topic of almost every conversation," said the Duchess of Devonshire. "The men (were) jealous of him, the women of each other."

Byron spun the myth with greater virtuosity the next three years by writing more poems with fatal heroes and by scandalizing society with affairs with Lady Lamb and Lady Oxford, supplemented by whispers of incest with his half-sister, Augusta Leigh.

Indeed, Byron sometimes allowed himself to believe that he was fated by his heritage, and a look at his immediate ancestors was not reassuring. His grandfather, an admiral, was known as "foul-weather Jack" because storms blew wherever he sailed. His great-uncle, the "Wicked Lord," had killed a friend in a drunken duel. His father was a notorious libertine who married twice and squandered the fortunes of both wives. He died when Byron was three, and the boy and his mother lived in underprivileged circumstances until, at age 10, he inherited the family estate, Newstead Abbey.

His early childhood was fraught with distress over the unpredictable rages of his mother and his own acute self-consciousness over his slight lameness. As a 13-year-old "fat, bashful boy" with a temper, he enrolled in Harrow, and by graduation had suffered unrequited love and was thought to be lazy and a bad influence but with oratorical promise.

Vacations from Trinity College in Cambridge provided him time to compose the lyrics published in *Hours of Idleness* (1807), which were published and indulgently received because he was a noble, rich college boy. A literary satire, *English Bards and Scotch Reviewers*, was published in 1809, and included lines on the editor of *The Edinburgh Review*, who did not greet *Hours of Idleness* with the rapture Byron thought appropriate. For the next two years, until 1811, Byron toured the countries described in the first two cantos of *Childe Harold*.

Though Byron was lionized by society, his erratic behavior finally brought about his fall. He separated from his wife and scandal ensued over his relations with his half-sister. Byron married the virtuous and wealthy Annabella Milbanke in 1815, though no one ever figured why, just as no one — including his friends and biographers — could pinpoint the cause of the subsequent separation. But, of course, there were juicy hints.

zenith in Lippazzaner tradition

of France. Until 1815 they lived in the lowlands of the Tisza River, a tributary of the Danube, where the environment was very severe.

Once again, the horses were removed in 1915 because of World War I. When the Austro-Hungarian Empire was dissolved at the war's end, Lippizza became part of Italy and the Lippizzaner stock was divided between two nations.

The horses used by the Spanish Riding School now are bred at a stud in Piber, Austria. Some of the horses which will star in the Royal Lippizzan Stallion Show were born there.

The fact that these beautiful creatures are alive today is the direct result of efforts by the U.S. 2nd Cavalry during World War II. Under the orders of General George S. Patton, the horses were retrieved from Russian and German armies and returned to their home in Austria. (This exciting and involved story was recounted in a Walt Disney film *The Miracle of the White Stallions*.)

For 10 years after the close of World War II, the Lippizzaners roamed the wilds, not to reappear in the striking riding hall in Vienna until 1955. In 1960, two stallions and four mares were purchased from the Austrian government by a farm in America. Their offspring became the first to be bred in this country.

The training of a Lippizzan stallion is an antique and specialized art. The training

of a Lippizzan does not begin until it is four years old, and it's not completed until it reaches its eighth year.

But time has its rewards. Although a thoroughbred race horse may be earning a fortune at the age of two when the Lippizzaners are still running carefree in the meadows, in 25 years a thoroughbred will be long dead or retired to pasture and the Lippizzan may still be a star performer.

Training of the Lippizzaners is divided into two schools: the low school and the high school or "haute école." The primary purpose of the low school is to teach the animal to walk, a feat which takes two years. Certainly the horse already knows how to "walk" when it enters the school, but what it learns in those two years is how to walk with stately magnificence.

The animal's high knee action, the vertical carriage of the head, the slight downward thrust of the haunches, and the exact, delicate placing of the feet combine to deliver an impression of restrained vigor. The fluid movements of the horse should be so entrancing that the rider virtually disappears.

After learning to walk in straight lines, a five-year-old stallion is taught to walk in turns and rounds. At this time the Lippizzan also learns to vary his step and pace, and begins gymnastic exercises which will prepare him for "high school."

High school training consists of two

parts: training on the ground and above the ground. The purpose of the first is to teach the horse balance and dexterity. In a display known as the "Pirouette," the horse revolves on its hind quarters in evenly spaced gallop jumps. In the "Piaffe," the horse performs the difficult act of trotting in place.

But the mark of a truly great horse lies in its ability to perform the "airs above the ground." Only a few very strong and intelligent horses are chosen to learn. The Lippizzaners are the only known breed of horse able to master these feats, which are so difficult that no single horse has ever learned them all.

In the "Courbette," an above-the-ground training exercise, the horse makes several forward jumps on its hindquarters without touching the ground with its forefeet. In a jump known as the "Croupade," the animal quickly jumps up off the ground and draws its hind legs under the belly. The most difficult above-the-ground jump a Lippizzan ever learns to perform is the "Capriole," in which the stallion leaps into the air with all four legs drawn high, and then kicks out with the hind legs when its body is positioned horizontally in the air.

If for some reason the fine art of the Lippizzaners disappear tomorrow, it would mean much more than having a few unemployed horses and riders. Gone from the world forever would be one of its great cultural heritages.

On This Day I Complete My Thirty-Sixth Year

'Tis time this heart should be unmoved,
Since others it hath ceased to move:
Yet, though I cannot be beloved,
Still let me love!

My days are in the yellow leaf;
The flowers and fruits of love are gone;
The worm, the canker, and the grief
Are mine alone!

The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled as its blaze —
A funeral pile.

The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love, I cannot share,
But wear the chain.

But 'tis not thus — and 'tis not here —
Such thoughts should shake my soul, nor now,
Where glory decks the hero's bier,
Or binds his brow.

The sword, the banner, and the field,
Glory and Greece, around me see!
The Spartan, borne upon his shield,
Was not more free.

Awake! (not Greece — she is awake!)
Awake, my spirit! Think through whom
Thy life-blood tracks its parent lake,
And then strike home!

Tread those reviving passions down,
Unworthy manhood! — unto thee
Indifferent should the smile or frown
Of beauty be.

If thou regret'st thy youth, why live?
The land of honourable death
Is here: — up to the field and give
Away thy breath!

Seek out — less often sought than found —
A soldier's grave, for thee the best;
Then look around and choose thy ground,
And take thy rest.

Lord Byron —
Missolonghi, Greece
Jan. 22, 1824 (The poet's last birthday)

to send racy letters to his London friends. During this time he composed some of his finest works — *Manfred*, *Beppo*, *Don Juan* and *Cantos III and IV of Childe Harold*, which show the influence of Shelley whom he met in Switzerland.

His heroic death in Greece at the early age of 36 further heightened the aura of mystery surrounding him. Byron had settled in the marshy, fever-ridden town of Missolonghi to aid the Greeks in their revolution against Turkish rule, but he contracted fever and by April 18, 1824, had become delirious. Regaining momentary consciousness, he saw his friends gathered around weeping, and he murmured, half-smiling, in Italian, "Oh, what a beautiful scene!"

Though Byron is regarded in the forefront of English romantic poets, his greatest impact was on European and especially French Romanticism. This impact is due largely to the so-called "Byronic hero," which dominated 19th-century literature and philosophy. As Byron scholar David Perkins explains the Byronic hero: "He is a man greater than others in emotion, capability and suffering. Driven by a demon within, he is fatal to himself and others; for no one can resist his hypnotic fascination and authority. He has committed a sin that itself expresses his superiority..."

Perkins adds that the Byronic hero is metaphysical and nihilistic. "He defies the Power that made and doomed him. Or rather he must submit, but will not acquiesce in the vast wrong. He embodies an ultimate refusal... But he also embodies a form of nihilism; he can find no ground of action or value outside his own will... from the sin he has committed he derives freedom."

Perhaps one explanation of his contemporary popularity is that aspects of the Byronic hero are prominent in today's youth, while other generations enjoy vicarious experiences. Explanations aside, however, one is reminded of the weight thrown on the heart of a 15-year-old boy when the news reached England that Byron had died. "Byron is dead," wrote Alfred Tennyson on a rock in the woods near his home. On that day, he later said, "the whole world seemed to be darkened for me." Not so today. Byron and his poetry live. Even after 150 years.



Badfinger's beast of burden

By Dave Stearns
Staff Writer

Ass
by Badfinger

Apple Records, 1973.

Ass. How blatant.

We have seen Alice Cooper's *Muscle of Love* album and Frank Zappa's *Weasels Rip My Flesh*. But Ass stares out of the record rack at you, showing a Dali-style painting of a donkey's posterior flanked by a phallic carrot. But aside from the conventionally gross images, the color and

sharp-focused artistry are quite appealing — an interesting paradox that can be paralleled with what's inside the cover: a new disc by Badfinger.

Badfinger's new lyrics are so sophomoric and their musical devices so hackneyed that you'd think they would totally repulse the ears, just as you would think that the carrot and ass' ass on the cover would disturb the eyes.

But these well-worn rock-and-roll riffs are used so exuberantly in the context of Badfinger's tasty arrangements and immaculate production, that this album of glorified bubblegum-rock has crawled onto my turntable more often than I like to admit.

Badfinger rocks hard, but not too hard. And they do it with relatively soft-timbered instruments. Their electric guitars are amplified down to a deep fuzz, and it seems that there is a lush 12-string guitar strumming in the echoed background. With the Beatle-ese voices and harmonies, one can almost overlook the terrible lyrics.

Like Dave Mason, Badfinger uses simple means — usually riffs we've heard other groups play a hundred times before. They work them around, combining them with other riffs, and it all fits together like a jigsaw puzzle.

Variety is achieved by simple addition and subtraction of instruments, smooth shifting rhythms and tame key changes.

Badfinger has given us some excellent songs, such as "Day After Day," "Without You" and "Midnight Caller," which made us wonder if perhaps they would succeed the Beatles, who discovered and trained them.

However, there are no songs on Ass that come close to Badfinger's past work, which peaked on their excellent *No Dice* album. This suggests they have taken to plugging in their musical formulas and adding stupid lyrics.

But it's a good formula, especially when heard through the clear reverberated production — like looking at a landscape through a convex lens. Badfinger makes few demands on your ears or your brain. You know exactly what they're doing and you can listen to them if you want or munch on a carrot or read your old issues of *Chicago Seed*.

So what if they never get as good as the Beatles, or never even evolve their own musical style? Badfinger is bubble-gum music for people who buy the *National Enquirer* when their subscription to *Playboy* runs out.

Traffic—they're hitting that old road again

By Eric Schuster
Student Writer

On the Road
by Traffic

Island Records, 1973

If you like Traffic but have missed their last two albums, or if you like jazz-rock combinations, then you might like this latest album from one of England's premier groups. But if you don't fit either of those categories, then this disc will be as disappointing as their earlier live album, *Live at the Canteen*.

Recorded live on tour in Germany, this album is a collection of four Steve Winwood and Jim Capaldi compositions that have become group standards by now. However, the versions here fall short of the earlier studio recordings.

The production by Chris Blackwell and Winwood is excellent. It would be hard to tell this was recorded live because all the crowd and background noises have been filtered out. But much of the excitement of a live performance also has been lost, and the group could have varied the pace by using more songs, hopefully some new ones. Instead they over-extend themselves on long jams that fail to reach any climax or resolution. One reason for the confusion may be that Winwood is happy enough to step down as band leader and share responsibilities with the others. Whether or not that is the reason, Traffic was a tighter, more cohesive group when Winwood was out front.

Side one starts out with 15 minutes of a song that they chose to introduce their jazz influence to the public three years ago — "Low Spark of High-Heeled Boys." This version highlights strong solo work on saxophone by Chris Wood, a coordinated and driving percussion exchange between Reebop Kwaku Baah and Jim Capaldi, and the vocals and

organ playing of Steve Winwood, who ties everything together. "Low Spark" is a good song but it becomes repetitious listening to 15 minutes of the same two chords.

The side finishes with a fast-tempo "Shootout at the Fantasy Factory." This track features Winwood's distorted guitar and the reggae rhythms the group added while recording "Shootout" in Jamaica. Wood stays in the background with his flute, while Roger Hawkins adds his talents as the group's third percussionist.

"(Sometimes I Feel So) Uninspired" is a fine showcase for Winwood's recognized vocal talent and his underrated guitar playing. His singing is easily distinguished from anyone in the pop music field and he never repeats himself on guitar. But more than halfway through the album bass player David Hood still has not asserted himself and the rhythm section suffers in his absence.

But on the last song, "Light Up or Leave Me Alone," Hood runs through some intricate bass scales and leads the group up to one of the album's few peaks. With the crescendo, however, comes a token introduction of the band. Perhaps they featured Hood on this cut because it would be embarrassing to introduce him and not be able to hear him playing. Capaldi handles the singing on this song but he gives only an average performance. Traffic could improve their vocals with more harmonizing in concert and double-tracking in studio.

This recording features the best cuts from Traffic's last two albums. If you are an old Traffic fan who doesn't have either of their two previous albums, or if you like jazz, then this album is worth buying. But the traffic is heavy in live albums that don't improve on studio originals, and *On the Road* merely adds to the congestion.

Ronstadt breathes life into woman's musical role

By Diane Mizialko
Staff Writer

Different Drum
Linda Ronstadt

Capitol Records, 1974

This collection of previously released album selections showcases Ronstadt at her best. That's saying a lot.

Four numbers reprise Ronstadt's days with the Stone Poneys, dating all the way back to "Different Drum." This mid-Sixties pop hit was one of the first to portray woman as an independent sexual creature.

Ronstadt's voice, blending tough and tender elements, is the perfect vehicle for this particular message.

The same active female principle lights up another cut with the Stone Poneys, a ricky-ticky shortie called "Some of Shelley's Blues." On this one, Ronstadt tells her man, who's trying to break off the affair, "You lose. I won't let you go with nothing to show but more blues." So you settle down and stay with the girl that loves you.

And in Bob Dylan's, "I'll Be Your Baby Tonight," Ronstadt again sings the part of the woman-in-control. This song is an example of what might be called "frivolous Dylan." It hasn't much social import but succeeds just the same by virtue of its nice, low-key sexy shuffle. Ronstadt handles it well.

The interesting thing about the

Ronstadt style — her infusion of country and rock — is that she manages to blend both without caving in to the stylistics of either. Thus, in her version



of "Will You Love Me Tomorrow?," by now a rock standard, she borrows a lot of shimmery electronics and background "whooh-whooh's" from the original Shirelles recording, but brands the song as her own. And, in the plaintive, countrified ballad, "Long Long Time," Ronstadt avoids the mournful, irritating whine practiced by most female country singers.

All the instrumental back-up is tailored to Ronstadt's style. It never overpowers and she is self-restrained from overpowering it. (For this reason, her version of "Stoney End" is much superior to Striesand's.) Yet the music's variety and vitality matches her own.

Yes, vitality. That's exactly the Ronstadt quality that's displayed on *Different Drum*. Share it.

Hooked on a Feeling

Blue Swede

EMI, 1974.

There are some albums that are so downright awful they don't merit a review. This is one of them.

Rather, a few words about the rip-off of putting together an album pegged on one hit record. (In this case the ooga-chucka, ooga-chucka Blue Swede version of the title song.)

EMI, a division of Capitol, has attempted to cash in on all those endless ooga-chuckas by throwing together an album of mediocre, all-sound-alike selections by this European group. It's a bore and an abomination.

Advice for Leo: stick to the guitar

By Julie Titone
Staff Writer

Ice Water
Leo Kottke

Capitol Records, 1974.

Not many people can be like Bob Dylan—have a poor voice and get by with it. Leo Kottke sure can't.

Kottke is an exceptional guitarist with a classical bent. But on his latest album, *Ice Water*, he makes some rather unsuccessful attempts at singing his own lyrics. Kottke has a deep, flat voice that might be less distracting if there was a strong enough message coming through. There is no such message in *Ice Water*.

Not that the album is entirely without merit. Four of the 10 songs are instrumentals in which Kottke demon-

strates his real gift. The best lyric-less piece is "Short Stories," a combination of happy, running-through-the-fields guitar sounds. "A Child Should be a Fish," a soft and lilting tune, which

Leo Kottke, Ice Water



finishes off the album, is a close second.

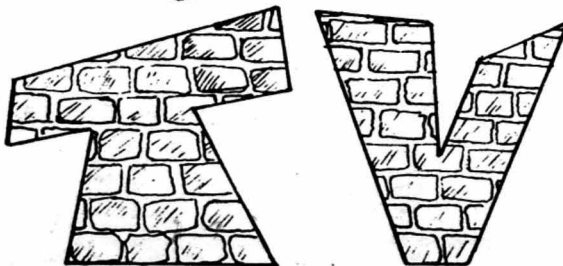
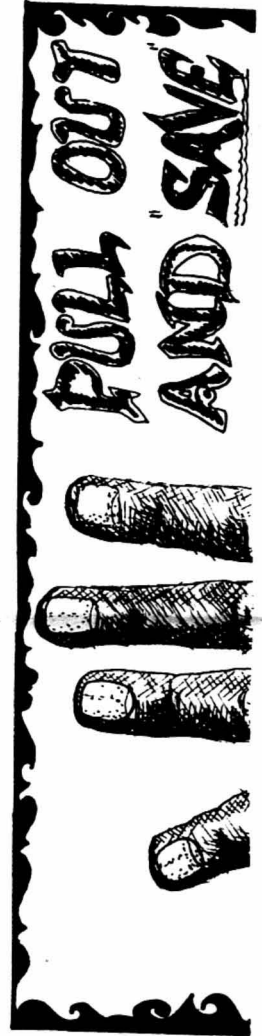
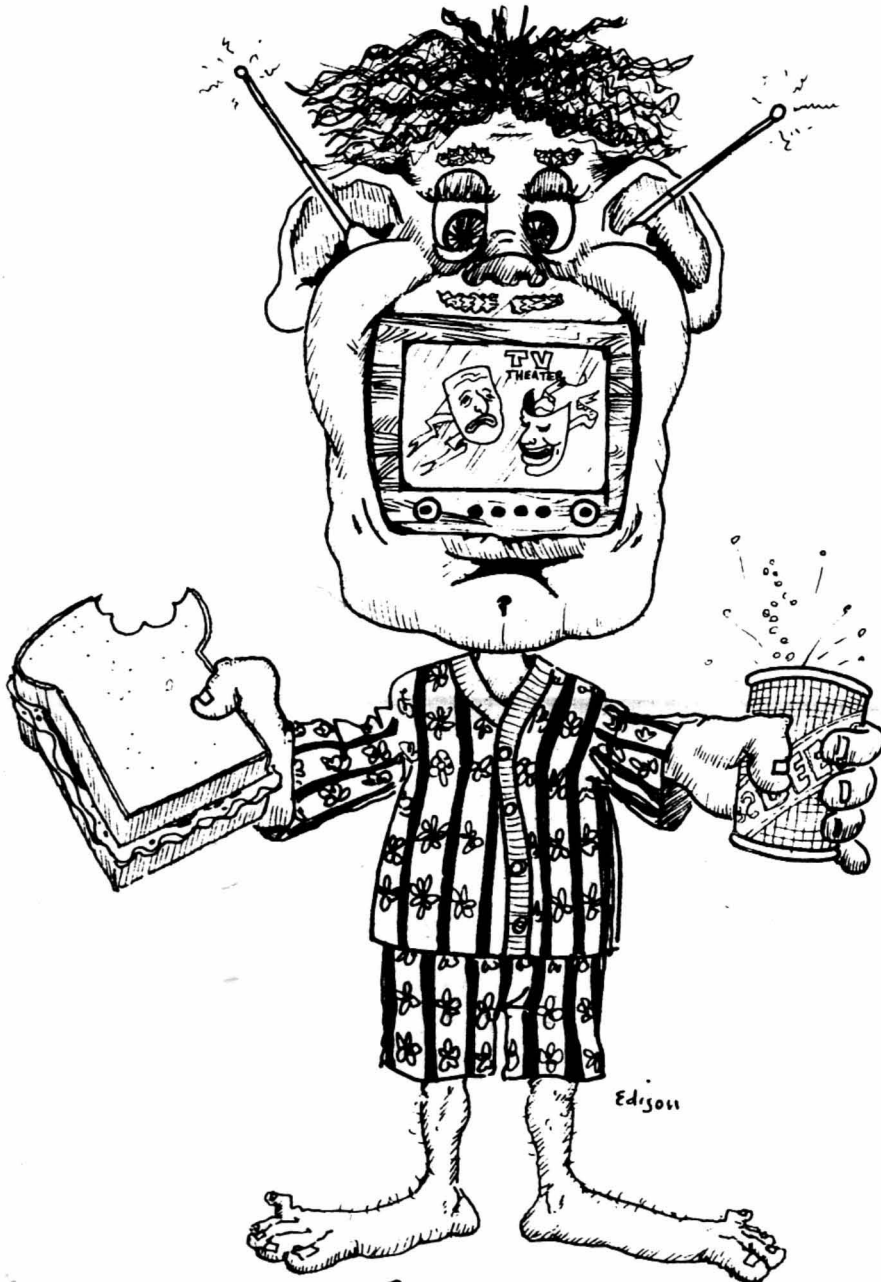
The songs for which Kottke authored or co-authored the lyrics are disappointing. "Morning is a Long Way Home," the album's first tune, is a long way from being lively with its almost dirge-like tones dragged down by Kottke's grating voice. "Tilt Billings and the Student Prince," a tall tale about a fellow and his ill-fated favorite gee-tar, is accompanied by a distracting sliding twang. "You Know I Know You Know," a strange song with such meaningful lines as "You don't have to explain-you're just the same-nobody knows the name of the game," drags on as if it were recorded at the wrong speed.

Kottke's best singing effort in the bunch is Don Robertson's "Born to Be With You." Its simple lyrics and lively beat make Kottke's lack of vocal talent less glaring.

Daily Egyptian

Monday, April 22—Sunday, April 28, 1974

Southern Illinois University



Daytime Programming

Tuesday, April 23

Monday through Friday

- 6:00**
4—The Country Way
12—Sunrise Semester (c)
- 6:30**
2—Thought for Today (c)
4—Sunrise Semester (c)
5—Focus Your World (c)
11—The Cisco Kid (c)
12—Breakfast Show (c)
- 6:35**
2—Farm Report (c)
- 6:40**
2—Newsbreak (c)
- 6:45**
2—Lone Ranger
- 6:50**
7—News (c)
- 7:00**
4.12—CBS Morning News (c)
5.6—Today Show (c)
7—Yogi's Gang (c)
11—The Three Stooges
- 7:15**
2—Fury
- 7:30**
7—Movie
- 7:45**
2—Cartoon Carniva (c)
- 8:00**
3—New Zoo Review (c)
4.12—Captain Kangaroo (c)
11—The Flintstones
- 8:15**
2—Romper Room (c)
- 8:30**
3—Jack Lallane (c)
11—Hazel (c)
- 9:00**
2—What's My Line? (c)
3—The Hour (c)
4.12—Joker's Wild (c)
5.6—Dinah's Place (c)
7—Romper Room (c)
11—Jack Lallane (c)
30—The Flying Nun (c)
- 9:30**
2—Concentration (c)
4.12—Gambit (c)
5.6—Jeopardy (c)
7—New Zoo Review (c)
11—Reed Farrell Morning Affair (c)
30—Financial Observer (c)
- 10:00**
2—Love American Style (c)
3—Not for Women Only (c)
4.12—Now You See It (c)
5.6—Wizard of Odds (c)
7—Split Second
30—Business News
- 10:30**
2.3.7—The Brady Bunch (c)
4.12—Love of Life (c)
5.6—Hollywood Squares (c)
- 10:55**
4.12—CBS Mid-day News (c)
- 11:00**
2.3.7—Password
4.12—The Young and the Restless (c)
5.6—Jackpot (c)
- 11:30**
2—News
3—Split Second (c)
4.12—Search for Tomorrow (c)
5.6—Celebrity Sweepstakes (c)
7—News
- 11:55**
5.6—Eyewitness News (c)
- 12:00**
2.3.7—All My Children (c)
4—Green Acres (c)
5.6.12—News
11—New Zoo Review (c)
29—Crafts with Katy (Monday), Lucy Show (Tues.-Fri.)
30—Business News
- 12:30**
2.3.7—Let's Make a Deal (c)
4.12—As the World Turns (c)
6—Romper Room (c)
11.29—Three on a Match (c)
30—Community Views (Fri.) (c)
- 12:55**
6—Calendar (c)
- 1:00**
2.3.7—The Newlywed Game (c)
4.12—The Guiding Light (c)
5.6—Days of Our Lives (c)
11—Matinee Movie
29—Mike Douglas Show (c)
30—Inventors Mart (Mon.) (c)
- 1:30**
2.3.7—The Girl in My Life (c)
4.12—The Edge of Night (c)
5.6—The Doctors (c)
- 2:00**
2.3.7—General Hospital (c)
4.12—The New Price Is Right (c)
5.6—Another World (c)
30—Business News (c)

- 2:30**
2.3.7—One Life to Live (c)
4.12—Match Game '74 (c)
5.6—How to Survive a Marriage (c)
29—Galloping Gourmet
- 2:50**
30—Business News
- 3:00**
2—Big Money Movie (c)
3.7—Love American Style (c)
4.12—Tattletales (c)
5.6—Somerset (c)
11—The Three Stooges
29—Cartoons
30—Mr. Patches and Li'l Rascals (c)
- 3:30**
3—MGM Theatre (Mon.-Wed.), Afternoon Matinee (Thurs.), National Roller Games (Fri.) (c)
4—The Mike Douglas Show
5—Merv Griffin
6.7—Gilligan's Island
12—Truth or Consequences (c)
29—Tennessee Tuxedo
30—Batman (c)
- 4:00**
6—Petticoat Junction (c)
7—Hogan's Heroes (c)
8—Sesame Street (c)
11—Gilligan's Island
12—1 Dream of Jeannie (c)
29—Bullwinkle
30—Johnny Sokko (Mon., Wed., Fri.) (c), Ultraman (Tues., Thurs.) (c)
- 4:30**
3—Soul Train (Fri.) (c)
6.7—Bonanza (c)
11—1 Love Lucy
12—Bewitched (c)
29—Batman
30—Munsters
- 5:00**
2—ABC Evening News
4.5.8—News
11—Mayberry, R.F.D. (c)
12—To Tell the Truth (c)
29—Voyage to the Bottom of the Sea
30—1 Dream of Jeannie (c)
- 5:30**
2—Hogan's Heroes
3—Cactus Pete (c)
4—CBS Evening News
5.6—NBC Nightly News
8—Misterog's Neighborhood (c)
11—Gomer Pyle
12—Regional News
30—Star Trek

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4.5.6.7.12—News (c)
8—Electric Company (c)
11—Andy Griffith Show (c)
29—The Lucy Show
- 6:05**
3—Three Stooges
- 6:30**
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—Hollywood Squares (c)
5—News (c)
6—Let's Make a Deal (c)
7—Hoe Haw (c)
8—Black Scene in Southern Illinois (c)
11—Bewitched (c)
12—Dusty's Trail (c)
29—Mission Impossible (c)
30—Beverly Hillsbillies (c)
- 7:00**
2.3—Happy Days (c)
4.12—Maude (c)
5.6—Adam Twelve (c)
8—Bill Moyer's Journal (c)
11—The Lucy Show (c)
30—Bonanza (c)
- 7:30**
2.3.7—Tuesday Movie of the Week (c)
4.12—Hawaii Five-O (c)
5.6—Tuesday Night Movie (c)
Helen Hayes and Mildred Natwick as "The Snop Sisters"; "Corporal and Robbers"; Ernesta is telephoned by a dead man.
8—Who Built This Place? (c)
11—That Girl (c)
29—Mike Douglas Show (c)
- 8:00**
8—Black Journal (c)
11—Movie at 8
30—TV 30 Movie
- 8:30**
4.12—G E Theatre (c)
5.6—Police Story (c)
7—The Ho Chi Minh Trail"; policeman becomes undercover narcotics agent; Clifton Davis and George Maharis star.
8—You're in Good Company (c)
29—Million Dollar Movie
- 10:00**
2.3.4.5.6.7.12—News (c)
8—The Movies
11—The Untouchables
30—Night Gallery (c)
- 10:30**
2—Mission Impossible (c)
3.7—ABC Wide World of Entertainment (c)
"MURDER BY PROXY"
4.12—CBS Late Movie
5.6—Tonight Show (c)
30—The 10 30 Movie
- 11:00**
11—The Virginian (c)
- 11:30**
2—Peter Gun
- 12:00**
2—Wide World of Entertainment (c)
3.7—News (c)
5.6—Tomorrow
- 12:30**
4—Bijou Picture Show
11.12—News (c)
- 1:00**
2.12—News (c)

Wednesday, April 24

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4.5.6.7.12—News (c)
8—Electric Company (c)
11—The Andy Griffith Show (c)
29—The Lucy Show (c)
- 6:05**
3—The Three Stooges
- 6:30**
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—The New Treasure Hunt (c)
5—News
6.7—Good Ole Nashville Music (c)
8—Outdoors with Art Reid (c)
11—Bewitched (c)
12—The Price Is Right (c)
29—Mission Impossible (c)
30—Beverly Hillsbillies (c)
- 7:00**
2.3.7—Undersea World of Jacques Cousteau (c)
4.12—American Parade (c)
"POWER AND THE PRESIDENCY": An historical special narrated by George C. Scott and covering six of this nation's early presidents and how each individually and dramatically established the foundations of power on which succeeding presidencies have been based.
5.6—Chase (c)
8—Washington Connection (c)
11—The Lucy Show (c)
30—Bonanza (c)
- 7:30**
8—Theatre In America (c)
- 8:00**
29—Mike Douglas Show (c)
- 8:00**
2.3—ABC Theatre (c)
"Wedding Band"
4.12—Cannon (c)
5.6—Wednesday Night at the Movies
11—Movie at 8
30—TV 30 Money Movie
- 9:00**
4—Kojak (c)
8—Wildlife Theatre (c)
29—Million Dollar Movie
- 10:00**
2.3.4.5.6.7.12—News (c)
8—The Movies
11—The Untouchables
30—Night Gallery (c)
- 10:30**
2—Mission Impossible (c)
3.7—ABC Wide World of Entertainment (c)
"The Search for The Singing Cowboy"
4.12—The CBS Late Movie
5.6—Tonight Show (c)
30—The 10 30 Movie
- 11:30**
2—Peter Gun
- 12:00**
2—Wide World of Entertainment (c)
3—News (c)
5.6—Tomorrow
- 12:30**
4—Bijou Picture Show
11.12—News (c)
- 1:00**
2—News (c)

Monday Evening, April 22

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4.5.6.7.12—News (c)
8—Electric Company
11—Andy Griffith Show (c)
29—The Lucy Show
- 6:05**
3—Three Stooges
- 6:30**
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—Other People, Other Places (c)
"WHITE MAN IN A HOLE" explores the strange world where in suffocating heat, miners crawl 60 feet underground searching for opals.
5—News (c)
6—Hollywood Squares (c)
7—Movie
8—Spotlight on Southern Illinois
11—Bewitched (c)
12—Buck Owens Ranch Show (c)
29—Mission Impossible
30—Beverly Hillsbillies (c)
- 7:00**
2.3—American Heritage (c)
"The Yanks Are Coming"
4.12—Gunsmoke (c)
5.6—The Magician (c)
Bill Bixby; "Lighting on a Dry Day"; trauma of a young man in a backwoods town
8—Special of the Week
"Owen Wingrave" An opera by Benjamin Britn about a young Englishman who rejects his family's strongest tradition - military service.
11—The Lucy Show
30—Bonanza (c)
- 7:30**
11—That Girl (c)
29—Mike Douglas Show (c)
- 8:00**
2.3.7—ABC Monday Night Movie
4.12—Here's Lucy (c)
5.6—Monday Night at the Movies
- 11—Movie at 8**
30—TV 30 Money Movie
- 8:30**
4.12—The New Dick Van Dyke Show (c)
- 9:00**
4.12—Medical Center (c)
8—Inquiry
"Should The Goreville Road Be Closed?"
29—Million Dollar Movie
- 10:00**
2.3.4.5.6.7.12—News (c)
8—The Movies
11—The Untouchables
30—Night Gallery (c)
- 10:30**
2—Mission Impossible (c)
3.7—ABC Wide World of Entertainment (c)
"Ring Once For Death"
- 4.12—CBS Late Movie**
5.6—Tonight Show (c)
30—The 10 30 Movie
- 10:45**
29—Movie
- 11:00**
811—The Virginian
- 11:30**
2—Peter Gun
- 12:00**
2—Wide World of Entertainment
3—News (c)
5.6—Tomorrow
- 12:30**
4—Bijou Picture Show
11.12—News
- 1:00**
2—News-Sports Wrap Up (c)

VIEWING CODE

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

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

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

PBS—Channel 8, WSIU in Carbondale

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

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

CABLE TELEVISION

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

Local news and weather appear on Channel 13.

plan to transfer?
come visit us

SHIMER COLLEGE

small • personal • distinguished

admissions

mt. carroll, il. 61053

Thursday, April 25

- 6:00**
2—Truth or Consequences
3—Weather
4,5,6,7,12—News (c)
8—The Electric Company (c)
11—Andy Griffith Show (c)
23—The Lucy Show
- 6:05**
3—Three Stooges
- 6:30**
2—To Tell the Truth (c)
3—ABC Evening News (c)
4,12—Wild Kingdom (c)
5—News (c)
6—Porter Wagoner Show (c)
7—The New Price Is Right (c)
8—Sportempo (c)
11—Bewitched (c)
23—Mission Impossible (c)
30—Beverly Hillsbillies (c)
- 7:00**
2,3,7—Chopper One (c)
4,12—The Waltons (c)
6—Flip Wilson
8—Behind the Lines
11—The Lucy Show
30—Bonanza (c)
- 7:30**
2,3,7—Fire House (c)
11—That Girl (c)
23—Mike Douglas Show (c)
- 8:00**
2,3,7—Kung Fu (c)
4,12—NBA Basketball Playoffs (c)
6—Ironside (c)
Raymond Burr; a missing POW returns home to find his father Cliff Potts, guest star; (r.)
8—War and Peace (c)
The battle of Austerlitz marks the beginning of a war in which there is no surrender.
11—Movie at 8
- 8:30**
23—TV 30 Money Movie
- 9:00**
2,3,7—Alec Couleup (c)
“The Paper Prison—Your Government Records”
5,6—Music Country U.S.A.
Dizzy Dean, Rocky Graziano, Ted Knight and Joey Bishop offer their favorite country songs; Donna Fargo, host.
23—Million Dollar Movie
- 9:30**
8—The Lenox Quartet
- 10:00**
2,3,4,5,6,7,12—News (c)
8—The Movies
11—Untouchables
30—Night Gallery
- 10:30**
2—Mission Impossible (c)
3,7—ABC Wide World of Entertainment (c)
“Gerald Rivera, Goodnight America”
4,12—CBS Late Movie
5,6—Tonight Show (c)
30—The 10:30 Movie
- 11:00**
11—The Virginian (c)
- 11:30**
2—Peter Gun
2—Wide World of Entertainment (c)
2,7—News (c)
5,6—Tomorrow Show (c)
- 12:30**
4—Bijou Picture Show
11,12—News
- 1:00**
2—News and Sports (c)

Friday Evening, April 26

- 6:00**
2—Truth or Consequences (c)
3—American Lifestyle (c)
4,5,6—News (c)
7—The Electric Company
11—The Andy Griffith Show (c)
12—CBS Evening News
23—The Lucy Show (c)
- 6:30**
2—To Tell the Truth (c)
3,5,7—News (c)
4—Let's Make A Deal (c)
6—Green Acres (c)
8—Conversations (c)
11—Bewitched (c)
12—The Flying Nun
23—Mission Impossible (c)
30—Beverly Hillsbillies
- 7:00**
2,3,7—Brady Bunch (c)
4,12—Dirty Sally (c)
5,6—Wild Science (c)
An exploration in 4 sections—animal behavior, mind & body, folk wisdom and the universe—of unusual developments in science and primitive folk cultures, Peter Falk, host-narrator.
6—Washington Week in Review (c)
11—The Lucy Show (c)
30—Bonanza (c)
- 7:30**
2,3,7—Six Million Dollar Man (c)
4,12—Good Times (c)
6—Wall Street Week (c)
11—That Girl (c)
23—The Mike Douglas Show (c)
- 8:00**
4,12—CBS News Special (c)
“FOUR PORTRAITS IN BLACK.” Narrated by Hal Walker. A study of the lives and aspirations of four black families who have reached middle-income status.
5,6—Girl with Something Extra (c)
Sally Field, John Davidson; “A Zircon in the Rough”; Sally and John arrange a date for Jerry (Jack Sheldon) with a sophisticated lady (Joan Van Ark).
11—Movie at 8
30—Vincent Price Theatre
- 8:30**
2,3,7—Odd Couple (c)
5,6—Brian Keith Show (c)
Co-starring Shelley Fabares; “The Pineapple League”; a girl (Dawn Lyn) wants to join Dr. Jamison's Little League team.
8—Aviation Weather
- 9:00**
2,3,7—Toma (c)
5,6—Country Comes Home (c)
Johnny Cash hosts the first network TV special from the new Grand Ole Opry House in Nashville. Roy Acuff, Chet Atkins, Roy Clark, Tennessee Ernie Ford perform.
8—Interface (c)
23—Million Dollar Movie
- 9:30**
8—Viewpoint
“The Wheelchair Athletic Club.”
- 10:00**
2,3,4,5,6,7,12—News (c)
30—Night Gallery (c)
- 10:30**
2—Mission Impossible (c)
3,7—ABC Wide World of Entertainment (c)
4,12—CBS Late Movie
5,6—Tonight Show (c)
11—The Untouchables
23—Creature Feature
30—The 10:30 Movie
- 11:30**
2—Peter Gun
11—The Virginian
- 12:00**
2—Wide World of Entertainment (c)
3—Friday Late Movie
5,6—Midnight Special (c)
The Spinners, host; Bobby Womack, Bedlam, Bloodstone, Martha Reeves & Peter Yarrow Band are guests.
- 12:30**
4—Rock Concert (c)
Featuring the Eagles, Linda Ronstadt and Jackson Brown.
12—News (c)
- 1:00**
2,3,11—News and Sports
- 2:00**
4—Heads up (c)
- 2:30**
4—Bijou News
- 2:45**
4—Bijou Picture Show

Saturday, April 27

Morning

- 6:00**
12—Sunrise Semester (c)
- 6:15**
2—Thought for Today (c)
- 6:20**
2—Farm Report (c)
- 6:25**
2—Newsbreak (c)
- 6:30**
2—World of Ideas (c)
4—Sunrise Semester (c)
5—Agriculture U.S.A.
12—News
- 7:00**
2,3—Bugs Bunny Show (c)
4,12—Hair Bear Bunch (c)
5,6—Lidsville (c)
7—Agnoscope (c)
11—Across the Fence (c)
- 7:30**
2,3—Yogi's Gang (c)
4,12—Sabrina (c)
5,6—Addams Family
7—H In Action (c)
11—Herald of Truth (c)
- 8:00**
2,3—Super Friends (c)
4,12—New Scooby Doo Movies
5,6—Emergency (cartoon) (c)
7—H In Action (c)
11—Herald of Truth (c)
- 8:30**
5,6—Inch High Private Eye (c)
11—Cartoons (c)
- 9:00**
2,3—Lassie's Rescue Rangers (c)
4,12—My Favorite Martian (c)
5,6—Sigmund (c)
- 9:30**
2,3,7—Goober and the Ghost Chasers (c)
4,12—Jeannie (c)
5,6—Pink Panther (c)
11—Mighty Mouse (c)
- 10:00**
2,3,7—The Brady Kids (c)
4,12—Speed Buggy (c)
5,6—Star Trek
11—Clisco Kid (c)
23—Waldo (c)
- 10:30**
2—Fury
3,7—Mission Magic (c)
4,12—Josie and the Pussycats (c)
5,6—Butch Cassidy (c)
11—Garner Ted Armstrong (c)
23—Young Samson
- 11:00**
2,3,7—Saturday Superstar Movie (c)
4,12—Pebbles and Bamm Bamm (c)
5,6—Jetsons (c)
11—Roller Game of the Week (c)
23—Rocky and Friends (c)
- 11:30**
4,12—Fat Albert and the Cosby Kids
5—Corky's Colorama (c)
6—Go! (c)
23—Batman-Family Classics (c)

Afternoon

- 12:00**
2,3,7—Action 74
4,12—Children's Film Festival
6—RFD-TV (c)
11—Soul Train (c)
23—Broadway Baptist Church
- 12:30**
5—Lassie
6—Atop the Fence Post
23—Afternoon Movie
30—You"
- 1:00**
2—Hogan's Heroes
3—Championship Wrestling (c)
5,6—Baseball (c) Houston vs Pitts-burgh
11—Lauri' and Hardy
12—Good News (c)
30—Souled Out (c)
- 1:30**
2—Fishin Hole (c)
4,12—Movie
11—Abbott and Costello
30—Movie
- 2:00**
2—Sports Legends (c)
3—Wally's Work Shop (c)
23—Six Gun Theatre
- 2:30**
2,3—Tournament of Champions (c)
- 3:00**
4,12—Golf Classic (c)
11—Bowery Boys

- 3:00**
30—Movie
- 4:00**
2,3,7—Wide World of Sports (c)
4,12—Louis Illustrated (c)
5—Car and Truck
6—Greatest Sports Legends (c)
12—Young at Heart (c)
23—American Angler (c)
- 4:30**
5—Jonathan Winters (c)
6—Wilburn Brothers Show (c)
11—Wagon Train
12—It Is Written (c)
23—Professional Wrestling (c)
30—Joe Krueger Sportsman (c)
- 5:00**
4—Newsmakers (c)
5—Survival (c)
6—Montage (c)
12—Regional News (c)
30—1 Dream of Jeannie (c)
- 5:30**
2—St. Louis Zoo Show (c)
3—Reasoner Report (c)
4,12—CBS Evening News (c)
- 5,6—NBC Evening News (c)**
11—Buck Owens (c)
23—Jimmy Dean Show (c)
30—Celebrity Bowling

Evening

- 6:00**
3—Lawrence Welk (c)
4,5,6,7—News (c)
11—Porter Wagoner (c)
12—Hee Haw (c)
23—Police Surgeon (c)
30—Bowling for Dollars (c)
- 6:30**
4—Stand Up and Cheer (c)
5—Bobby Goldsboro (c)
6—Accent (c)
11—The Jimmy Dean Show
23—Lost in Space (c)
30—Rifleman
- 7:00**
2,3—Patridge Family (c)
4,12—All in the Family (c)
5,6—Emergency (c)
11—The Untamed World (c)
30—Wrestling

(Continued on Page 4)

EGYPTIAN
DRIVE-IN THEATRE

OPEN 7:30
STARTS AT DUSK
JOHN WAYNE
M.C.

PAUL NEWMAN
THE MACKINTOSH MAN

AN OPEN LETTER

TO THE PEOPLE OF CARBONDALE

Since July of 1971, Carbondale Cablevision Channel 7 has been doing local programming for the Carbondale community. In the past six months, our programming schedule has grown from two to ten regularly scheduled programs Monday thru Friday as well as special features when they happen.

Now Channel 7 has added a new feature to local origination in Carbondale - COLOR FACILITIES. We now have the ability to do all studio productions, including slides and 16mm fields, in color.

We wish to invite you, the people of Carbondale, to an Open House of Carbondale Cablevision's Channel 7.

WHEN: Monday, April 22, 1974

WHERE: Carbondale Cablevision
Murdales Shopping Center

TIME: 2-8 p.m.

Please feel free to stop in any time.
REFRESHMENTS WILL BE SERVED

Yours truly,
Doug Goodman
General Manager
Ed Thompson
Program Director



OPEN 7 Starts Dusk
★ **CAMPUS** ★
ON OLD ROUTE 13 BETWEEN
CARBONDALE & MURPHYSBORO

Now Showing
DERANGED
— PLUS —
THE SISTERS
3 BIG HTS FRI-SAT

Open 7-Starts Dusk
★ **RIVIERA** ★
RT 148 HERRIN
Now Showing
BOOTLEGGERS
— PLUS —
'SWAMP GIRL'
3 BIG HTS FRI-SAT

- 7:30**
 2,3,7—Suspense Movie (c)
 4,12—Mash
 11—The Lawrence Welk Show (c)
 28—Charly Chan
- 8:00**
 4,12—Mary Tyler Moore Show (c)
 5,6—Saturday Night at the Movies
 28—Avengers
 29—Great Western Theatre
- 8:30**
 4,12—Bob Newhart Show (c)
 11—Wrestling (c)
- 9:00**
 2,3,7—Owen Marshall (c)
 4,12—Carol Burnett (c)
 29—Million Dollar Movie
- 10:00**
 2, 4, 12—News (c)
 3,7—ABC News (c)
 28—Seymour Presents
- 10:30**
 2—The Avengers
 3—Saturday Night Movie
 4—Best of CBS
 5, 6—News (c)
 11—Comedy Theatre
 12—The Virginian
- 11:00**
 5, 6—Movie
- 11:30**
 2—Saturday Big Movie
- 12:00**
 3—All Star Wrestling (c)
 12—With This Ring
- 12:15**
 12—Late News (c)
- 12:30**
 11—News (c)
- 12:34**
 4—Saturday Night in St. Louis (c)
- 12:45**
 5—Missouri Tourism
- 1:35**
 2—News and Sports (c)
 4—Bijou Picture Show

- Morning**
- 9:00**
 3—Old Time Gospel Hour (c)
 4—Faith of Our Fathers
 5—This Is The Life
 7—Rex Humbard
 12—Revival Fires
 30—Little Rascals
- 9:15**
 2—Message of the Rabbi (c)
- 9:30**
 2—Osmond Brothers (c)
 4—The Church Is You
 5—Go
 6—Herald of Truth (c)
 12—Look Up and Live
 28—Great Western Theatre
- 10:00**
 2, 3—H.R. Pufnstuf (c)
 4—Eye on St. Louis (c)
 5—Wally's Workshop
 6—Christophers Close Up (c)
 12—Camera Three
 28—Untamed World
- 10:30**
 2, 3—Make a Wish (c)
 4—Heads Up (c)
 5—Breast Cancer
 6—Children's Gospel Hour (c)
 12—Marshall Efron's Sunday School
 28—Norman Vincent Peale
- 11:00**
 2, 3—Kid Power (c)
 4—Newsmakers (c)
 5—Car and Track
 6—Accent (c)
 12—Face the Nation
 28—First Baptist Church
 30—Third Baptist Church
- 11:30**
 2—Perception (c)
 3—Osmond Brothers (c)
 4—Face the Nation (c)
 5, 6—Meet the Press
 12—This Is The Life (c)
- 11:45**
 30—Huck and Yogi (c)

- Afternoon**
- 12:00**
 2—Dimension
 3, 7—Directions
 4, 12—CBS Sports Spectacular (c)
 5—Black Experience
 6—Kentucky Afield (c)
 28—Jimmy Dean Show (c)
 30—Here Come the Brides (c)
- 12:30**
 2, 3—Issues and Answers (c)
 5, 6—Virgil Wards Championship Fishing
 28—Thy Kingdom Come
- 1:00**
 2—Expression (c)
 3—This Is The Life (c)
 5, 6—NHL Stanley Cup Playoff (c)
 28—Telecast of Miracles
 30—Christ Is The Answer (c)
- 1:30**
 2—God's Musical World (c)
 3—American Sportsman (c)
 4, 12—NBA Basketball Playoffs (c)
 28—Marion Church of God
 30—Revival Fires (c)
- 2:00**
 2—Death Valley Days (c)
 28—Sunday Cinema
 30—Day of Discovery (c)
- 2:15**
 3—Howard Cosell
- 2:30**
 2, 3—World Invitational Tennis (c)
 30—Kathryn Kuhlman
- 3:00**
 30—Good News
- 3:30**
 2, 3—Tournament of Champions (c)
 5, 6—World Championship Tennis (c)
 30—Ernest Angley Hour (c)
- 4:00**
 4, 12—CBS Eye on Sports (c)
 28—12 o'clock High
- 4:30**
 4—Scholar Quiz (c)

- Evening**
- 6:00**
 2—Wild World of Animals (c)
 3—This Week in NBA (c)
 4, 5, 6—News (c)
 8—Zoom (c)
 12—T.V. Forum (c)
 30—Bowling for Dollars (c)
- 6:30**
 2, 3—The FBI (c)
 4, 12—Apple's Way (c)
 5, 6—World of Disney (c)
 8—Nova (c)
 28—Star Trek (c)
 30—Roller Game of the Week
- 7:30**
 2, 3—ABC Sunday Night Movie
 4—Mannix (c)
 5, 6—Mystery Movie (c)
 8—The Devout Young (c)
 28—Roller Games (c)
- 8:00**
 8—Masterpiece Theatre (c)
- 8:30**
 4—Barnaby Jones (c)
 30—American Horse and Horseman (c)
- 9:00**
 5—Jonathan Winters (c)
 6—Felon Squad (c)
 8—Firing Line (c)
 28—Million Dollar Movie

- 9:30**
 2—Police Surgeon (c)
 3—Wild Kingdom (c)
 4—The Protectors (c)
 5—Sunday Special (c)
 6—Dragnet (c)
 12—Bobby Goldsboro Show (c)
 30—Million Dollar Movie
- 10:00**
 2, 3, 4, 5, 6, 12—News (c)
 8—The Movies
- 10:15**
 3—Sunday Late Movie
- 10:30**
 2—The Avengers (c)
 4—Best of CBS
 5—Escape Theatre
 6—Weekend At The Movies
- 10:45**
 12—The Virginian (c)
- 11:00**
 30—Inspirational Hour (c)
- 11:30**
 2—Movietime
 5—Escape Theatre
- 12:15**
 12—Late News
- 12:20**
 5—Black Experience (c)
- 12:30**
 4—The People Speak (c)
- 1:35**
 2—Directions (c)
- 2:00**
 4—Bijou Picture Show

This Week's Movies

Monday

- 8:00**
 2,3—"The Odd Couple." Jack Lemmon, Walter Matthau co-star in this comedy. Two men, one a bleary-eyed irresponsible slob, the other a weepy, fanatical housekeeper in an apron, set up housekeeping together in an eight room apartment in New York City. 1965. (c)
- 30—"The Third Man."** Cotton, Orson Welles star in this mystery-drama. American writer arrived in Vienna to visit an old friend who he finds murdered. 1950.
- 10:00**
 8—"Double Indemnity." A deliberate murder receives a microscopic examination in this tense adaptation of the James Cain novel. Barbara Stanwyck, Fred MacMurray and Edward G. Robinson star. 1944.
- 10:30**
 4,12—"The Tiger Makes Out" with Eli Wallach and Anne Jackson. Frustrated middle-aged bachelor mailman turns to the idea of kidnapping young girls, and ends up kidnapping a middle-aged frustrated housewife. 1967.
- 30—"The Lieutenant Wore Skirts."** Tom Ewell, Sherre North co-star in this comedy. A former WAF lieutenant, believing her husband is to be re-inducted, re-enlists. 1956. (c)

Tuesday

- 7:30**
 2,3—"Planet Earth." John Saxton, Janet Margolin co-star. A 20th century American astronaut transported through suspended animation into the 22nd century, leads a unique investigatory team which is captured and enslaved by a female society. (c)
- 8:00**
 30—"Heavens Above!" Peter Sellers, Cecil Parker star in this comedy. Through clerical error, a quiet reverend is appointed to a parish in a snooty neighborhood. 1963.
- 8:30**
 4,12—"Larry." Starring Frederic Forrest and Tyne Daly. The story of a 36 year old man who had been institutionalized since infancy as mentally retarded, even though he was of normal intelligence. (c)
- 10:00**
 8—"The Great McGinty." A fable about the rise of a dumb guy to the Governor's mansion. Brian Donlevy and Akim Kramiroff. 1944

Wednesday

- 10:30**
 4,12—"Husbands." With Ben Gazzara and Peter Falk. Three middle-aged businessmen, after attending the funeral of their best friend, decide to fly to London in a week-long escape from the reality of death and their own lives. 1970. (c)
- 30—"Lydia Bailey."** Dale Robertson and Anne Francis star in this adventure-drama. An adventurous lawyer leads a savage rebellion against the forces of Napoleon in Haiti in 1802. 1952.
- 11:00**
 5—Alfred Hitchcock Classic—"Strangers on a Train." Murder is plotted on a Washington to New York train. Farley Granger and Robert Walker star.
- 30—"Seance on a Wet Afternoon."** Adventure-drama starring Kim Stanley and Margaret Lacey. Medium to gain recognition of super-natural powers. 1964.
- 10:00**
 8—"China." Story of ravaged China of 1941, and a truck driver, turned profiteer, who comes to the aid of Chinese. Stars Lorretta Young, Alan Ladd and William Bendix. 1943.

Thursday

- 8:00**
 30—"The Remarkable Mr. Penypacker." Clifton Webb, Dorothy McGuire star in this comedy. A rich, respectable meat packer has businesses in two cities and families in the same two cities. 1959.
- 10:00**
 8—"Morocco." Romance drama in the Foreign Legion as a lovely woman chooses between a man of wealth and means and a Legionnaire who offers her only love. Stars Gary Cooper and Marlene Dietrich. 1930.
- 10:30**
 4,12—"Tall Man Riding." With Randolph Scott and Dorothy Malone. Adventurous Montanan returns to

Little River where he learns the town gambler is planning double cross when the great land grant begins. 1955. (c)

30—"The Crimson Kimono." Victoria Shaw, Glenn Corbett star in this mystery-drama. Two detectives investigate the murder of a beautiful burlesque queen. 1959.

Friday

- 8:00**
 30—"The Black Sheep." Basil Rathbone, Akim Tamiroff star in this mystery-horror. A mad scientist frames innocent young doctor for murder. 1956.
- 10:00**
 8—"Shanghai Express." As adventure, a medical doctor, and a motley crowd of passengers run into rebels. Stars Marlene Dietrich and Olive Brook. 1932.

Saturday

- 8:00**
 5,6—"Manchurian Candidate." An Army Captain suffers recurring nightmares after being brainwashed by a Chinese master of hypnosis. Frank Sinatra, Laurence Harvey, Janet Leigh and Angela Lansbury star.
- 30—"Black Patch."** Diane Brewster, George Montgomery star. Town marshal must clear himself of murdering a bank robber. 1957.
- 10:00**
 30—"Ghost of Frankenstein." Lon Chaney, Jr., Evelyn Ankers star in this mystery-horror movie. A monster nursed by Dr. Frankenstein rises up to destroy his own creator. 1942.
- Sunday**
- 9:30**
 30—"The Sundowners." Deborah Keer, Robert Mitchum star in this drama about the trials and tribulations of a family of itinerant sheep drovers in Australia. 1960. (c)
- 10:15**
 3—"Pursuit of Happiness." Starring

Michael Sarrazin and Barbara Hershey.

- 10:30**
 4—"Caprice." Doris Day and Richard Harris star. A woman in the cosmetic business becomes an industrial spy while actually searching out a narcotics ring which her father, an interlop, killed. 1967. (c)
- 5—"The Violent Ones." A story of murder and mob vengeance in a small Mexican town. Fernando Lamas, Aldo Rey and Tommy Sands star.
- 6—"Backtalk." James Drury, Neville Brand co-star.

California Imports

411 S. II

AT LAST!

New Clothing, Jewelry, Items, Tapestries, etc.

PLUS: The New Tropical Juice Bar is now OPEN!

THE LOGAN HOUSE THE LOGAN HOUSE

SUNDAY . . . MONDAY & TUESDAY ARE

"Beef Of Baron" Nights

5:00-9:00

\$4.95

Choice Standing Texas Beef . . . Cooked to a perfect juicy center in its natural juices and carved at your table.

"Beef Of Baron" Special Includes our new Salad, Choice of Potato and Hot Homemade Bread. Plus A complimentary glass of wine with each "Beef Of Baron" Special!

And . . . SECONDS ARE "ON THE HOUSE"

THE LOGAN HOUSE
 687-2941

"Trying To Serve You More in 1974"
 DOWNTOWN MURPHYSBORO

THE LOGAN HOUSE THE LOGAN HOUSE

Books on China satisfy American curiosity

By Oliver J. Caldwell

Current American interest in Peking's China has produced a rash of books describing many aspects of the Chinese people and their civilization. Some are worth reading, but a few are not.

Prisoner of Mao
by Bao Ru-Wang (Jean Pasqualini) and Rudolph Chelminski
Coward, McCann & Geoghegan, 318 pp.

A sub-title on the wrapper calls this "An eyewitness account of China's Forced Labor Camp System by one of its few Survivors". It's too bad the designer of the wrapper did not read the book, which makes it clear that when there was not enough food for everyone in China there was starvation in the camps, but when the crops were good, everyone, even the prisoners, ate.

The real value of this book lies in its description of the new Communist Chinese penal system. It is a system in which no physical punishment is tolerated, beyond solitary confinement. Even the prison vocabulary is restricted to prevent the use of obscene words by the guards towards the prisoners, or by one prisoner to another. It is a system, however, which has developed its own cruelties. For example, in "The Struggle," a single prisoner may for hours be denounced for his sins, real and imaginary, by his fellow prisoners, whose own status depends on the skill and the verbal violence of their attack on their unfortunate comrade.

Civil and political prisoners appear to be intermixed. The basis of Maoist penal theory is that all "wrong" action is the result of "wrong" thinking. This cannot be changed until the "wrong-doer" fully understands and admits, in the form of a detailed confession, the nature of his wrong thinking and wrong doing. Then he is tried and sentenced. The stated purpose of penal theory is reformation, not revenge. After trial and sentence, the prisoners, guilty of every imaginable crime, serve in labor camps, some of which are connected with industry, and others with agriculture.

Bao Ru-Wang's father was a Frenchman from Corsica who married a Chinese woman. As a halfbreed, a *meti*, he was not fully accepted by either the French or the Chinese. Until after his arrest, he apparently spent most of his life in and around Peking. He attended the Shanghai Technical School, graduating as a specialist in machine tools. He married a Chinese girl, and they had several children. She was forced to divorce him when he was in a labor camp in order to get a job and support herself and her two sons.

Before the Japanese war and after it, young Pasqualini, or Bao, worked at various jobs for the Americans in Peking. He held, by his own admission,

several with the U.S. Marines. Some governments might have shot him for this connection. It is strange to me that he was allowed to live a normal life in Peking with his family for about seven years after the Communists ousted the Nationalists (and the U.S. Marines). Then he spent seven years in prisons and labor camps until he was released after Paris recognized the Peking regime.

tions covering several thousand years of history is a good one. There is a suggestion on the jacket that this would be excellent supplementary reading for high school students. I agree, and hope it will be widely used.

What throws me is the impossibility within such a very limited space to give effectively a Chinese view of China. The passion for brevity does some strange

culture. Because they are a hard-working and thrifty people, very conscious of the value of money, and because they are generally highly intelligent, with an historic reverence for learning, the Chinese overseas have done very well financially. Where it is possible, as in the United States, they do well in politics. On most of Southeast Asia the Chinese have come to control a large proportion of the wealth of each country. They are often called the Jews of the East; in historic and recent times they have been subject to persecution and to mass murder in Indonesia, Malaysia, the Philippines, Vietnam, and Thailand.

The Chinese call this part of Asia the Nanyang, the South Seas. For several centuries younger sons of farmers and merchants have gone South to make a fortune. Sometimes they have indentured themselves as laborers (coolies) and have suffered very harsh treatment in other parts of the world as witnessed in Cuba and the United States a century ago.

One of the tragedies in this situation is that the Chinese have sometimes earned the fear and hatred of their hosts by illegal gang activities, by subversive activities and by exploiting cheap local labor. They are often regarded as a Yellor Peril by the most of their neighbors, who are likely to be more brown of complexion.

Garth Alexander's thesis is that a combination of Nationalist Chinese propaganda emanating from Formosa, supported by the American China Lobby, has created a phoney Red Peril out of the small Chinese minorities in Southeast Asia. He thinks the same propaganda was responsible for developing the famous Domino Theory, and for getting America into a disastrous Vietnam war and keeping us there on the theory the local Chinese in Indo-China were generally agents of Peking, and that only a strong American military presence could prevent a general takeover by the Communist all the way to the fringes of Australia.

Alexander thinks we have generally backed the wrong people in Southeast Asia. I would extend this error of American policy to all of East Asia, during the whole of the past century, with only a few moments of sanity showing through in America's Asian policies. Whatever your views, do read this book. Some of you may be enraged by it, but I believe we all can learn from it. It is good, sound, honest history.

I hope his predictions that past errors and continuing stupidity in several capitals will start Armageddon in Southeast Asia are wrong.

Oliver Caldwell is a professor emeritus and assistant to the dean of higher education.



The Five Pavilion Bridge at Yangchow, Kiangsu, China on the beautiful West Lake.

I tested some of Bao's statements on a Chinese who knew much about Bao, and had spent twenty years in Peking as a reporter for one of the Communist Dailies. He backed Bao's statements concerning the nature of the new penal system, and the labor camps. They are very different from what Solzhenitsyn exposed, contrary to the publishers blurb and the comparison to Russian labor camps. I recommend this book.

The Cultural Ecology of Chinese Civilization
by Leon E. Stover
Pica Press, 305 pp.

The last time one of my own brain-children received a real lambasting, I resolved never to pass it on to someone else who had labored long to produce a book I did not like. I would always say something nice and constructive:

There is a great deal of erudition in this book. Alas, of insight and understanding there is not enough. I found this book very hard to read, and I never did grasp the author's message. And every so often I get the impression that he was somehow more familiar with the Japanese than with the Chinese people.

A Chinese View of China
by John Gittings
Pantheon Books-Random House, 216 pp.

This is another book I find hard to review. The idea of letting the Chinese speak for themselves through transla-

tions covering several thousand years of history is a good one. There is a suggestion on the jacket that this would be excellent supplementary reading for high school students. I agree, and hope it will be widely used.

What throws me is the impossibility within such a very limited space to give effectively a Chinese view of China. The passion for brevity does some strange

The Invisible China: The Overseas Chinese and the Politics of Southeast Asia
by Garth Alexander
MacMillan Publishing Co., 264 pp.

This is a well written, important book that everyone really interested in China and the politics of Southeast Asia should read. In fact, anyone worried about the possibilities of a cataclysmic nuclear world war would do well to read the latter part of this book carefully.

The Chinese have spread all over the earth, carrying with them both the good and the less admirable aspects of their

Election U.S.A.—a real bumner trip

By Randy McCarthy
Staff Writer

Fear and Loathing: On the Campaign Trail '72
by Hunter S. Thompson
Popular Library, 1973. 506 pp., \$1.75 (paper).

Picture this: Walter Cronkite, Harry Reasoner and John Chancellor are sitting around a large, deeply-polished table in the book-and-award-lined study of Howard K. Smith.

Cronkite reaches in his pocket, pulls out a lid of gange and tosses it on the table. Chancellor comes up with two dimes of Angel Dust and Reasoner brings out a small hash pipe.

Smith walks in carrying a pint of tequila, a salt shaker, two lemons and a pair of shot glasses.

"Anybody got any papers?" Cronkite asks. He probes the lid with the chewed stem of his pipe.

"Right here," Smith says. "I just picked up a pack of 'Pentagon Papers' downtown."

Reasoner laughs and, leaning to the left, jabs Chancellor in the ribs. Cronkite

chuckles and puts a match to his gange-stuffed pipe.

"Now let's write some news."

If you can envision this then you're ready for how Hunter S. Thompson sees the world surrounding him. His latest book, *Fear and Loathing: On the Campaign Trail '72*, turns a bloodshot eye on the last election of Richard M. Nixon.

And Thompson doesn't like what he sees.

"(George) McGovern made some stupid mistakes, but in context they seem almost frivolous compared to the things Richard Nixon does every day of his life, on purpose, as a matter of policy and a perfect expression of everything he stands for."

Thompson is the national affairs correspondent for "Rolling Stone." When he's not racked with verbal hysteria at the typewriter, he spends his time riding with the Hells Angels or running amok in Las Vegas.

In hardback, Thompson's narrative costs more than a tank of gasoline. Fortunately, it's recently been published

in paperback and now is priced closer to a couple dozen eggs.

The book is 506 pages of berserk narration of the bizarre trip to elect a President—as seen through the eyes of an allegedly dope- and gin-crazed journalist.

He writes in a rabid and paranoid style, seeing narcs and politicians at every turn. Even his footnotes are frenzied.

To hear Thompson tell it, by the time a politician wages a campaign for President he's already sold his grandmother to white slavers, lied at least once to everyone in the country and snorted enough amphetamines to put a smile on the worst junkie.

"There is no way to grasp what a shallow, contemptive and hopelessly dishonest old hack Hubert Humphrey really is until you've followed him around for a while on the Campaign Trail."

But among the lines of libel and character assassination, hide perceptive insights into the mindset of the kind of men who made the word "Watergate" synonymous with nationwide gonorrhea.



Thompson writes "this book is nothing more or less than a scrambled account of what it was like for one human being to cover (more or less journalistically) a presidential campaign run by other human beings."

"It was a king-hell bitch of a year." And it's that kind of book, too.



She was really the leading lady, but Tatum O'Neal received Best Supporting Actress Oscar for her work in *Paper Moon*.

Motion picture 'Oscars' nothing but ballyhoo

By Michael Hawley
Staff Writer

The Academy of Motion Picture Arts and Sciences openly displayed signs of desperation in its 46th annual awards presentation April 2. Like a high school baddy in need of school spirit, the movie industry loaded this year's ceremonies with all the reassuring ballyhoo of a pep rally.

Industry morale had sunk too low and rumors had grown vicious. Twice in the past three years the man voted Best Actor had refused the Academy's golden bestowal, one of the reluctant winners dismissing the entire affair as a "meat parade" and the other chastising the film industry for its mistreatment of the American Indian. People began whispering that Oscar no longer meant anything.

There were also the rumored television parties, where stars gathered to sneer and scoff at the pompous events at the Dorothy Chandler Memorial Pavillion. And some old Hollywood hands insisted the statue still could be bought for the right price.

So, in self-defense (this being a good year for Kung Fu movies), the Academy made motions to assert Oscar's validity against the enemy. Host Burt Reynolds literally stuck out his tongue at those who no longer choose to be "friends of Oscar." John Huston, director of such Hollywood classics as *The African Queen* and *Moby Dick*, used "the fact of his seniority" to deliver a crusty oratorio to the Academy:

"As long as I'm passing out reprimands, let's deal with another sore subject. These awards have not, up to and including tonight, been bought or paid for. (Thunderous applause.) Christ knows the ones you've given me weren't, nor George C. Scott's or Marlon Brando's," he chided.

But apart from the scoldings, this year's ceremonies were nothing new. As every other year, Hollywood and the film industry (two terms which no longer are interchangeable) saluted themselves and each other. Individual films were decorated for acts of heroism, for this is an era when one big box office grosser can compensate for

the 40 other bombs a studio may produce that year.

It is generally known that winning the biggie, the accolade of Best Motion Picture of the Year, can add more than \$5 million to a film's gross earnings. Even a nomination in one of the major categories usually will boost a picture's earnings by \$1 million.

This year, *The Sting* won seven of the ten Academy Awards for which it was nominated: Best Picture, Director, Original Screenplay, Editing, Art Direction, Costumes and Musical Score. Does that mean *The Sting* was really the best film made in 1973? (Or *The Godfather* the best of '72 or the French *Connection* best of '71 or Patton best of the year before that?)

To understand why these films probably weren't, it is necessary to understand the workings and peculiarities of the Academy itself.

The Academy of Motion Picture Arts and Sciences is comprised of approximately 3,100 voting members. At the beginning of each year, the members nominate whomever they think were best in their particular professional categories. Actresses nominate actresses, screenplay writers nominate screenplay writers and everyone nominates a choice for best picture. After the nominations are tabulated, the voting follows the same compartmentalized pattern except, again, for Best Picture.

In order for a film to be nominated, it must have been shown for at least seven consecutive days in Los Angeles by Dec. 31. So a film must premier by Christmas Day to qualify.

Studios hold their best films until the end of the year, hoping that public acclaim and good reviews will influence voting members of the Academy. Once the nominations are announced, studio heads, publicity people and producers get together to decide which pictures to push the hardest.

Until the night of the ceremonies, trade magazines such as *Daily Variety* and *Hollywood Reporter* are flooded with ads campaigning for individual films. Last year, an estimated \$400,000 was spent on pre-Oscar advertising. It is interesting that more money was spent

in promoting *Cabaret* than on any other film and it also won the most Oscars.

So it seems many of the voting decisions made by Academy members are influenced by treatment of the film as a product rather than as a work of art. Like a national hamburger-joint franchise, which annually hands out awards to its most successful store managers, the Academy tends to recognize only those films which keep the industry going financially.

A glance at the list of nominated films for the past four years seems to back this thesis. With the exception of *Nicholas and Alexandra*, all the nominees did well financially.

This leads to the related question of who is the best judge of film. There are two opposing schools of thought — one grants ultimate critical judgment to the movie-going public and one to the professional critics. The Academy takes a stand somewhere in between. Critics supposedly are schooled in the language of film and are able to tell when it is being employed to maximum effectiveness. They should possess the tools and knowledge which enables them to make intelligent analyses and decisions.

Then there is the public, which sees films as something to do on weekends. Public opinion of a certain film may not be based on any knowledge of cinematic structure but since when is a gut reaction totally invalid as a basis for artistic judgment?

In its attempt to please both sides, the Academy often appears inconsistent. Regard the fates of two films which both can be termed big box office "audience" pictures: *Papillon* received more than a handful of bad reviews this year, but will emerge as one of 1973-74's biggest money-makers. Dr. Zhivago also received some bad notices, in fact, some of the worst of 1965, yet went on to become the sixth highest grossing picture in film history. *Papillon* was nominated for only one Academy Award but Dr. Zhivago eventually won five.

Also verging on the schizophrenic is the Academy's official treatment of foreign films. Obviously, the Academy Awards are intended to honor American films — that's one reason for a separate Best Foreign Language Film category. Yet in 1972 and 1973 two foreign language films were nominated in the Best Picture category: *The Emigrants* and *Cries and Whispers*.

About *The Emigrants* — it was originally half of a long film by Swedish director Jan Troell. For distribution, the film was split in two. *The Emigrants* was released first and *The New Land* appeared as its sequel. The former was nominated as Best Picture and the latter as Best Foreign Language Film.

Even worse, perhaps, is the case of *Z*. A few years ago, this French film by a Greek director was nominated in both categories.

The foreign film confusion can be traced in part to the Academy's seven days in L.A. rule. This year's Best Foreign Language Film, *Day for Night* will be eligible for a Best Picture of 1974 nomination because, although it is a 1973-made film, it didn't open in Los Angeles until this year.

So where does the Academy draw the line? Since most of the world's interesting and artistic films do not come out of America, there obviously must be a line somewhere to protect the U.S. film industry. One may assume that when a foreign film receives both critical acclaim and box office attention the Academy is forced to take note.

Games and politics are played hard within the Academy, another factor which discredits Oscar's validity. What else can explain John Wayne's 1969 theft of the Oscar for his performance in *True Grit*? As last year, Cary Grant won a special award "for being Cary Grant," John Wayne received his "sympathy Oscar" for being John Wayne, stealing it from Dustin Hoffman.

This year, a very young lady named

Tatum O'Neal starred in *Paper Moon*. She had the leading role and was the main reason for the film's success, yet Miss O'Neal was nominated for Best Supporting Actress. According to the Academy, a person's age is a bar to the big time.

Yet even if these and other Academy peculiarities didn't exist, the Academy still would be ineffectual. No group of 3,100 people — or any group of people — can validly decide what is "best" in an art so full of criteria for quality as film.

The following is a list of 1973 films which were recognized as notable achievements in both film technique and acting, yet remained mysteriously unrecognized by the Academy. The fact that not one of these films appeared on the nomination list in any category, serves as an indication that the Academy's system is inadequate.

Love and Pain and the Whole Damn Thing
O Lucky Man
Mean Streets
Don't Look Now
The Last American Hero
The Hireling
Scarecrow
A Doll's House
Payday
State of Seige

However, the Academy of Motion Picture Arts and Sciences — and Oscar — probably will endure for another 46 years. America adores competition and loves rooting for favorites. The Annual Academy Awards Ceremonies remain one of the nation's great spectator sports.

As a basis for judging film effort, Oscar can only be seen as an invalid, harmless little charade. Some things we still love to surround with glamor, and as Jack Lemmon said after receiving his award this year for Best Actor in *Save the Tiger*: "Whether it's justified or not, it's one hell of an award and I'm thrilled."



Cover color credits

Photography - Elliott Mendelson

Separations and Presswork -

Steve Robinson and Wayne Patrick



Piano pair

Farrant and Teicher, composers of several movie themes, will present the final show of the 1974 Celebrity Series when they perform at 8 p.m. Monday in Shryock Auditorium.

Dance recital to set 'firsts' in Home Ec

A series of "firsts" characterize Sylvia Zei's dance recital scheduled for 8 p.m. Wednesday in the Home Economics Lounge.

First of all, she is the first graduate student to receive a master's degree in Fine Arts with a dance show as her thesis.

Second, she is the first choreographer at SIU to use a score made from violinists rubbing their bows against glasses of wine (and drinking the wine to change the pitches of sound).

Third, this is the first time a dancer has performed in the Home Economics Lounge.

"The stage in Furr Auditorium doesn't lend itself to the intimacy that I want," Ms. Zei said. The

Firm renews art grant to University Galleries

University Galleries has announced the receipt of a renewal grant of \$5,000.00 from the Woods Charitable Fund, Inc., Chicago.

This is the third grant, in as many years, to the University Galleries purchase fund "for representative works of art for instructional use by students."

No restrictions as to media are required by the terms of the grant and the University has purchased forty-one art works in the past two years. These include twenty-one graphics, eleven drawings, five paintings and four sculptures.

CHAPMAN MOBILE HOME PARKS
RENTALS
SPACES & MOBILE HOMES

LARGE PATIO LAUNDRY SHADE TREES LARGE LOTS

OFFICE
CHAPMAN MOBILE HOME PARKS
457-2874
457-8722

WILSONWOOD MOBILE HOME PARKS
8 1/2 CASHBOWS
3 1/2 miles South
Ch. - Grant Co.
Buckeye

1 ACRES SHOWN 5 FISHING LAKES

300 MOBILE HOMES
MOBILE PARKS
8 1/2 CASHBOWS
1 mile West of
New City - Wilsonwood

Ballet company formed

NEW YORK (AP)—Choreographer Eliot Feld has announced the forming of a new ballet company, Eliot Feld Ballet, with its first season set for June at the Newman Theater in the Public Theater complex.

Feld formed a company in 1968, to dissolve it two and a half years and 10 ballets later, because of the lack of money. Since then, Feld has created two ballets for American Ballet Theater and one each for the Joffrey Ballet and Royal Danish Ballet. But he prefers working with his own company.

The new company starts with a \$35,000 development grant from the Rockefeller Foundation.

HETZEL OPTICAL CENTER

415A S. Ill. Ave.

Telephone 457-4919

*Complete, reliable
optical services
Fast service on contact
lens polishing*

does your art project
require some

Rare
materials?



THEN COME TO STILES, WHERE THE RIGHT MATERIALS ARE A MATTER OF COURSE, NOT A RARITY. DEBBIE, OUR ART SPECIALIST, SPEAKS YOUR LANGUAGE. AND, WHEN YOU ASK FOR CADMIUM ORANGE, SHE WON'T SEND YOU TO A FRUIT MARKET. STUDENTS, COME IN FOR YOUR STUDENT DISCOUNT CARDS...ANOTHER SPECIAL SERVICE FROM STILES.

•INSTANTTYPE
Dry Transfer Lettering
25% OFF

•MINI EDITION
Dry Transfer Lettering
75¢ PER SHEET

STILES

Office Equipment, Inc. Carbondale

It's graduation day-plus one. Now what are you going to do?

You've been programmed since you were 5 years old for what happened yesterday—now how about tomorrow?

You may want to consider Today's Army. Some of your fellow graduates are. You can match your job to your education—and once you've proven your skills you can advance quickly in pay and responsibility. You choose your own length of enlistment—2, 3 or 4 years—it's not a lifetime commitment.

And when you come out of the Army you'll have a first-rate scholarship—the G.I. Bill—to continue your education if you wish.

Talk us over with your placement counselor or phone toll free 800-523-4800.

Today's Army.

We can serve each other well.



Steven Barwick

Pianist plans solo recital of personal old favorites

By Dave Stearns
Daily Egyptian Staff Writer

Steven Barwick, a pianist with the ability to combine forcefulness with sensitivity, will give a solo recital at 8 p.m. Friday in Shryock Auditorium, closely following his recent recital of Beethoven sonatas.

His program consists of old favorites he has performed in the past, such as Poulenc's "Aubade," which will utilize a 19-piece chamber orchestra consisting of faculty and students from the School of Music.

"It's interesting, with the recent 'Great Gatsby' fad, that his piece was written in 1929 for a large party thrown by a count and countess in France," Barwick said. "The composition was written to have a ballet performed with it and contains a French Music Hall or popular song element. But it's initiative in a very delightful way—sometimes you hear a melody that sounds like Stravinsky, another like Mozart, another that you might hear Edith Piaf singing—but Poulenc blends it inventively and comes up with a style of his own. These composers aren't quoted, you are simply reminded of them."

"At that time, 'Aubade' represented a revolutionary type of

writing—a revolution against the sort of music Ravel was composing," Barwick explained.

And showing both sides of the early 20th century musical spectrum, Barwick will perform Ravel's "Gaspard de la Nuit"—a piece inspired by a poem by Bertrand. The piece contains three sections, and their titles—"Water, Sprite," "Gallows" and "Scarbo"—govern their impressionistic moods.

"The piece goes all over the keyboard," Barwick said. "There's lots of notes, the tempo is very fast and it requires a lot of endurance."

Like Debussy, Ravel was a staunch impressionist—the type of music Barwick has always been drawn to "I enjoy impressionistic

music because it's so brilliantly written for piano. There are very large chords and a lot of times you have to play two notes with one finger. Atmosphere is created by the use of the pedals, and there are different dynamic shadings."

Chopin's Sonata in B-Flat Minor, Op. 35, is also on the program—a work whose final movement anticipated impressionism.

At the conclusion of spring quarter, Barwick will take a sabbatical and plans to attend various piano repertory classes at the University of California and at various music capitals in Europe.

Dr. Lee H. JaTre

OPTOMETRIST
606 S. III Ave.

- *Eyes Examined
- *Glasses Fitted
- *Children's Visual Problems

HOURS:

Mon. 8:30am — 8:00pm
Tues, Wed. & Fri.
8:30 am — 5:00pm
Sat. 8:30 pm — 1:30pm
Closed Thursday

CALL 549-8622

Audience to hear EARful

By Dave Stearns
Daily Egyptian Staff Writer

EAR—once known as the Electronic Arts Renaissance, now is called the Electronic Arts Review.

"I changed it because I couldn't spell 'renaissance,'" quipped EAR's chief honcho, Bryce Robbley. No matter what they're called, members of EAR will perform the first all-EAR recital, at 8 p.m. Thursday in Shryock Auditorium.

The EAR last performed in Shryock during a Multi-Media Concert last quarter and the auditorium's manager Jo Mack called the police.

For this upcoming concert, EAR still is kicking around various ideas, such as supplying the audience with naked dolls, rubber vaginas or perhaps even raw meat.

But one sure thing is that the program will consist of pieces composed by Lukas Foss, Lonny Gordon, Phil Loarie and Robbley, utilizing various media, such as film, tape, dance and music. This is EAR's purpose, to embrace all media and to give performance to new compositions. "We're interested in a synthesis of the art—all media together," Robbley said. Films on the program include

Frank Paine's "Focuses," David Gregory's "Soup," "Forests"—an award winning film by University of Iowa Student, Peter Lewis—and three films by Frank Miller.

Lonny Gordon, director of the Southern Repertory Dance Theater will perform "Phrases and Fields," a solo dance with music by Toshi Ichyanagi and slide projected paintings by Gordon.

One of the higher lights of the program will be two organ pieces written by nationally known composer Lukas Foss.

"The piece requires three people to play," Robbley explained. "For two assistants are needed to pull the stops on the organ. Naturally, the timbre of the piece is quite varied."

"The first composition is meticulously scored, and the other is improvisatory within the parameters set up by Foss. For example, there's an alternating between the black and white organ keys with a lot of activity in the pedals," Robbley continued. "Also, there's parts where the keyboardist plays with his elbows and arms."

The main organ will be Ted Pankey, who is considering various costumes to wear for the performance. One idea is to have the

organ aids dressed as surgeons, operating the organ stops with tongs.

Robbley's pieces on the program will include "Dybubuk" ("spirit" in Hebrew) which is scored for three string instruments, trombone, piano and theramin.

Theramin? "It's an early electronic instrument that consists mainly of a brass rod. You never touch it, you only put your hand close to it, changing the volume with your right hand and the pitch with your left."

"The composition itself improvisational parts—the time is not strict, but the pitches and parameters are," Robbley explained.

Also on the program will be Robbley's "Jello Cello and Tape." "It's all notated strictly, with rhythmic, timbre and thematic interaction between the tape and cello," Robbley said. "The cello uses co-linear rickshaw with the wood of the cello bow."

James Stroud who will play cello said "Bryce Robbley has a filthy mind—completely Freudian."

The concert is open to the public and free of charge.

'Terrified' guitarist to expand instrument's scope in recital

By Dave Stearns
Daily Egyptian Staff Writer

"The life of a performing musician is hours and hours of boredom coupled with moments of sheer terror," joked School of Music faculty guitarist John Scammon.

Scammon is now preparing a recital—his second in the eight months he has been at SIU—scheduled for 8 p.m. Saturday in the Old Baptist Foundation Chapel.

Despite the terror that comes with performing, Scammon wants to do as much as possible, simply because, "my whole thing is performing. And I want to cover as many of the guitar's possibilities as I can."

One of these possibilities is that of realizing a Baroque continuo part—usually played by a keyboard instrument—with guitar. Consequently, Scammon will perform Lloiellet's Sonata for Recorder and Continuo, with the help of Jervis Underwood on recorder, and James Stroud on viol da gamba.

Another possibility that Scammon will cover is that of playing Baroque

lute pieces on guitar, which he will do on Vivaldi's Sonata for Lute, Strings and Continuo. "That doesn't present any problems for a guitarist," Scammon said. "Because about the only difference between the two instruments is that the lute has a much stronger sound."

Again, the continuo part in this piece will be realized by a guitar—a steel one in this case—to assimilate the sound of the citaronne, an Elizabethan instrument similar to the lute.

Music from the Classical period is the duet for two guitars composed by Fernando Sor. "Sor was a Spanish composer, but the music is not typically Spanish," Scammon explained. "In fact, there's more of an Austrian country flavor in this piece. Also, the duet contains a 'fender' which is a folk dance with concertina accordion effect," he said.

Another folk flavored piece on the program is a cycle of folk songs arranged for voice and guitar by Benjamin Britten. Tenor Burt Kageff will sing the vocal parts.

which Scammon says, are of equal importance to the guitar part. "Both parts fit together perfectly, and it enhances the songs well," Scammon said.

In a contemporary vein, Scammon will perform Frank Martin's "Four short solo pieces for Guitar." "The pieces are idiomatic for guitar," Scammon explained. "The chords lay well under the hand and they work well together. Also there's plenty of harmonics, arpeggios and rasqueado, which the guitar is most associated with."

For
FISHING TACKLE
That Catches Fish
JIM'S Sporting Goods
Murdale Shopping Center

CONRAD OPTICAL SERVICE CENTER, INC.

606 S. III.

Plaza Shopping Center

• Your Rx Filled

• Complete Optical Repair

- Lenses Duplicated • Frames Replaced
- 24 Hour Contact Lense Polishing Service
- Fast Service on Broken Frames & Lenses

Hours: Mon. 8:30 am-8:00 pm

Tues., Wed., Fri. 8:30 am-5:00 pm

Closed Thursday

Sat. 8:30 am-1:30 pm

549-8622

SALUKI CURRENCY EXCHANGE

- Checks Cashed
- License Plates
- Money Orders
- Title Service
- Notary Public
- Travelers Checks

Carbondale Western Union Agent
Campus Trust Shopping Center

549-3202



Announcing the WIBB Comment Line

453-3773



453-3773

Begins Monday April 22nd.
From 7:30 To 8:00pm 7 days
A Week Listen Week Nights
for Details

Spillway sessions: fisherman's haven, meditator's dream



Staff photos by
Richard N. Levine
and
Dennis Makes

