

4-30-1973

The Daily Egyptian, April 30, 1973

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_April1973
Volume 54, Issue 155

Recommended Citation

, . "The Daily Egyptian, April 30, 1973." (Apr 1973).

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



This French porcelain vase, is part of the collection of porcelain and paperweights at Saint Mary's of the Barrens at Perryville, Mo. See story on page two.

photo by Dennis Makes

Daily
Egyptian
Magazine
Southern Illinois University
Volume 44 No. 1 1973 - Fall 1973

Rare porcelain, paperweights...



Chinese curial muslin figures, standing on a gilded and carved base.

By Bill O'Brien
Staff Writer

When Vincentian missionaries in 1818 founded St. Mary's of the Barrens seminary in Perryville, Mo., they could hardly have realized that one day it would be the home of one of the finest collections of paperweights and porcelain art objects in this country.

Housed in the French Rococo decor of the "Countess Estelle Doheny Museum" in the library of St. Mary's, about 200 intricately colorful French, English and American paperweights attract worldwide acclaim and visitors. The museum's collection of porcelain boasts the best of 18th century European factories, including works from the famous Meissen factory, near Dresden, Germany.

The art collections and many rare books in the library were donated in 1939 by Estelle Doheny, who built the library in honor of her husband Edward, a generous benefactor of charities. Every assortment of art objects—paintings, manuscripts, tapestries, jades—adorn the two floors of the library of St. Mary's, which is located on the north edge of Perryville, 13 miles south of Chester, Illinois.

But the paperweights and porcelains are the star attractions.

The popularity of paperweights has increased greatly during the last few years. Sales in London in the mid-1960's of large and valuable collections stimulated public interest. In response to the demand, articles describing the manufacture and style of paperweights have appeared in many journals.

Fundamentally, the idea of the glass paperweight was Venetian, but the decorative feature that ensured its ultimate popularity and value was Egyptian in origin. This was the

"millefiori" form of design, a mosaic pattern built up from sections of multicolored rods or cane embedded in the thickness of the glass. Millefiori is an Italian word meaning "a thousand flowers."

The making of the millefiori was ingenious. Blobs of glass of different colors were placed together and heated until they became welded into a whole, but not to a point at which the colors would mix.

The hot, plastic mass was then drawn into a long cane, the pattern or mosaic formed by the original colors being perfectly retained in the reduced portion of the cane. Sections of the mosaic canes cut either square or obliquely were then placed together, reheated, and finally molded into the shapes desired.

Credit is usually given to Venice for originating the modern version of the paperweight. However, the real art and technique in producing them seems to belong to French glass-makers.

Three French factories producing them a century ago are famous names today among collectors all over the world. They are Baccarat and St. Louis, both in the Vosges mountains, and Clichy in Paris, where a glassworks functioned between 1840 and 1870.

The millefiori paperweights from these three factories excel in design, quality of colors and workmanship. The patterns are of infinite variety—it is impossible to find two exactly alike—and of every conceivable tint both in transparent and opaque glass. They display, according to experts, a masterful technique in arrangements of the patterns and especially in minute forms of animals of all descriptions. Figures of such subjects as a mountain goat or a dancing girl may appear little bigger than a pin's head. There is a variety of subjects for the central motifs: deer, dogs, horses, camels, elephants, demons, goats, butterflies, monkeys and dancing figures. It is not at all uncommon to find a half-dozen such motifs in one paperweight, as well as myriads of tiny florets and posies of multi-colored blossoms.

Although it is impossible to find two specimens alike, paperweights fall into certain groups based on their

similarity. For example, each group of Baccarat, St. Louis and Clichy paperweights may be further subdivided depending on its style of decorations, patterns and finish. In addition, there are other styles of paperweights in which representations of flowers, fruits and insects are imbedded and which are highly prized by connoisseurs.

English paperweights came into being soon after an exhibition in Vienna in 1843. At that time, the Stourbridge glass-makers were experimenting with color and the first millefiori were probably based on French models. They are, however, different from the French in one or two aesthetic features. They are also larger.

Most of the paperweights in the Doheny museum are French. Picture, if you will, a Baccarat with a star cut base, the interior consisting of a colorful butterfly. There is also a St. Louis containing a lady's oval hand cooler, the interior consisting of a bouquet of varying colored flowers and green leaves.

These and all others like them were originally sold for pennies. Today, their worth runs into three and four figures.

The European porcelain collection at St. Mary's of the Barrens is deservedly admired. Porcelain, it has been said, is the finest of the potter's materials. It is more closely grained than any other, is more plastic and is lighter in weight. It "tings" when struck and is translucent. The material was invented, or evolved, by the Chinese. We still call porcelain "china." Early European owners caused bowls and vases of Chinese porcelain to be mounted in gilded silver. Porcelain was held to be exotic and precious. To Europeans, the essential quality was the whiteness of its "body."

Many factors—economic, social and commercial—have to be considered when reviewing the history of European porcelain.

Porcelain for a time was a cult, a product of princely enthusiasms. Court life created not only the impetus for the creation of porcelain, it also provided the occasion for its use in balls, masquerades and other amusements.



Rev. John Bago, head librarian at St. Mary's and the antique French vase.



Widow of the Late Edward L. Dehony, the Countess Estelle Dehony presented to St. Mary's of the Barrens the museum which bears her name as a home for the magnificent collection of European porcelain, Chinese articles, paperweights, and her personal collection of books. For distinguished works to the church, Pope Pius XI in 1923 conferred upon Mr. and Mrs. Dehony the titles of Knight and Lady of the Equestrian Order of the Holy Sepulcher.

preserved at St. Mary's

But porcelain's place in 18th century civilization is also to be observed in the larger social trend—the growth of the economic importance and domestic comfort of the middle classes. This meant in particular, the drinking of tea, coffee and cocoa.

Commercially, the founding of numerous state-owned porcelain factories through Europe was partly due to the vastness of Europe's imports of Chinese porcelain. The German government for example, realized the immense value as a source of revenue of its Meissen factory.

By 1770 European porcelain was readily available everywhere. Interest in it was changing even more from the artistic to the commercial. It had established its right to a place on the tables of the might as well as the middle classes.

Porcelain was put to every conceivable use. From it were made vessels for the dining table, the tea-table, the dressing-table and the writing table: vases for ornaments, artificial flowers, clocks, snuff boxes, cane handles and false teeth. At Dresden a monumental equestrian statue in porcelain was projected, but never finished.

In palaces whole "porcelain rooms" were created, in which not only were stoves, tables, mantelpieces and chandeliers made either of porcelain or inlaid with it, sometime the walls themselves were made of porcelain.

Porcelain was a source of prestige and many factories were under the

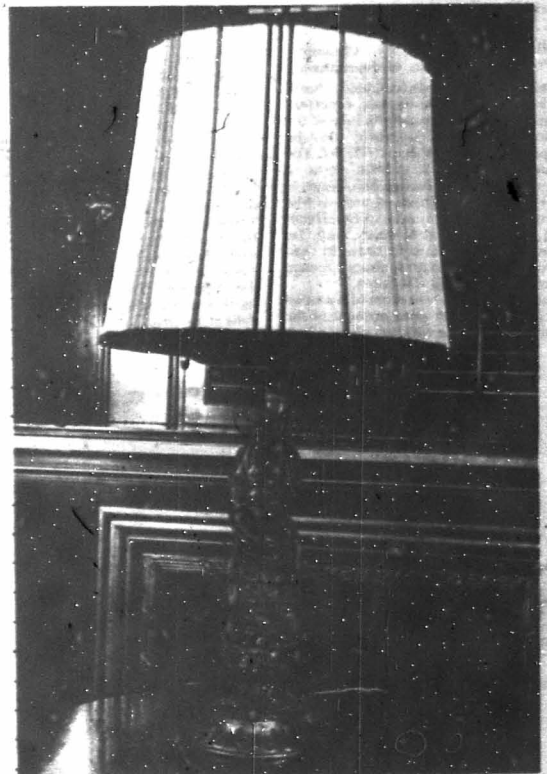
wings of their rulers who often used the glazed works for political reasons. Saxony and Prussia both gave huge porcelain table decorations to Catherine the Great of Russia. The King of Naples sent a service of porcelain to George III of England in return for advice on matters of naval construction.

Porcelain was usually an expensive commodity, but prices varied according to the size, quality and decorations of the goods concerned. A cheap, simply painted tea and coffee service of about 25 pieces cost about three pounds in English money of the day, while more elaborate sets were over 40 pounds.

Also, different factories commanded different prices, the most expensive being from Meissen, Germany. Meissen's most extravagant product, the "Swan" service, consisted of over a thousand pieces and took four years to make.

Porcelain buyers are always warned to make careful examination of the condition of the piece in his hands. China is fragile, and modern techniques of repair are very good so that damage may not be immediately apparent.

Pieces sometimes also get altered, and decoration either enriched or completely changed. Copying and the modern use of using old molds are further hazards. These have not always been done with the intention to deceive, but their detection is sometimes a matter of difficulty. The ability to recognize these things can come only after long and attentive study.



Solid jade Kuan Yin figure standing on dragon longevity emblem in art.

photos by Dennis Mahan

Fundamental Chinese conflicts unveiled

TO PEKING—AND BEYOND: A Report on the New Asia, by Harrison E. Salisbury. Quadrangle, The New York Times Book Co., 1973, 386 pp., \$7.95.

Reviewed by Howard R. Long
Professor of Journalism

When Harrison Salisbury finally confronted Premier Chou En-lai over the latter's own dinner table in Peking the occasion was a major milestone in a long course that had carried the New York Times editor and correspondent from Moscow to Ulan Bator, Hanoi, P'yongyang and to nearly every other capital, major or minor upon the periphery of China.

China watching became important in the professional life of Salisbury when he went to Moscow in 1949 as correspondent for the Times. He was new to the assignment during the fateful visits of Mao Tse-tung and Chou that resulted in the treaty of friendship, mutual aid and assistance between Russia and China. From this vantage point, Salisbury explains, he views of the relationships between the two countries gradually deviated from that of Dean Acheson, John Foster Dulles and all the cold warriors. Instead of the unshakable monolith seen by others, Salisbury discovered traces of a fundamental conflict that no diplomatic fiction could hide forever. Salisbury's writings anticipated by several years the official admission of the State Department that in reality there were doubts of a lasting accommodation between the governments of China and Russia. Now, after all these years, Salisbury had been admitted to Chinese soil. He sat as the dinner guest of the man he had observed one summer night in 1954 behaving rudely in the presence of such hosts as Malenkov, Molotov, Rulganin, Krushchev, Mikoyan, Kaganovich. Henry Kissinger already was on his way to Peking for his official visit Chou was relaxed, most friendly and voluble, as he led the discussion through areas best understood by his respective guests Salisbury, John Fairbank, of Harvard; Richard Dudman, of the St. Louis Post-Dispatch, and others, obviously picking American brains for the benefit of the members of his own staff present on this occasion. Was this a rehearsal for the forth-coming negotiations with Kissinger?

Although Salisbury made everything he could out of meeting with such

people as Madame Song Ching-ling, Prince Sihanouk and Premier Kim Il Sung, his interviews, numbered into the hundreds, included the lowly farmers and workers, the intellectuals and the bureaucracy at all levels. In private conversations with students and professors and in gabfests, he learned from those who participated, minute details of the Cultural Revolution.

From Chu Yung-chia, member of the Shanghai Revolutionary Committee, he heard a strategic analysis of this momentous phenomenon, beginning in 1959 with a play written as an attack upon Chairman Mao. Finally the factional dispute was in the newspapers and as more people became involved discussion was broadened by means of big character wall posters, the *ta tze pao*, the role of which has been described so ably by Professor Godwin Chu and his associates in an SIU journalism publication.

Salisbury interprets these factional debates, the pitched battles that followed, and the arrests and elimination of "counter revolutionary elements, once Mao and Chou had consolidated their position as a vast movement culminating in the genesis of a new man and a new China. In this purge Liu Shao-chi was the arch traitor of the right; Lin Biao of the left.

Salisbury's admiration for the effectiveness of the Red Chinese leadership, by no means is diminished by his recognition of the advanced age of the people in power and the apparent lack of potential youthful successors. He does, however, venture that the only two youngish members of the Politburo are Chang Chun-chiao and Yao Wen-yuan, both of solid reputation within the hierarchy.

If Russia and India are aligned, then a Sino-Japanese relationship would prove stronger. And what of the United States, partisanship or balance of power? Salisbury believes that if they joined their strength the people of China and the United States would be irresistible. But he has his reservations. Only in China does he see a "new spirit among men."

The experts, academic and diplomatic, may view the Salisbury report and tentative projections with the reservations they save for journalism. But for those of us confined to the fringe of events it is difficult to wait a generation for the historians and the political scientists to submit their analyses. Here is a book for Now.



Harrison Salisbury with Chinese Premier Chou En-lai.

A craftsman's touch

Fitz: All Together Now, by Tom Fitzpatrick. New York, David McKay Co., Inc., 1973, 297 pp., \$6.95.

Reviewed by Charles C. Clayton
Professor Emeritus of Journalism

Chicago has produced more hard-hitting topflight newspaper reporters than any other metropolitan city of the nation. While this judgment may be disputed, it is supported by the evidence. Tom Fitzpatrick, now a columnist for the Chicago Sun-Times is the latest in the long line of writers who have inherited the mantle of Ben Hecht and Charles MacArthur, and he probably is closer in style to Hecht than anyone who has written about Chicago since the "Roaring Twenties."

Included in this collection of his news stories is the 1,500 word account of the Weatherman activities, which won him

the Pulitzer Prize for local news reporting in 1970. The common denominator in all his stories is people, bigwigs, underworld characters and ordinary citizens. Some of the pieces are humorous, others sad, and a few disturbing. All of them bear the stamp of a master craftsman.

Mr. Fitzpatrick attended three universities, including Washington University in St. Louis, but was not graduated from any of them. He worked for four metropolitan newspapers, including the Chicago Tribune, before joining the Sun-Times. He updates the stories in this collection with intriguing sidelights on how they came to be written, or subsequent developments. The pieces are as fresh as this morning's Egyptian and are a delight to read.



Tom Fitzpatrick

Prison writings collected

IMPRISONED IN AMERICA: Prison Communications: 1778 to Attica, Edited by Cynthia Owen Philip. Harper & Row, Publishers, Inc., \$6.95, 1973.

Reviewed by Manion Rice
Professor of Journalism

This is a collection of 93 communications of all kinds of prison writing, including some speeches, but largely it is not prison journalism. Quite liberal in her views, the author wishes to do away with the caging of humans, regardless of offense against society, but does not present an alternative. This comes in her opening statement.

One sometimes questions the contribution of the editor who merely selects. This, too, can be an art but did Cynthia Owen Philip chose more with her eye on the cash register than the quality of writing. The fame of the writer seems to have meant more in her selection than literary substance. The editor chose writing by the famous prisoners as indicated by the names of Nate Turner, Cole Younger, Geronimo, Joseph Smith, Jr., Eugene V. Debs, Vanzetti and Sacco both, Alger Hiss, and Caryl Chessman. Perhaps Al Capone and Ruth Judd did not have pen and ink. To include Attica for its recent

interest, the author terms a riot a form of communication, which is true, but the literature from the upper New York prison is merely an inmate's answers to questions by the investigating commission.

"The Menard Time" is represented but not something of its editors' own creation. The author takes a reprint in the "Time" from "The Spector" of Southern Michigan prison. This could have been taken directly from "The Spector" or many other prison newspapers which are re-running John Purves' "Nightkeeper's Reports" written about 1885.

Obviously, some of the best prison writers who have consistently received awards in the American Penal Press Contest conducted yearly by SIU's School of Journalism—men such as Bill White of Texas, Harley Sorenson of Minnesota, Phillip Cark and John Severance Watson of California—do not have articles in this anthology. They should.

Imprisoned in America will interest those who have written from within and still do. It will also interest those who wish to learn more of this specific type of communication whether letter, speech, book or article. Prison communications remains a more accurate sub-title than prison journalism.

Expendable warrior

SOLDIER: Anthony B. Herbert with James T. Wooten, Holt, Rinehart and Winston, New York, 1972. 460 pp., \$7.95.

Reviewed by Steve Crabtree
SIU Alumnae

It is rumored the Vietnam War has ended. Yet one has to wonder at times if the shooting will ever stop and if the shame will ever be erased. This shame is the subject of the memoirs of Lt. Colonel Anthony B. Herbert. In "Soldier," Herbert describes from first hand knowledge the inefficiency and corruption pervading the armed forces of the United States. He has an interesting and important story to tell, which he does with the editorial aid of James T. Wooten. Herbert came from a poor family in a mining district in Pennsylvania and says all he ever wanted was to be a soldier. Herbert entered the Army as a buck private and worked his way up through the ranks. He served all over the world and was the most decorated American soldier of the Korean War. But Herbert made one mistake, he reported the occurrence of war

crimes; war crimes committed by American troops in Vietnam. This cost him his reputation, his career and an attempt upon his life. He is not a pacifist. He tells his story with a certain pride, and at times, cynicism of the sort common to barracks rooms. He appears quite insensitive to many of the things he has done and the many times he has killed. Herbert feels little affection for his fellow man despite his strong sense of right and wrong. There should be some question in the reader's mind as to whether Herbert is covering up any of his own guilt by pointing the finger at others. He describes the tragedy of Vietnam; the different sets of instructions and rules depending upon rank, the torture, the murder and the criminal negligence and malfeasance of the officer corps. Stated quite simply, the impression one gets from these memoirs is the Vietnam war was indeed a wasted effort and the military establishment of the United States is not cognizant of reality. The greatest tribute we can pay Herbert and soldiers like him is to express the desire that there be no more of them.

Inside TV journalism

THE WORK OF THE TELEVISION JOURNALIST by Robert Tyrrell. Hastings House, Focal Press Limited, 1972. 186 pp. \$11.95.

The author of this book accomplishes an exploration. He explores and recreates for the reader's eyes, the makings of the television journalist.

The television media is explicitly described as being the most important source of news and comment in Britain and the U.S.A. today.

Expertly put into this small yet complete volume are dozens of descriptions, both verbal and visual. The descriptions are based largely on the practices of ITN, Independent Television News, London. He describes the ITN as being essentially typical of a television news department anywhere.

The practicalities of putting current affairs programs on the air is the main concern of this book. The author discusses each job involved with the business of being a television journalist. He explains what tools are available for each job and how they are utilized. The many aspects of the television news media are presented

from the roles of the scriptwriter to the technique of the newscaster's presentation.

In its essence, this book is in the form of a study text. The jobs and techniques discussed have, for the most part, been done or developed by the author.

He further tells the reader the step-by-step duties of each man in the field. And, he describes how each one makes his best contribution to the whole.

Through neatly drawn cartoon illustrations, the author uses the art form in describing points of camera technique. The illustrations show the different positions of the cameras on the TV set, and the job of the cameramen.

The author must be given credit for a job, concisely well done. For those going into the field of television journalism, this book could be a handy guide in learning techniques. This book can, in fact, serve as a handy reference book for anyone interested in television journalism.

Reviewed by Mariene Pace, senior, journalism.

Horse-riding espionage

THE CHAMPAGNE SPY by Wolfgang Lotz. St. Martin's Press, 1972. 240 pp. \$6.95.

The military minds of Egypt thought they never had it so fine when a German pal, Wolfgang Lotz, first joined their exclusive riding club and then often invited them to his dinner parties near the outskirts of Cairo.

"We've been transferring an armoured brigade from here to the Canal area and, as usual, I had to play nursemaid to a bunch of incompetent staff officers," military general Abdel Salaam haphazardly told Lotz one summer evening. "Well, let me know when you're starting the war, Abdo, and I'll stock up with whisky." It was this nonchalant and free remark, and a host of others to the might of Egypt, that kept German-born Wolfgang Lotz a popular and unsuspecting figure in Egypt for six years. Nobody considered that the blond-haired Sunday, horse-riding companion was actually an Israeli spy.

The embarrassed Egyptian intelligence eventually discovered that truism, however, and in "The Champagne Spy," Lotz reveals his adventures, first as a spy, then as a convict in Cairo's infamous Tura prison. There are two major reasons why Lotz was allowed Egyptian citizenship and overlooked as a secret agent. First, because he was brought up by a Protestant father and Jewish mother. After his parent's divorce, however, Lotz does retain his Jewish beliefs.

Secondly, he fabricates a statement to the Egyptians that, like many Germans working in Egypt, Lotz had once been a Nazi serving the 115th division of the Afrika Korps.

Lotz and his wife Waltraud became liberated from prison several months after the Arab nations surrender to the victorious Israelis. The Lotzes and eight other Israeli prisoners are exchanged for—5,000 Egyptian prisoners of war!

"The Champagne Spy" is not a documentary account of the Arab-Israeli conflict in June 1967. Rather it is a more personalized behind-the-scenes look at one of the ingredients used by Israel to ensure a speedier victory in the Middle East.

Reviewed by Jim Broom, senior, journalism.

**ANTHONY B. HERBERT
LT. COL. RET.
WITH JAMES T. WOOTEN**



A caffeine standard

UPS AND DOWNS by Julius Rice. M.D. Macmillan Co. 1972. 265 pp. \$5.95.

Have you ever suspected that drinking as few as six cups of coffee might result in hallucinations or possibly send you into convulsions? Drugs like caffeine, used and advertised openly in our society, and those used illegally, provide the subject matter for "Ups and Downs."

As a psychiatrist in the field of drug abuse, Dr. Julius Rice contends that a double-standard exists regarding legal and illegal drugs. This is largely responsible for the problems resulting from the use of stimulants and sedatives, or "ups" and "downs."

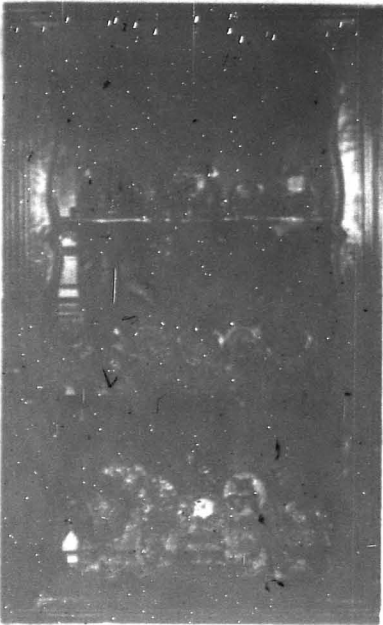
One main point of focus is the nervous system and the effects of "ups" and "downs" upon it. Rice discusses this thoroughly and in relation to many drugs without getting bogged down with too many technical details.

He presents a fairly convincing case that drugs as socially acceptable as "diet pills," tranquilizers and even aspirin are being produced by manufacturers who are well aware of their ill effects.

Numerous examples of addiction, permanent body damage and side effects, help build Rice's argument that drugs, available through doctors as well as dealers, are dangerous.

A stronger case for the opposite point of view needs to be built, however. Don't some drugs, regardless of possible negative complications, do more good than harm? Rice never seriously analyzes the loopholes in his argument.

Reviewed by Babs Finkelstein, senior, journalism.



Paperweight collection.

Capturing the intricacies of S

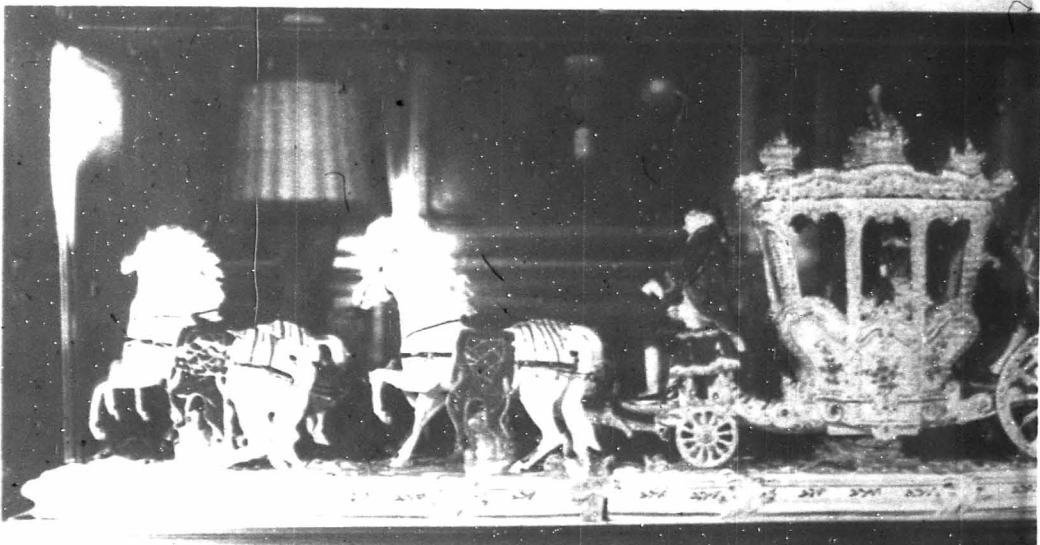
By BEI O'Brien
Staff Writer

Broadly speaking, there are two kinds of porcelain: "hard-paste" and "soft-paste."

The technique of hard-paste porcelain was invented by the Chinese and discovered for Europe by the Germans. In simple terms, it is the result of firing three main ingredients—china clay, china stone and quartz—in the right proportions, at the right temperature (between 1300 and 1400 degrees) for the right length of time.

China clay (the Chinese call it "kaolin") is a product of crystals of granite which have decomposed through weathering. China stone ("petuntse") is a feldspar, or crystalline rock.

European hard-paste porcelain makers use their ingredients in different proportions from those used by the Chinese, who use relatively more



ate detail

St. Mary's treasures

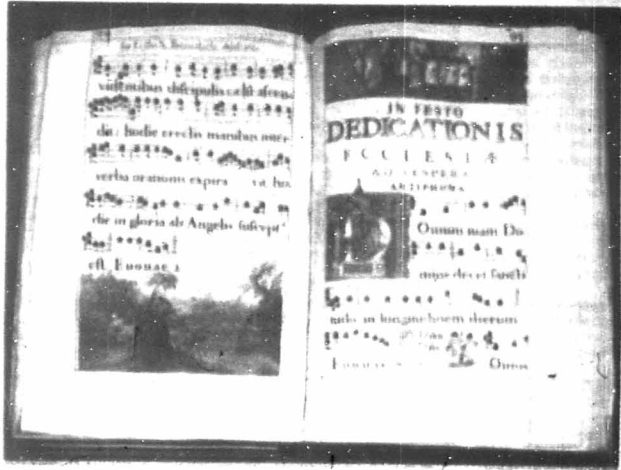
petuntse, resulting in a softer product. Both products, however, are so hard and tough that they cannot be scratched with a knife. They will sustain boiling water, and they resist acids.

The glaze for hard-paste (sometimes called "true") porcelain is made of petuntse ground up and mixed with fluxing materials such as lime and potash.

Soft-paste porcelain (also called "artificial" porcelain) evolved from ignorance of the principle of combining infusible clay with fusible rock. As a result, it achieved the much sought qualities of whiteness and translucency by bending a clay, or other binding material, with glass.

Soft-paste is less stable and plastic than hard-paste. Being fired at a lower temperature (1100 degrees) it cracks more easily when exposed to heat. Glazes most commonly used in the eighteenth century were lead fused with a silica, generally sand. Its effect is glossier and more brightly colorful, but it is also more liable to scratching.

photos by Dennis Mahan



St. Mary's has one of the most complete collections of illuminated manuscripts in the country. Some date back to 1729.



Part of the St. Mary's collection, a French sevre coach with porcelain horses, coachman and footman. Two ladies in coach.

Record Corner

By Dave Stearns
Staff Writer

"History of British Blues Vol. I" featuring Eric Clapton, Rod Stewart, Steve Winwood, John Mayall, Ginger Baker, Jack Bruce, Peter Green, Keith Relf and others. Sire SAS 3701. 1973.

"John Mayall's Bluesbreakers with Paul Butterfield." Becca DFE-R 8673. 1967.

"Five Live Yardbirds" Columbia 32SX 1677. 1964.

"John Mayall-Live" by John Mayall and the Bluesbreakers. Decca SLR 16615-P. 1965.

When the British Blues scene began, the music was grubby and true to the original blues started by the various black bluesmen.

Too bad it didn't stay that way very long.

"History of British Blues Vol. I" is a double album set that contains a cross section of the blues scene from 1962 to 1970.

The earliest tracks, some of which are audition tape that have never been released before, are superior to the cuts recorded after 1968, when British blues got more polished and worn-out. It seems that these later bands began drawing influences from other British bands rather than the black bluesmen like Muddy Waters and John Lee Hooker.

In the earlier cuts, the musicians are young, enthusiastic and clearly influenced by black music. Recorded before the days of extensive dubbing and multi-track tape recorders, these songs have a lot of grubby enthusiasm.

The lack of polish in these cuts is half their charm, and although the talents of these now-famous superstars is not fully realized in these early days, their abilities are evident.

There are also some gems by obscure artists who never made it big, such as Cyril Davies Rhythm and Blues All Stars, Downliners Seet and Alexis Korner Blues Inc.

Also evident in these recordings is the different musical directions that these various artists might have taken during their precarious beginning years.

"Stone Crazy" is one of the best cuts on the album, and features Rod Stewart, Jack Bruce and Peter Green. Recorded in 1967, Stewart sings the kind of blues that he seems to have forgotten about in his recent solo albums. And that is too bad, because Stewart's singing on "Stone Crazy" is the best vocal performance on the album.

Peter Green doesn't really show off what he can do until "Homework," on which he plays his distinctive slide

guitar with Fleetwood Mac. According to Rolling Stone magazine, Green now spends his days working as an orderly in a hospital, which is unfortunate.

Steve Winwood's harp playing and singing on "Mean Old Frisco" with the Spencer Davis Group as more exuberant than anything he has done in the past few years, but not near as brilliant.

The offerings by bands like Key Largo and the Climax Blues Band, recorded in the late 60's and early 70's, typify the slump in the blues scene. These bands feature well-used riffs and tragic-comic lyrics about that mean mean woman who has done everything but drop an anvil on the lead singer's head.

One exception in this blues slump was Chicken Shack, with singer Christine Perfect. Ms. Perfect sings in a distinctive style and with unusually deep voice quality.

One frustrating thing about anthologies is that when you hit an especially good cut, you want to hear more of the same.

"John Mayall Live," "Five Live Yardbirds" and "John Mayall's Bluesbreakers with Paul Butterfield" are three highly grubby discs that are not easily obtainable in the United States.

"Five Live Yardbirds" was recorded at the Marquee Club in London with Eric Clapton on lead guitar. At this point in the Yardbirds' history, there were no flaired egos. The result is a recording of a very tight and cohesive group of excellent musicians. Some of these cuts are found on the Yardbirds' "Rave-up" album.

"John Mayall-Live" was recorded at Lloooks Lkeek in late 1964, before Mayall had Eric Clapton as a side man. Though it is not Mayall's most inventive offering, he puts in an excellent performance on this album, generating a lot of good harp playing and raw energy.

"John Mayall with Paul Butterfield" is an extended play 45 r.p.m. record, a collaboration that could have been monumental. However, it is little more than a collectors' item, for neither Mayall nor Butterfield put forth a strong effort. Keeping at a respectful distance, they take turns playing harp and singing, but never gather much energy or musical inspiration from each other.

These old recordings by the now-established superstars of rock certainly are not the best music they have done. But with the exception of the Mayall-Butterfield session, these recordings are fresh and sometimes more likable than the later masterpieces.

Biblical propaganda

There are Jesus posters, Jesus pins, Jesus watches and even Jesus T-shirts.

Now there is a Jesus deck—the standard deck of playing cards made into a colorful bit of Gospel propaganda by Manhattan's U.S. Games Systems. Clubs, diamonds, hearts and spades become the suits of Luke, Matthew, Mark and John.

The cards carry the evangelists' traditional symbols: the winged ox for Luke, the winged man for Matthew, the winged lion for Mark, the eagle for John.

The standard 13-card suits prevail, designated one through king, but every card is a "picture" card, decorated with a biblical quotation and a full-color Gospel scene that seems a cross between tarot cards and Peter Max art.

From the ace of Luke to the king of John, the scenes tell a chronological story of Jesus' life.

The king of Mark, for instance, is the Crucifixion.

The jokers are "fools for Christ." A booklet accompanying the deck suggests variations on standard games. "Go Fish" becomes "Go Seek." "War" becomes "Peace" (though the higher card still wins). "I Doubt It" becomes "I Believe."

There are also "Inspirational Sitaire" and "Gospel Bridge," and a variation of gin rummy called "Witness" that requires the winner to read aloud the Scripture texts on the winning cards.

U.S. Games' next project: a Moses deck.



Jesus cards

Showcase Capsules

By Glenn Amato
Staff Writer

Placing Bette

Bette Midler, this year's hottest camp singer, knows it's time for her to hit the silver screen. She's had lots of offers, but so far has refused everything.

Ms. Midler was the eldest daughter in "Fiddler on the Roof" for three years on Broadway, and also played in the Off-Broadway rock musical "Salvation."

Now, reports say, there's only one story she's willing to do for her film debut—a musical version of Dorothy Parker's life. Trouble is, she has to wait for some brave wit to write it.

The Unhappy Hooker

Toronto police have moved against former madam Xaviera Hollander's books, "The Happy Hooker" and Xaviera.

A morality squad telephone call to newsstand distributors, Metro Toronto News, brought an immediate halt to sales in 2,000 Toronto area stands and bookstores.

"The Happy Hooker" has been for sale openly for 18 months, but Ms. Hollander has been living in Toronto recently and receiving regular coverage. Police action followed a citizens complaint.

There is no word whether publisher Dell would legally protest Dr. Morton Sulman, a member of the Ontario legislature, took up Ms. Hollander's case by arranging to sell 400 copies of her book through his office. He invited

police to arrest him, but so far they haven't.

Farewell did All That

Whether he quit, was fired or whatever, Harold T.P. Hayes is no longer the editor and assistant publisher of Esquire magazine. He says that he was fired. Publisher Arnold Gingrich says that he resigned. Their interviews on the subject were separate.

Interestingly, Hayes saw due to succeed Gingrich as publisher within a few months. His departure evidently was triggered by difficulties over whether he should retain responsibility for editorial matters, leading to some further differences on his residence in working with the management.

Hayes said his difficulties were not with Gingrich, but with three other magazine executives including president A.L. Blinder. Gingrich's departure is expected when he reaches 70 in December.

Strictly From Hunger

"Good Cheap Food" by Miriam Ungerer is practical and lightly literary. You can use your shrinking dollar to make the likes of Desperation Soup, Stone-Broke Hash and the A.J. Must Memorial Supper—a fish-and-anchovy stew of which Ms. Ungerer writes, "fasting is cheaper, but almost nothing else is. This dish should be served with a glass of cold water."

The Viking Press edition of "Good Cheap Food" retails at \$15.

Selected Cultural Activities

Champaign-Urbana

May 1: "Music from the Courts and Chapels of the Renaissance," University Chamber Choir, Great Hall, 8 p.m.

May 1-3&6: "Jacques Brel is Alive and Well and Living in Paris," Krannert Center, May 1 at 8 p.m.; May 2,3&6 at 7 & 9:30 p.m.

May 4, 9-13: "A Flea in Her Ear," University Theater Production, Playhouse, May 4,5 at 8 p.m.; May 9-12 at 8 p.m.; May 13 at 3 p.m.

May 5: The Women's Glee Club Annual Mom's Concert, William Olson, director, Great Hall, 3 p.m.

May 5: Black Mother's Day Concert with Ossie Davis, University of Illinois Black Orchestra, Afro-American Cultural Center, 8 p.m.

Wind Ensemble, Robert Gray, conductor, Great Hall, 4 p.m.

May 6: Viokn recital, Endre Granat, Great Hall, 8 p.m.

Carbondale

April 30: School of Music, senior recital, David Bates, organ, Shryock Auditorium, 8 p.m.

May 1: School of Music, senior recital, Jerry Ribhardson, organ, Shryock Auditorium, 8 p.m.

May 2: Lunch and Learn, "What Crab Orchard Means to Southern Illinois," Arch Mehrhoff, Student Center River Rooms, noon.

May 2: Southern Illinois Film Society, Ingmar Bergman's "The Touch," Student Center Auditorium, 7 and 9 p.m.

May 2: School of Music, University Chorale Concert, Dan Pressley, conductor, Old Baptist Foundation

Chapel, 7:30 and 9 p.m.

May 3: Films on Africa, "The Lion Hunters" and "Jaguar," Morris Library Auditorium, 7:30 p.m.

May 3: School of Music, Brassland Percussion Concert, George Nadaf, conductor, Shryock Auditorium, 8 p.m.

May 4: Sonny and Cher, SIU Arena, 8 p.m.

May 4 & 5: Southern Players, "Furie," University Theater, Communications Building, 8 p.m.

May 5: School of Music, Junior College Choir Festival, Robert Kingsbury, coordinator, Lawson 151 and 161, 9 a.m.-4 p.m.

May 5: Convocation, "Midsummer Night's Dream," Old Main Mall, 6:30 p.m.

Chicago

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

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

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

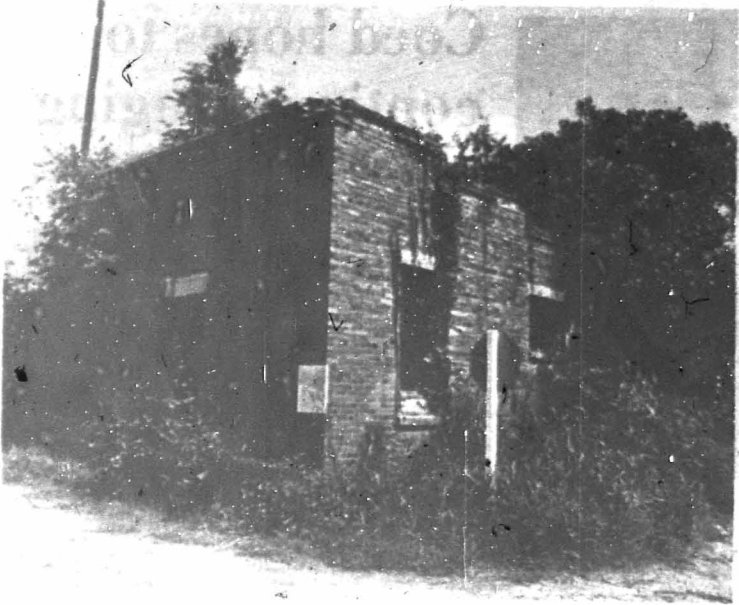
May 4: Four Seasons in Concert, Aire Crown Theatre.

May 5: Red McKuen in Concert with The Stoney Strings, Opera House, 8 p.m.

St. Louis

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

April 30-May 3: Sculpture of Black Africa, University of Missouri-St. Louis



This abandoned jailhouse is a familiar sign of decay in the dying town of Ft. Motte, South Carolina. The plight of small town America is examined on "Vanishing Towns" on the Turning Points series at 8:30 p.m. Wednesday on WSIU-TV, Channel 8.

A science-fiction freak: Fond of 'societal rejects'

A science fiction freak? Automatically this casts a stereotyped image. A person swirling through the moonlight under the guise of a cape. Pearly white fangs. A pasty complexion emphasizing bulging eyes. But Don Ayres doesn't answer this description and he's been a science fiction freak since the mid-60's.

A quiet, soft-spoken man, Ayres described the typical S.F. (that's the pro's abbreviation for science fiction) buff as possessing "two-thirds weirdness, must like snakes, sharks, scorpions and all other societal rejects." He laughed and explained his graduate work at SIU is in zoology with a specialization in reptiles. Ayres believes that S.F. requires "an interest in science initially, which will lead to developing one's own ideas and creations."

He estimated that "90 per cent of all S.F. fans grow up with it." It is an "assimilated habit" that is rarely picked up during adulthood.

Most S.F. buffs are loners during their childhood and Ayres said he was no different. His own personal addiction to science fiction began with dinosaur comic books and led to "Godzilla" on television.

Ayres attributed science fiction's popularity with the young to the fact that "enjoyment is possible without a big vocabulary." As a teen-ager, science fiction was like comic book reading for Ayres but things have changed.

Now Ayres finds science fiction challenging. "Science fiction runs the complete spectrum of time," Ayres said adding that science fiction mostly utilizes the future, avoiding the fact of credibility.

A measure of his interest and confidence in science fiction is illustrated by his book collection. "I own over 3,000 science fiction paperbacks." He hurried on to explain, "of course I haven't read them all, but I'm working toward a library of reference."

Ayres considers his collection "reasonably complete from 1966 till now." He has maintained the library under the principle that the best books might go out of print.

Ayres considers the era from the atom-bomb through Sputnik as the biggest boost to science fiction. Fortunately, Ayres feels, "Universities are coming around and considering science fiction an art." Ayres feels that readers of science fiction are

also compelled to write. He described it as "an innate interest." Though he is not a published author Ayres has been writing science fiction short stories for about seven years. "Few authors succeed," said Ayres wistfully.

Books are not the only access Ayres has to science fiction. The majority of the S.F. freaks communicate through "fan magazines." This medium provides S.F. fans a place to express opinions, criticize and publish their own stories.

The "fanzines" are distributed either via the mail or at science fiction conventions. Ayres enjoys these conventions. He said they are not drunken fests but a place to meet old friends. He also regards the conventions in a serious manner because science fiction authors are always present. "They mingle and give constructive tips to the amateur authors," said Ayres.

Is a writing career in the future for Don Ayres? He laughed and said, "Oh yeah but just as a hobby. Zoology and snakes are my specialization."

With this fondness for reptiles, Ayres is sure to write some interesting tales.

Ensemble performs Thursday

George Nadaf, assistant professor of music, will conduct the University Brass and Percussion Ensemble at 8 p.m. Thursday in Shryock Auditorium.

Consisting of 19 brass instrumentalists and five percussionists, the Ensemble will present a program ranging from early Baroque to 20th century music.

"Fanfare for A Joyful Occasion" by William Alwyn has the percussionist not in its usual supporting role, but in equal importance with the brass. It calls for a double set of tuned tympani which is eight tympani, and three mallet instrument to carry the melodies," Nadaf said.

Teaching assistant Jim Gay will conduct the ensemble in his own arrangement of "MacArthur Park" by Jim Webb, a project which is part of Gay's master thesis.

Nadaf said that Gay's arrangement incorporates jazz influences and is very demanding to play.

Giovanni Gabrielli's "Canzon Noni Toni" which is on the program, will utilize three separate choirs, each consisting of two trum-

pets, a trombone and a horn, Nadaf said.

Other compositions on the program are Richard Strauss's "Feierlicher Einzug," Aaron Copland's "Fanfare for the Common Man," Paul Turok's "Elegy in Memory of Karol Rathaus" and Thomas Beverdorf's "Cathedral Music."

Recreation center being planned at Saltpeter Cave

By Joel Abell
Student Writer

Gilbert Todd, former owner of Riverview Gardens, Inc., a golf course and recreation center in Murphysboro, is planning a new recreational center at Saltpeter Cave.

Located on the right side of Illinois 127, six miles south of Old Route 13, the cave spans 200 feet across and 100 feet high at the mouth. The self-supporting shell-like structure slopes 150 feet back into colorful, patterned earth.

The cave is in a deep valley, surrounded by scenic cliff walls. A 50-foot waterfall washes around huge rocks at one end of the cave and sounds about ten times its size as it resounds in the cavern. "It's like a giant ear," Todd said.

The winding road leading into the area provides a birds-eye view of scenic cliffs and winding stream.

However, scattered pieces of heavy machinery and building paraphernalia lying around prove the work is still being done on the road and landscape.

Todd said that although the area is still in the rough state" after the long winter, he hopes to have it cleaned up and open to the public by late May.

"In another month or so, we will have it cleaned up. People can come in then and see what it's like," Todd said.

Todd has been working on the area part-time since he bought the property about six years ago. He indicated that progress is slow because work can only be done during good weather and when he is not busy with his dry cleaning business and small gift shop in Murphysboro.

When it is open, visitors will be welcomed to the area by mounted animals—deer, bear, raccoons, fox and the like—who will peer from their natural habitat in cliffs and forests along the road, Todd said.

Paddleboats and canoes will be available to float visitors lazily down the stream away from the waterfall that leads into a pool.

Archery courts, horseshoes and picnic facilities are planned for the spring opening. Nature trails will twine into the 42 acres of Todd's land.

"I can't tell you all my dreams because they could get me in

trouble," Todd laughed. He said he feels the area has unlimited possibilities.

The cave itself, which echoes the sound of the waterfall so well, has excellent acoustics, Todd said.

A dam was built at the top of the cave to regulate the waterfall and eliminate its roar so that the acoustics can be used for other purposes.

Eventually, but not yet this spring, he hopes to have outside drama. People will sit on chairs on the hill slanting into the cave and have an excellent view of the stage, Todd said.

Todd added that he thought of rushing up some Indians to perform dances.

The cave would be perfect for musical entertainment, Todd continued. He mentioned the possibility of country music shows.

"The cave amplifies loudly," he said. With added amplifiers, lights and the natural colors and patterns in the cave, it will be beautiful, Todd added.

The area is already equipped with electricity and water.

Although his plans are still very indefinite, Todd said he possibly could handle private parties and special group activities later on.

"Boy and girl, man and wife could come and stay here all day to see and enjoy it," Todd said.

But right now, the only visitors in the cave are the barn swallows who nest in the cave wall. Two German Shepherds make sure of that.

Student to give organ recital

Dave Bates, junior in music, will give an organ recital at 8 p.m. Monday in Shryock Auditorium.

Bates' program consists of Bach's "Prelude and Fugue in E minor," Pachelbel's choral prelude, "Von Himmelhoch Der Komm Ich Her" and Langlais' "Suite Medievale."

EGYPTIAN DRIVE-IN THEATRE

Open 7:30 Start at Desk
Mon & Tues

PAUL NEWMAN
ESTES
ROY BEAN

PARAVISION® TECHNICOLOR®
A General Pictures Release

-Plus-
Lee Marvin
Gene Hackman
in
PRIME CUT

THE BEATLES
FOUND HELP IN
THE DE CLASSIFIED

Delivered to you

HOT

CALL 549-7242
MONDAY SPECIAL
all you can eat
MOSTACCIOLI AND GARLIC BREAD

\$1.19

Papa's
204 W. College

FREE PARKING IN REAR OF PAPA'S



J.R. Small...at work in Harrisburg

J.R. 'lets fingers do the walking'

Former pianist now editor of Harrisburg newspaper

By Eddie Lockler
Student Writer

Back and forth from piano keys to a typewriter, John Richard Small lets his fingers do most of the walking.

J.R., as he is commonly known around his hometown of Harrisburg, is a 46-year-old editor of a small daily newspaper called The Daily Register. He has been editor of the publication since 1963. J.R. calmly puffed on a cigarette as questions were riddled at him. "I find the most difficult problem of editing a small daily being the fact that you know everyone in town. It is hard to print something about somebody when it is unfavorable, when you know them." Small said, while stroking his white beard. "Knowing everyone also has its advantages as well as its disadvantages."

The "monstrous" Small, as his 6-2, 285 lbs. frame indicates, is easily one of the largest editors in the state. "The only problem of being so large is finding suitable attire," Small said, while glancing at his tent-like fashionable shirt.

Choosing his profession was an easy task. His father, Curt Small, took the reins of the paper in 1921. Roy Seight founded The Daily Register in 1915.

"I have often wondered if being in the newspaper business was the right thing. I was a professional piano player from 1948 until 1971. Pondering whether or not I should have taken up piano playing full-time will always be an unanswered question in my life," J.R. said. One of his huge hands swept cigarette ashes from his mod apparel. "Of course the newspaper has always been a part of my life. I was a carrier boy in 1940 for my dad. I did odd jobs around the plant like sweeping the floor, taking trash from the front office to the back, etc."

"I was an irregular student in college," J.R. said while his hand rested on his enormous mid-section. "I did not receive a degree, but I completed five majors in Political science, German, Journalism, Economics and English, while having terms at the University of Illinois, DePauw University, and Murray State University."

"Before coming home to work I ventured out to Oregon for some real working experience. I stayed three years on the advertising staff of the Portland Oregonian before journeying back to Harrisburg. I worked ten years as general advertising manager of The Daily

Register and one year in real estate sales and property management with Cherry Realty Co. in Carbon-dale." Small said, while rocking back in his chair behind his desk.

Being editor of the paper, Small created his own column, Saturday's Child came into existence around 9½ years ago. Besides writing a book, which compiled some of the best of the Saturday's Child columns, he received three awards for this unique column. In 1964 he received awards for delet delete para

Being editor of the paper, Small created his own column, Saturday's Child came into existence around 9½ years ago. Besides writing a book, which compiled some of the best of the Saturday's Child columns, he received three awards for this unique column. In 1964 he received awards for the best original column by the Illinois Press Association, 1969 Southern Illinois Editorial Association and a UPI state award in 1972.

When Small was not getting awards for his journalistic talents, he was either playing or writing music for people such as Stan Kenton, Joey Bishop, Morey Amsterdam, and Louie O'Brien. His two musical arrangements recorded by the Stan Kenton orchestra in 1950 were his most well-known accomplishments insofar as writing music goes. "Laura" and "September

Song" were the arrangements he constructed.

J.R. was a member of the 1st edition of the "Southern All-Stars" in 1952. Other members of the group were Phil Olsson, present Dean of the School of Communications and Fine Arts, Mel Siener and Gene Stiman, both professors to the Department of Music.

The flamboyant Small, who has a hand in almost every organization in town as well as being very active politically, talked about his most immediate problem.

"We are currently in the middle of a conversion from our obsolete linotype system to an offset press. The transaction is going to run around a quarter of a million dollars, and that's a lot of newspapers," J.R. said, rolling his eyes back in an expression of the great tension.

"Of course the offset will make our paper look 100 percent better. We hope to pick up other small newspapers around the area who still use the old fashion method. We print three papers in all: The Daily Register, The Gallatin Democrat and The Ridgway News Small stated.

"All facts considered, the newspaper has been very good to me and my whole life always has and always will be centered around it," Small gave a slight smile as he expelled the words.

NOTICE
As of Monday, April 30, 1973, we will be in our new and larger quarters at 415 S. Illinois Ave. The location is four doors south of our present address.

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

Coed hopes to continue singing

By Rafael Kligger
Student Writer

Jan Coleman, 34, has finally decided to take the advice of her family and friends and become a singer.

The senior in radio and television made her professional debut as a folksinger at Leo's II, 181 W. Monroe, last quarter.

"My mother, as far back as I can remember, said I would be a singer," Jan reflected. "My friends kept telling me to try it. I finally decided to go ahead. It seems as if it is my destiny and I have been fighting it a long time."

Jan said that she had never sung in front of an audience of more than a few friends before last fall. She explained this reluctance to perform as shyness and lack of confidence.

"I was very shy and didn't want to sing in front of people," Jan said. "I used to play my guitar or piano and sing either by myself or with a few friends."

Jan began singing professionally with a friend, Butch McSperrin. They performed at Leo's II as a live act while the main singer was on break.

"I was very nervous," Jan said about her first performance. "I was too aware of the people. It was difficult for me to lose myself in the music and to hear only my voice and the music."

Besides Leo's II, Jan and Butch also appeared at the Big Muddy Room in the Student Center. However, they no longer sing together and Jan is on her own.

"I sing folk and contemporary songs of which one third are original compositions," she said. My style is still not fully developed, but I want to pattern myself after singers such as Joni Mitchell and Randy Newman."

Recently, the agent of a local recording studio asked her to audition for an album, Jan said. Even though this is a great opportunity, she has declined the offer so far.

"I've only been singing four months," Jan said. "I'm not ready yet. A maturation process has got to happen before I cut something permanent."

At the present time, Jan has no performing dates scheduled. However, she said that she has an agent and hopes to appear at the Big Muddy Room again and at some other local spots. She added that she might join a group if she could find one that suited her.

After she graduates this June, Jan said she plans to return home to Chicago. There she wants to find a job in broadcasting, her major, and continue her singing, she said.

"There are a lot of little places in Chicago for a new entertainer to work. Hopefully, I'll be doing some singing there," she said.

Even with her inexperience and late start, Jan said that she will continue with her singing and hope for a break.

"It's the thing I want to do most," Jan said. "I was very scared at first, but I'm getting more confident. I know I belong there, and I'm going to keep going on that stage until I get it right. Excellence takes discipline."

HICKORY LOG RESTAURANT
549-7422

LUNCHEONS-DINNERS

RIB EYE STEAK
ALWAYS \$1.79

Including salad, potato and roll

PLUS

DAILY SPECIALS

Open 7 days
from 11-9
Sun. 11-8
MURDALE SHOPPING CENTER

when your office equipment needs repairing...

you need Stiles!

And they're as near as your telephone. Call the Service Department at 457-0377 and ask to talk to: Ed Johnson (Service Man.) Les Elbrecht, Gerald Boehne or Lee Brothers.

They're trained professionals in the repair and maintenance of YOUR equipment. Typewriters. Adding machines. Calculators. Call the professionals! Call Stiles!



STILES

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

Activities for the week

Monday

Spring Fest '73. Opening Day, all over campus; "Crazy Days," Student Center all day; Folk Singers, noon-1:30 p.m. Student Center Forum.
Orientation: 9:30 a.m. Student Center Illinois Room; Tour Train leaves Student Center 11 a.m.
School of Music: Junior Recital, David Bates, organ, 8 p.m., Shryock Auditorium.

Tuesday

Spring Fest '73: "May Day", free watermelon, 1-3 p.m. Student Center; Folk Singers, noon-1:30 p.m. Student Center Forum; "Head East", Dance, Student Center Romani Room, 8 p.m.
School of Music: Senior Recital, Jerry Richardson, organ, 5 p.m., Shryock Auditorium.

Wednesday

Lunch and Learn: "What Crab Orchard Means to Southern Illinois, Arch Mehrhoff, 12:00 noon, Student Center River Rooms.
Spring Fest '73: free Sno-Cones, 1-3 p.m., Student Center; Folk Singers, noon-1:30 p.m. Student Center Forum; Casino Night, 7:30 p.m., Student Center Ballrooms; opening night of Chamber of Commerce Carnival at Murdale Shopping Center.
Southern Illinois Film Society: Ingmar Bergman's "The Touch", 7 and 9 p.m., Student Center Auditorium, admission 75 cents.
School of Music University Choral Concert, Dan Presley, conductor, 7:30 p.m. and 9 p.m., Old Baptist Foundation Chapel.

Thursday

University Galleries Exhibit and Sale, 10 a.m.-4 p.m., Student Center Kaaskaskia Room.
African Studies and Departments of Cinema & Photography and Anthropology: Films on Africa,

"The Lion Hunters" and "Jaguar", 7:30 p.m., Morris Library Auditorium.
School of Music: Brass and Percussion Concert, George Nadaf, conductor, 8 p.m., Shryock Auditorium.

Spring Fest '73: Folk Singers, Noon-1:30 p.m., Student Center Forum; Scavenger Hunt, Student Center, 7:30 p.m.; Chamber of Commerce Carnival at Murdale.

Friday

Baseball: SIU vs Illinois State, 3 p.m., Abe Martin Field.
Concert: Sonny and Cer, 8 p.m., SIU Arena.
Southern Players: "Purlie", 8 p.m., University Theater, Communications Building, May 4 and 5.
Players, Inc: Dance, midnight-4 a.m., Newman Center, May 4 and 5.

Spring Fest '73: Chamber of Commerce Carnival at Murdale.

Saturday

School of Music: Junior College Choir Festival, Robert Kingsbury, coordinator, 9 a.m.-4 p.m., Lawson 151 and 161.
Baseball: SIU vs Illinois State, 12 Noon, Abe Martin Field.
Convocation: "Midsummer Night's Dream", 6:30 p.m., Old Main Hall.
Spring Fest '73: Opening of Municipal Fair at Evergreen Park, Noon-Midnight, Chamber of Commerce Carnival at Murdale.

Sunday

Baseball: SIU vs Vanderbilt, 1 p.m., Abe Martin Field.
Aotarama: SIU Arena.
Spring Fest '73: Municipal Fair at Evergreen Park All Day; (Flea Market, Creative Arts Sale, Bands at Night, "Coal Kitchen", 4 p.m.-8 p.m.; Hillel Art Exhibition all day, Evergreen Park.



Shanna Prokhorenko (left) and Vladimir Ivashov star in "Ballad of a Soldier" on Humanities Film Forum at 7 p.m. Thursday on WSU-TV, Channel 8. Set in Russia during World War II, director Grigori Chukrai's film is a moving statement on the tragedy and futility of war.

DAILY EGYPTIAN CLASSIFIED ADVERTISING ORDER FORM

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

Lessons learned from witch doctor

MONTREAL (AP)—Lessons learned from an African witch doctor are being applied in the Canadian Arctic.

Dr. Alex Williams of the Probusser General Hospital, who worked four years in Africa, has trained 12 Eskimo women to help administer a TB prevention program combatting one of the rampant diseases of the North.

The program, set up after long consultations with "Eskimo leaders who had the ear of the people," gives the women responsibility for tracking down potential TB victims and making sure they take anti-TB drugs three times a week.

Williams said the program was spawned by his experiences in Africa, which showed "we should involve local people other than just

tell them what's good for them." "A lot of suspicion of white man's medicine in the world is failure to explain things to people," he said.

Death penalty to be probed

Channel 8's Inquiry '73 asks "Should the Death Penalty be Re-Instated?" at 9 p.m. Monday on WSU-TV. President Nixon seems to be in favor of the death penalty for specific crimes. State legislators seem mixed in opinion. What's your point of view? You can share it with Charles T. Lynch's guests by being at the studio audience. People can come to the color studio of the Communications Building or also participate at home by telephone. Object calls will be accepted (618 653-4343).



FISH FRY EVERY TUESDAY NITE AT



E. MAIN CARBONDALE

AND SECONDS ARE ON THE HOUSE!

DELICIOUS BATTER FRY FILET OF FISH SERVED WITH FRENCH FRIES & OUR FRESH COLE SLAW & PLENTY OF TARTAR SAUCE. **\$1.39**

REMEMBER TOO - WED. NITE IS CHICKEN NITE **\$1.69**

& MONDAY NITE IS CHILI MAC NITE **\$1.19**

SECONDS ARE ON THE HOUSE!!

SALUKI CURRENCY EXCHANGE

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

Jackson County Food Stamp Center

Pay your utility bills here

Carbondale Western Union Agent

Carbondale Post Shipping Center

583-2202



'Crazy Days' opens Spring Fest '73

Monday has been designated as "Crazy Days" at the Student Center with such activities as a pet show and the folk singing group "The Penguins" highlighting today's kicking off of Spring Fest '73. "The Penguins" will appear at the South Forum in the Center from noon to 1:30 p.m.

Spring Fest '73 will run Monday through Sunday and will be highlighted by the Sonny and Cher concert at 8 p.m. Friday in the SIU Arena. It will be capped off by a Municipal Fair at Evergreen Park which will run from noon to

midnight, Saturday and Sunday. Tuesday will be "May Day". Jamie Fields, a folk singer, will perform from noon to 1:30 p.m. at the South Forum amphitheater, and free watermelons will be given out from 1 to 3 p.m. also at the South Forum.

"Head East" will play at a dance in the Roman Rooms of the Student Center from 7:30 to 11:30 p.m. on Tuesday.

On Wednesday Don Erickson, a folk singer, will perform from noon to 1:30 p.m. at the South Forum. Free snowcones will be given away

from 1 to 3 p.m. there.

A bridge tournament will begin at 7 p.m. on the fourth floor of the Student Center, and "Casino Night" will be held in Ballrooms B.C. and D. of the Center beginning at 8 p.m. with free coke available. In conjunction with "Casino Night" the band "Cat's Eye" will play in Ballroom D starting at 7:30 p.m.

Wednesday night is also the opening night of the Carbondale Chamber of Commerce Carnival which will start at 7 p.m. at the Mardale Shopping Center.

Thursday will be "Balloons Day,"

with balloons being given out in the Old Main Mall in front of Shryock Auditorium at 5 p.m.

Ted Stewart, a folk singer, will perform from noon to 1:30 p.m. at the South Forum of the Student Center.

The "Charlie Chaplin Film Festival" will begin at 7 p.m. in the Student Center Auditorium.

A scavenger hunt with an ecology theme will start at 7:30 p.m. from the Roman Rooms in the Student Center where there will be free popcorn and drinks.

"Bloody Williamson" will play for a dance at 7:30 p.m. in the Roman Rooms of the Student Center.

The second night of the Carbondale Chamber of Commerce Carnival will open at 8 p.m.

Friday's events will be highlighted by the Sonny and Cher concert.

A movie, "The Birds, the Bees and the Italians," will be shown at 7:30 and 10 p.m. in the Student Center Auditorium. Admission is \$1.

An outdoor movie, "Daddy's Gone A-Hunting," will be shown for free at 8:30 and 11 p.m. at Lantz Hall in Thompson Point.

The townspeople can dance to the music of "Joe Stains and the Melodeers" from 8 to 11 p.m. in the Roman Rooms of the Student Center.

The Carbondale Chamber of Commerce Carnival will continue at Mardale beginning at 6 p.m.

Saturday will be the first day of the weekend Municipal Fair which will be held from noon to midnight at Evergreen Park. The fair will include a flea market and creative art sale beginning at noon.

Starting at 6 p.m. the dance bands "New Castle Brown" and "Amigo Bros." will play at Evergreen Park.

A canoe race, sponsored by Intramurals, will be held at 10 a.m. on Lake-on-Campus.

University Convocations will sponsor the play "A Midsummer Night's Dream" at 6:30 p.m. in the Old Main Mall.

"The Birds, the Bees and the Italians" will be shown again Saturday night at 7:30 and 10 p.m. in the Student Center Auditorium with admission at \$1.

A "Safari Dance" and beach party will be sponsored by Thompson Point at 7:30 p.m. on the campus beach.

The Chamber of Commerce Carnival at Mardale will begin at 3 p.m. on Saturday.

On Sunday, the Municipal Fair will continue from noon to midnight at Evergreen Park. In addition to the flea market and creative art sale, Hillel will sponsor the "Israel 25 Festival," which will be an art exhibition and sale.

The bands playing at Evergreen Park on Sunday are: "Cool Kitchen," starting at 4 p.m. and "Soul Stabbed" and "Woodrose" from 6 p.m. to midnight.

A frisbee contest will start at 1:30 p.m. on the blacktop east of the Arena.

"The Birds, the Bees and the Italians" will again be shown at 7 p.m. in the Student Center Auditorium with admission \$1.

The Spring Fest week will conclude with a free outdoor movie, "Catch-22," to be shown at 8:30 p.m. outside of Truett Hall.

Musician encounters many problems in forming a band

By Jim Turvold
Student Writer

When a serious "rock" musician came to school in Carbondale, a totally new musical environment was introduced to him and with this came many new problems in trying to form a band.

Bill Utermark, a member of two successful Chicago suburban bands, found many problems in getting a rock group together for the purpose of enjoyment and a means of making money while in college.

"I've got too much money in equipment to just keep music as a hobby," Utermark explained, "but then again I've got too much pride in my musical ability to just play with anybody. That's why I'd taken me a year-and-a-half to get a group together down here."

Utermark, a lead guitarist who has played the instrument for about six years, talked about other problems that he found while trying to form a band in Carbondale.

"When I got down here it seemed that everybody I tried to play with was getting messed up and then playing about two different blues progressions all night," he said. "I would get bored with that stuff real fast and would try to play some real good original music, but nobody would ever try that stuff at all. That's mainly the reason I haven't played with a band since I moved here."

Utermark is a strong critic of all rock music groups and even those who just listen to it. "When I was in Chicago, I played in one group that was a serious bunch of musicians (The Train) and a member of a band got mad at the crowds

of people who were only concerned with your music if they could dance to it (The Ed Carmel Memorial Band)," he said. "Ed Carmel was a bunch of really good musicians but we would produce music that was easy to dance to but at the same time we would never take that music very seriously. We formed Carmel only to make money and make fun of the people who thought we were 'good.'" Utermark remarked.

It was obvious that the people from around Chicago liked both groups that he played in because Utermark now boasts that, from the money earned playing, he bought about \$2,500 worth of musical equipment and a Jaguar sports car.

He explained that most musicians pick up the type of music heard. This is where many problems lie in trying to form a new band in a university town.

"If you try to put a group together with everybody from a different area, it is difficult because everybody has heard something different," he explained. "But that is only part of the problem. Assuming you have got a group of guys that all play well and you have decided that is the way your group is to be organized, they may still have problems. Just because they all play well doesn't mean your band will be a success."

Bill then explained that many groups have problems mixing the music and therefore never are very well accepted.

"Equipment can be a problem at times because someone has to buy a PA system (the instruments used for all the vocals) and that is something a person doesn't buy to play in his own house due to ex-

pense and practicality," Utermark explained.

The last problem discussed by Utermark was concerned with being able to afford a place to practice and having to put up with the constant complaints of neighbors and local police.

"I know I can't afford to rent a place to practice so you use a house of one of the guys in the band," he said. "But then you will be visited by the police in Carbondale. Someone always complains."

"If you can surpass all these problems plus one of trying to get along with everybody in the band while you work out, you may have a successful band."

Although Utermark's band isn't named yet, it has conquered all these problems and will be seen at the local nightclubs here in Carbondale this spring.

For Bill, it has been a year and a half of constant search and many disappointing evenings of listening to musicians who are also in search of a band that will please both a crowd and his own creative ability.

Factory 'produces' beauties

By Philip Dopoulos
Associated Press Writer

ATHENS (AP) — A former Athens fashion model runs a unique factory. She manufactures Miss Greecees.

Since Antoinette Rontopoulou opened her "factory," as she terms it, the "Antoinette Rontopoulou Modeling School" has produced 21 Miss Greecees, one Miss Universe, several top fashion models and scores of actresses. All beautiful girls with beautiful careers.

A former Miss Greece and top Athens fashion model herself, Miss Rontopoulou and her ex-journalist husband, Kris Economou, have made a study of the world's leading modeling schools to give their graduates the best possible training.

The energetic couple have seen their school grow from a project launched in 1964 with \$400 into one of Europe's most successful modeling schools.

Gone are the days of walking around with a book balanced on one's head, according to the Rontopoulou method. With a yearly average graduation class of 70, courses are given by teachers

drawn from specific fields. Veteran actors of the Greek National Theater present movement and makeup, professional photographers, some from abroad, explain the tricks involved when facing television cameras and in photographic work. Professional dancers present dancing and rhythm. Yoga, diet, elocution, poise and good manners are also covered by experts.

"Initially, the girls take a six-month course of elementary studies before sitting for an examination set by us," explains Economou. If the girls pass the test, they then go on to a three-month finishing course, where they take special coaching if they wish to specialize in a particular form of modeling.

Economou said that Greek women are a bit on the heavy side. "Thus, we work on elementary poise for about four months. Department, often the basis of a modeling course, comes later with us. We feel the girls should lose a little weight before attempting department."

And adds: "To be a success in the modeling world, a Greek girl has to really work hard. The physical features of the Greek woman do not readily lend themselves to modeling."

With TWA it pays to be young.

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

Here are some ways we help.

Stutepass.

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

Destination Europe Pack.

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

Europe Bonus Coupon Books.

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

Irene Mueller
Campus Representative
Ph. 549-8375

*Stutepass is a service mark owned exclusively by TWA.

