Photography as art:
it's all in your head

by Alan Sue
Camera art

By C. Anne Prescott
Staff Writer

But is a photograph only a means to an end? Is communication its final purpose?
No! thunder two professors in the Cinema & Photography Department. Dave Gilmore, assistant professor (energetic, ruffled hair, long nose) and Chuck Swedlund, associate professor (inscrutable, prematurely gray, long fingers) here are the bastions of photography as a fine art at SIU. Here are the artists who, as Swedlund says in an explosive rush of words, “don’t know what I did yesterday, don’t know what I’m going to do tomorrow, and if I knew what I was doing today, I wouldn’t do it!”

Photography as art. Art for art’s sake. Odd to think of photography in those terms, isn’t it? After all, we’ve been conditioned to believe that pictures should communicate, that when we aim an Instamatic at Aunt Minnie the resulting print should say, “Here is Aunt Minnie.” Or when a news photographer turns his Nikon toward a flaming building the printed picture should say, “Here is what the building looked like when it was burning down.” A picture is worth a thousand words, as the old adage goes.
Here are the photographers who speak in halting words when they define a photograph. "It's something that's a visual experience, a unique experience," says Gilmore, keenly aware that such a definition is hardly restrictive. "I don't even like to try to put it into words," Swedlund says bluntly. "Talking about philosophy doesn't help make photographs. The greatest talkers are the poorest photographers," he declares.

Here are the professors who "introduced ideas" to 45 students in Experimental Camera and Experimental Darkroom classes last quarter, and then "let them wing it." No handholding. No coddling. No chucking under the chin. And when the quarter was over, what had they produced? "Some of the best artwork ever done in this department," many students murmured when they viewed the collage of color prints exhibited in the main display case of the Communications Building. Or, more technically, an array of "quik proof," color keys, serigraphs, dye transfers, hand color, gum (bichromate) prints and alternate maskings.

Alternate masking, typified on the cover, is a "combination of two images formed in the shape of a third, using the third image to form the way the two images interlock," as Gilmore says. Less technically, you take an image of, say, a tree, and cover half of it with a mask, which is a sheet of Kodalith film which blocks out the image. Once the print is developed, you repeat the process, alternating the mask so it covers the other half of your image. You can do this as many times as you wish until you reach your final image. Then you do away with the mask altogether and print the complete image over all your half-images. The results are eerie, magical and even shimmering point-illistic, like the print on the cover.

Such photographs make no attempt to communicate. As Alan Sue, creator of the cover picture, says quietly, "When people take a picture, they make it visual rather than conceptual. They try to communicate something. But if I take a picture and it makes me feel happy, then that's all that's important."

Swedlund adds, "It's the viewer's responsibility to bring something to the picture. That's not my job."

Great fits of God! What heresy! What egotism! "Yes," he replies, "maybe it is egotistical of me to think I'm doing him a favor instead of him doing me a favor by looking at my photograph, but that's the way I feel."

General semanticists would agree with the two energetic instructors: indeed, a photograph cannot communicate. The viewer must "bring something to the picture" because the picture does not contain any meaning. Pictures are like words, as Professor Emeritus Paul Wendt has pointed out: "A word is just a series of hen tracks which we are told... stands for a certain concept." All the connotations of a word are solely in the reader's mind. So it is with photographs. If the viewer is to get any meaning from a picture, it is, as Gilmore says, "going to make a person think," then the viewer must bring meaning to the picture.

Only then does a photograph communicate.

Color reproduction
Photography--Elliott Mendelson
Color separations and presswork--Steve Robinson
Wayne Patrick
Beauty is fabric of life in Micronesia

Coconuts are prettier than Coca-Cola bottles.

And — Westerners such as Paul Gauguin and Robert Louis Stevenson were intrigued by the South Pacific Islands, where art and everyday life are integrated so well that they cannot be separated.

Whereas Gauguin and Stevenson never returned to the Western world, anthropologist-artist Marvin Montville-Cohen traveled to the South Pacific Islands of Micronesia to be exact — and did return, to get his Ph.D. at SU. He taught at the University of Guam and did field work on the Micronesian Islands, where everybody knows each other by their first name — because body traditionally has a last name.

Micronesia is a smattering of coral atolls and volcanic islands is an area of sea about the size of the United States, located north of New Guinea and south of Japan. There the sunny subsistence culture of art and magic is slowly dying.

"Their art is functional and sometimes related to ancient folklore purposes," Cohen said. "The border between art and everyday activities is blying.

"Their architecture, for example, is among the most graceful that can be seen. Their buildings are made of bamboo, palm-leaf-thatch and wood. And through the intricate knotting patterns that tie the beams are decorative. These buildings are adapted to the climate — they're open so they catch the breezes," Cohen said. And indeed, dressing these structures convey the high peaked beauty of a sailboat.

Plants growing on the islands provide materials which Micronesian make into bags, baskets and mats with intricate designs.

"The people there have a remarkable ability to use the potential of available materials," Cohen said. "They make various sorts of combs, and traditionally the men of the Western Caroline Islands attach feathers to them, in addition to other personal adornments.

Other jewelry made by Micronseans includes fiber necklaces or leis, sometimes with shells attached and dyed in a variety of color combinations. Although tattooing is not as common as it once was, the various Caroline Islands occasion to practice this art according to the different traditions of each island. Cohen said. He added that traditional tattoo designs are recorded on carved hibiscus wood figures.

The canoes, with their large triangular sails, ride on top of the water, rather than in the water, with the balancing aid of an outrigger which extends to the side. "They're some of the most beautiful sea going vessels ever made," Cohen said. "But some of the people started to put gas motors on their canoes for the sake of convenience. But now with the fuel crisis, some of the older people in the clans are saying 'I told you so.'"

"Technological influence has shown itself in other, more subtle, ways. Some carving tools, whose edges were once made out of clam shells, are now metal. "Also," said Cohen, "in some of their ceremonial dances, which are performed in traditional costumes, you see a few ornaments made out of things like aluminum foil or tissue paper. But they can transform the most commonplace material to render dramatically beautiful effects," he said. "They make tissue paper flowers and things of that sort.

But now the ceremonial dances are not performed for religious holidays but for occasions such as United Nations Day. The older practices of canoe magic and fish magic are mainly considered folklore now.

"Religious imported from missionaries are the most prevalent now," Cohen said. "But respect is still given to the ancient practices. Around the canoe houses, you still see magic objects, little carved images.

Since fishing is so important to survival, and since weather can make such a difference in the size of a catch, weather effigies were sometimes created to seek the help of spirits and to invoke success in this vital enterprise. Cohen said.

"A weather effigy was created which was supposed to ward off bad weather during a voyage or turn storms away from the island. It was made using two to six stingray spines which can be seen as legs or tentacles. These were attached to a simplified wooden carving, consisting of a trunk and held by means of coral cement and coconut fiber rope. They were kept in the canoe house and can still be found now and then," he explained.

Isaac Figir, who is from Yap Island in Micronesia and is now studying community development at SU, said, "I could go back there and live without money for months. The only thing I would need money for is beer and cigarettes and I wouldn't have any problem giving that up. Locally grown things

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Text and photos By Dave Starns Staff Writer

Daily Egyptian

Statues of a Micronesian man and woman bear a close resemblance to the way the people actually appear.

Such fanciful interpretations of the monitor lizard (foreground) and a tortoise (background) feature embellishments that include fierce teeth, exaggerated forms and extra appendages.
can be traded for other things, like fish or labor. You never have to worry where your next hamburger is coming from because you can always go out and fish.

Figir said he once had to live by fishing for three months when he couldn’t find a community development job. Catching more fish than he needed, he was able to trade his fish for building materials.

However, money has been used for centuries in Micronesia. Cohen said, “The Yapese had stone money, which were disc-shaped objects, like huge tires, that varied in size from one-and-a-half to ten feet.” Figir said.

Cohen added, “They’re used like collateral and have immense value, even today, as ancient treasures, like old masterpieces of art.” The Micronesian stone money has outlusted the money of the island’s former dominators, Germany, Japan and now perhaps the United States.

Since the people of Micronesia traditionally only have one name, Figir took his baptismal name, Isaac, as his first name, and took his original first name, Figir, as his last. It was more convenient in the United States to have two names.

“By studying community development, I plan to go back and try to help the people cope with the changing culture.” Figir said. “Micronesians who have been to college recognize the value of the old culture and are trying to preserve it.”

Cohen added, “Some of the art students are adapting the art forms to other media, like plastics and silk screening.

The history of imperialistic domination of the Micronesian culture can perhaps be best conveyed by the words of the Yapese senator, Petru Tum, who said in 1970, “The history of these islands over the last few centuries has not been the history of Micronesian people. It has been the history of missionaries, colonizers, commercial exploiters, warring armies, atomic testing, and now, of a vast unresponsive, indifferent bureaucracy.”

Or as Henry Kissinger once said, “There’s only 90,000 people out there, so who gives a damn?” Actually there are 235,000 people in Micronesia—a population which has decreased by an astonishing rate since the 1960s.

“The Pentagon wants to put more bases on the Micronesian islands, they already have a large missile base—it looks like something out of ‘Dr. Strangelove’—and some coast guard installations.” Cohen said. “The people don’t like this at all and want free association, which means self-government. Presently, the judiciary is appointed by the United States. The district administrators and high commissioner are also responsible to the U.S. high commission.

“But the Micronesians are a courteous people. They listen to what other people have to say before making a move. I find it impossible not to be sympathetic for my Micronesian friends.” Cohen said.

He also cited various American programs that tend to disrupt and dilute the culture. “For example, if the government provides money for a program for the aging—like Medicare—the younger people don’t feel they have to care for their elders, which disrupts the traditional customs and causes a separation of generations which formerly didn’t exist. Also, the money in itself is not very meaningful in the traditional economy,” Cohen said.

After being on the islands from 1966 to 1971, Cohen hopes to return in 1975 to film the islands and to begin an extensive study of Micronesian art and technology. “When I was there before, I enjoyed drawing, taking photographs and painting. There are very bright colors on the islands of the land and sea and flowers. The waters of the coral reefs vary in color, ranging from light green to intense blue. I also used to enjoy playing with the children. They’re extremely outgoing and friendly, and so are the adults,” he said.

Although any culture can expect change, Cohen asserted, “It’s a great psychological boost for the people to have their old culture to fall back on. Indeed, coconuts are more nourishing than Coca-Cola.”

A relatively small piece of stone money is accompanied by shell money, which is “chicken feed.”

Monkey men, or good luck objects, were formerly used in burial services on the West Caroline Islands. They were placed on the burial canoe which would be set out to sea carrying the spirit of the deceased to the other world.
Fire and metal

By Dave Strams
Staff Writer

"Artists working with their hands don't reject the industrial society—it's just that they feel there is more to life than—say—selling insurance. "I feel it's important to embellish my environment and life with my art—it's part of my job," said blacksmith Brent Kington, professor of art.

Consequently, Kington's rural home is peppered with his functional but decorative fire-forged art.

"I put a piece of sculpture on a large tree stump in my yard. It was a massive pair of wings assuming flight, and one of the neighbors drove by the house three times before she figured out that it was a sculpture rather than a bird," Kington said. "That sort of reaction shows you that you've succeeded. I wanted to catch the movement of flight, to freeze it. And I placed the sculpture near a pond where you'd normally see a bird taking off in flight."

Not only is Kington's home embellished with his art, but his sculptures find their way into national exhibits 25 to 30 times a year.

Some of his work can be identified as weather vanes, rocking horses, fire pokers and log holders. They are characterized by fluid swirling lines whose unique shape defies cliched forms and the metal's normally rigid appearance. Kington's "Children's Weathervane," for example, not only tells which way the wind is blowing, but utilizes the Greek myth of Icarus as a creative jumping-off point. Icarus made wings out of feathers and wax, but he flew too close to the sun, the wax melted and he fluttered into the sea. From there, Kington incorporated such images as a flying snake, which perhaps pursued Icarus during his flight. "An artist must try to interpret himself in terms of his society so that he is speaking as a unique individual according to his time and culture," Kington said.

But artistic fantasies and theories are one thing, expressing them with hammers over a hot forge and anvil is quite another.

"In practice, my thinking is sometimes several years beyond my ability to make the piece," he said. "In 1964 when I first became interested in iron, I wanted to make a rocking horse. But that didn't become a reality until I had developed the mechanical skills in 1971."

"I'm presently warming up to the notion of making gates and grillwork, but mechanically, I'm probably not ready," he admitted.

The skills, the visual images, which may or may not be blueprinted beforehand, and the unique personal vision of grillwork must all be put into perspective before the piece can come into existence.

"It's my job to interpret the piece in the way that I see it, whether it's a spoon or a weather vane. That's the difference between an artist and a mechanic," he said. "Developing into a good mechanic is an everyday confrontation. Or some artists just make the designs for their sculptures and have a mechanic give the sculpture its actual reality. But that's like mass production. That's a business. I enjoy the total involvement of bringing a piece about—selecting the materials, selecting which hammers to use and causing the tools to manipulate the material. And the piece's success depends on what I've built into it during the making process."

Brent Kington

Kington pounds a piece of hot metal into shape.
Kington was formerly a jeweler, but substituted this meticulous miniature medium for building pieces larger than life. "I use some of the techniques I learned as a jeweler, but I no longer have the attitude that's needed to work in a miniature medium. Besides, my hands have gotten a lot stronger from blacksmithing, and sometimes I unintentionally crush the softer metals.

"But working with iron and steel, once you push it into shape, it will stay that way. It would take a considerable force to alter what I have imposed on the metal," Kington said. "It's not an ego thing, it's just that you can do things with steel that you can't do with other materials.

"When the material is just, you can twist it, tie it into knots and support a large object with thin legs that would be too flimsy if they weren't made out of steel."

In Kington's younger days, blacksmithing still had yet to be rediscovered. Trade secrets were considered precious and passed through the centuries from masters to their apprentices.

"The only thing to study from was old railroad and army manuals," Kington said. "But there are a few blacksmiths in this area, they're around 75 to 80 years old, and they can help you with specific questions."

What killed the art of blacksmithing, along with other crafts like glass blowing, pottery, woodworking and jewelry, was the Industrial Revolution, which popularized cheap mass-produced objects.

"For example, back in the 1840s, thousands of lace-makers were laid off when the craft was automated," Kington said. "Then around the late 1850s, people started seeking out all of this information that was lost in the 1800s. People went to Japan to learn how to throw pots, and now there is a pottery program in every major college. Blacksmithing is now experiencing those same latent interest parallels."

Craft artists became fascinated with the uniqueness of each piece, the total involvement of working with their hands and the manipulation of various tools.

"The sort of people that gravitate towards ceramics, for example, are attracted to the texture of the clay, the whole act of working in the mud and water and the human interaction with the material," Kington said.

"A weaver is attracted to the fibrous aspects of the material and the fact that it's organic matter.

"Metal people gravitate to the resistance of the material. The metal can be dented but it's hard to break or destroy," he said.

"And people like to buy these handmade objects, because in our industrial society, mass-produced items are not enough for some people. They want something unique unto themselves, something that reflects their aesthetic tastes and personal identity.

"Crafts punctuate their identity and enrich their environment," he said.

This whimsical bird exemplifies Kington's earlier metal work. Kington has abandoned miniatures for creations nearly 25 times larger than this 3-inch fowl.

Staff photos
by
Dennis Makes

Kington holds one of six weather vanes he has forged. The materials utilized in this sculpture are iron and copper.
Come once more to the city

By Julie Tisone
Staff Writer

Attention students! Are you anxious to experience the big city scene or revisit the urban neighborhoods of your youth? Take advantage of a golden opportunity at bargain basement prices. Take a big city tour on Feb. 8-12. The tour is not leaving from but coming to the Communications Building on those dates, when the Calibre Stage production of Ashes and Asphalt will be presented.

Ashes and Asphalt is a compilation of 90 pieces of literature about the city that has been coordinated by Robert Fish, assistant professor of speech. The production is an experiment in environmental Readers Theater, in which Fish tries to suggest the environment of a city by using four different settings.

This "tour" will not be first class, at least to the extent that it won't take the audience into any glamorous spots. The four settings — a coffee house, a park, an adult book store and a subway — all reflect a middle- and lower-class point of view.

Each member of the audience will buy a ticket near the front entrance of the Communications Building, and then proceed to one of four performance areas. The subway will be in the basement, the coffee house in the main lounge, the park in the Calibre Stage and the adult book store in a classroom. Maps will be distributed, with performance times and locations.

Fish hopes this unconventional arrangement will help simulate the feeling of being in a city as well as break down artificial barriers between performer and audience. For one thing, the audience will have options. Each of the four performances within the play will be repeated three times, so they may be viewed in any order you wish, or they may be seen again. Refreshments will be available during and between performances for those who want to take a break to discuss and relax.

Concern with the audience is an important concept in this theatrical experiment. Fish, by eliminating the usual space separation between audience and actor, hopes viewers will become more involved in the readings.

Fish had already decided to do a "city show" when he began talking with graduate student Robert Luxley last fall. Luxley is writing his dissertation on the use of space in Readers' Theatre, and discussed with Fish how manipulating actual physical space can alter psychological space, the whole climate set by the readers. Through this exchange of ideas, Fish altered his plans for Ashes and Asphalt.

We want people rubbing shoulders. But we're not asking them to take part in the performance; after all, when a person pays for a ticket he expects to be entertained, not intimidated, Fish explained.

Fish also hopes that removing usual barriers between audience and cast will encourage communication between them. Since the cast will be close to the audience during performances and mingling with them in between, people may feel at ease offering comments or congratulating performers.

The performers, too, have helped shape Ashes and Asphalt, which is a lot of help, considering there are 20 of them.

"When I first decided on a compilation script, I planned on 10 to 12 readers. But the word got around that I wanted people to help with the experimentation, and 60 people showed up for the tryouts," Fish said.

Why a compilation script about the city?

"Well, I'm from Manhattan, and always wanted to do a show on the city I've been at SU for three years, and my other three plays (The Ginger Man, One Flew Over the Cuckoo's Nest, Jude the Obscure) were entirely from individual works," he explained.

Like the city, which is a compilation of ideas, the 90 readings will represent many opinions, styles and topics. They will deal with loneliness, sadness, futility and lost innocence. They will deal with crime, sex and drugs.

To get a sense of the city as it is now, Fish has chosen very contemporary works, most written since 1960. Fish promises that the literature used will be new to most people and especially appealing to students. There will be very few classic readings, with the exception of a few works by the likes of e e cummings and Kenneth Patchen. There will be a few unknown Britains, some Puerto Ricans and quite a few blacks included in the list of writers.

Music will be used to add a note of authenticity to the city feeling. A guitarist will improvise in the coffeehouse as she acts as moderator. The sounds of bops, children and a player piano playing "The Sidewalks of New York" will help set the park scene. In the lobby, taped music may be served along with the coffee. City songs, from "St. Louis Blues" to "I Left My Heart in San Francisco," will be featured.

"If any one song could be considered the theme song, it is 'Summer in the City' by the Lovin' Spoonful," Fish said.

Fish philosophized that more than just giving a good show, it is important for those involved in a performance to let people know that "you're glad they're there."

"Readers Theater," he said, "is a social event."

Admission to Calibre's "city tour" is $1.50. Reservations may be made by calling 633-2291 from 1 to 4 p.m.

Staff photos by Richard N. Levine

Ruth Chambers leads the "coffeehouse" line-up

A multiplicity of faces: Ashes and Asphalt cast and crew
Some inner-city ghettos have special schools. For little boys who don't talk.

Not most little boys. But children so withdrawn, so afraid of failure, they cannot make the slightest attempt to do anything at which they might fail.

Some don't talk. Some don't listen. Most don't behave. And all of them don't learn.

One day someone asked us to help.

Through Kodak, cameras and film were distributed to teachers. The teachers gave the cameras to the kids and told them to take pictures.

And then the miracle. Little boys who had never said anything, looked at the pictures and began to talk. They said "This is my house." "This is my dog." "This is where I like to hide." They began to explain, to describe, to communicate.

And once the channels of communication had been opened, they began to learn.

We're helping the children of the inner-city. And we're also helping the adults. We're involved in inner-city job programs. To train unskilled people in useful jobs.

What does Kodak stand to gain from this? Well, we're showing how our products can help a teacher—and maybe creating a whole new market. And we're also cultivating young customers who will someday buy their own cameras and film. But more than that, we're cultivating alert, educated citizens. Who will someday be responsible for our society.

After all, our business depends on our society. So we care what happens to it.

Pictures talk.
Some little boys don't.

Kodak
More than a business.
Eaz-N provides alternative
to downtown's harried pace

By Mary Daniels
Student Writer

If you no longer find enjoyment in the havoc which usually accompanies an evening in downtown Carbondale, the relaxed atmosphere of the Eaz-N coffee house may provide an alternative.

The Rev. Gerry Gulley, director of the Wesley Foundation, said the Eaz-N was established because students often expressed a desire for a place with a relaxed atmosphere and entertainment.

Although he thought the idea was "old hat," the Rev. Gulley set up the coffeehouse and has been pleased with its reception.

A year and a-half later, the Rev. Gulley said there is no problem getting entertainment. He said most of the best Carbondale entertainers ask to play there.

The Rev. Gulley said the coffee house was designed for students, who were then a minority statistically. He said the entertainment covers almost all art forms including music, dance and film.

Dave Searns, an SIU student who has played at the Eaz-N, said the Eaz-N is a good alternative to the Carbondale bar scene. He said the entertainment is generally good and the audience friendly.

Searns explained his best gigs were at the Eaz-N, because of the lack of a stage; "you are right in there with the audience." Searns, folk singer and guitarist, said he was paid for his two-hour stint, a practice not common to all coffee houses where, he has appeared.

Performers are paid if they play for two hours or more. "The money comes out of the program budget allotted to the Wesley Foundation. Coffee is sold in the coffee house, with the proceeds going to buy more coffee.

Sears explained that the Eaz-N atmosphere is relaxed, with dim lights, mellow music and a good audience-performer rapport. Many of the persons who go there are older students who have become fed up with the bar scene, he said.

"Friends come to see you when you play, which is part of what makes it a friendly place," said Searns.

The Rev. Gulley said the atmosphere of the coffee house typifies the functions of the Wesley Foundation, as well as the meeting of the people.

"We get to do a lot of experimenting," said the Rev. Gulley. "We are able to create a tremendous amount of freedom to experiment."

The Rev. Gulley defined the ministry as offering alternatives and options to people or providing opportunities for people to look at themselves honestly to make a better and more human world.

The Wesley Foundation has many other facets as well as the coffee house. One of these is the Puka Day-Care Center. The Rev. Gulley said they care for a full capacity of 70 children on a five-day basis.

The Mock Turtle Arts and Crafts store operates in the Foundation's building. Sponsored by the Women's Center, the store provides an outlet for students' wares. The student receives two-thirds and the Women's Center the remainder of the sale price of each item.

The Rev. Gulley said various groups use the facilities. Two of these are aireside rap session study group and a bible study group.

Daily Activities

Eaz-N provides alternative to downtown's harried pace

4 Monday
Varsity Basketball: SIU vs. Centenary. 7:30 p.m.

5 Tuesday
Campus Crusade for Christ. 7:40 p.m., Student Center, Kaskaskia and Memorial Rooms.

6 Wednesday
Campus Crusade for Christ, 12 noon. Student Center, Corinth Room
Women's Gymnastics: SIU vs. Gustavus Adolphus. 7:30 p.m., Arena
"Grease." 8 p.m., Shryock.

7 Thursday
Campus Crusade for Christ, 7 a.m., Student Center, Corinth Room
Career for Women, 12 noon 2 p.m., Student Center, Missouri Room
Film: "Putney Swane," time to be announced. Student Center Auditorium
Convocation: Zarae Guitar, 8 p.m., Shryock.

8 Friday
Films: "Putney Swane" & "Greasers Palace," Student Center, Ballroom D
Women's Gymnastics: SIU vs. Canadian Nationals. 7:30 p.m., Arena
Cultural Affairs Concert: "Spooky Tooth." 8 p.m., Shryock.

9 Saturday
Basketball Sports Day. 9 a.m. - 4:30 p.m., Arena
Small Vocal Ensemble, 11:45 a.m. Student Center, Mackinaw Room
Jack Flash Record Concert, time to be announced. Student Center, Ballrooms ABC
Films: "Little Fausse" & "Big Halcy." Student Center Auditorium.

10 Sunday
Student Piano Recital, 2-5 p.m., Student Center, Ballroom D
Films: "Greaser's Palace" & "Putney Swane." 7 & 9 p.m., Student Center Auditorium
Marilah Monarch, Pianist. 8 p.m., Shryock.

Are you the face in the Crowd?

It's basketball season and McDonald's is continuing their "Face-in-the-Crowd" contest. After everyone home basketball game McDonald's will post a picture taken part of the crowd. If you are the face circled in the picture posted at the campus McDonald's you'll win a Big Mac, large order of fries and your choice of drink.

Come into McDonald's and find out if you stand out in a crowd.
"Coppelia"

Members of the National Ballet performing "Coppelia": Two children's performances of the ballet will be presented as part of the University's Celebrity Series.

National Ballet will perform two versions of "Coppelia"

"Two special children's performances of the magical story of "Coppelia" will be presented by the National Ballet Feb. 21 and 22 at Shreve Auditorium, as part of the University's Celebrity Series."

"For the first time Southern Illinois children will have the opportunity to see a 'first-class professional ballet company at a reduced price," Paul Hibbs, coordinator of the Celebrity Series, said.

Thanks to financial support from the University's President's Advancement Excellence Fund, from the State National Endowment for the Arts and the Illinois Arts Council, tickets for the children's performances are specially priced at $1.50, with the sponsor or a chaperone being admitted free for each group of 20 students.

"Coppelia" is a light-hearted story of magical formulas and mistaken identity that takes place in and around the workshop of toymaker Dr. Coppellius. The devoured young girl of the town, to the beautiful doll Coppelia brings joyology to the heart of Franz' fiancée, Swanilda. After scuffling that includes the dancing of the wind-up dolls and Dr. Coppelia's incantations, Swanilda finally wins the old toymaker in his plot to bring Coppelia to life.

As a ballet "Coppelia" has enchanted children and grown-ups alike for more than 100 years since first performed in Paris. With swirling activity, brilliant lighting effects, colorful costumes and scenery, and delightful music, the production by the National Ballet Company has been called by a New York Times critic "probably the most authentic version in the country."

"The Sleeping Beauty," that most spectacular of classic ballets, will be danced by the National Ballet on Feb. 22 at 8 p.m. in Shreve Auditorium.

Staged by Ben Stevenson, it is the only full-length American production that follows the original choreography of Marius Petipa. The musical score by Tchaikovsky was composed especially for the Petipa ballet.

In a prologue and three acts, the story is based on the beautifully warbling tale of Princess Aurora by Perrault. The Wicked Fairy casts a spell so that the Princess, when a young girl, will fall into a hundred years' sleep that can be broken only by the kiss of a handsome prince.

The two-and-one-half day residency of The National Ballet is a "first" for Southern Illinois. Not only will the company perform "The Sleeping Beauty" and "Coppelia" but a Master Class at 7:30 p.m. in Shreve Auditorium on Feb. 21 will also be held for dance teachers and students at SIU and in Southern Illinois.

The children's performances are scheduled for 1 p.m. Thursday, Feb. 21, and 10 a.m. Friday, Feb. 22. Ticket orders should be sent to Office of Special Meetings and Speakers, Shreve Auditorium, Southern Illinois University at Carbondale, Carbondale, Illinois 62901.

For adults, a longer performance of "Coppelia" will be given at 8 p.m. Feb. 21 and a production of "The Sleeping Beauty" at 8 p.m. Feb. 22, also in Shreve Auditorium. Tickets are $3.25 and $5 for SIU students, and $4, $5 and $6 for the general public. These should be ordered through the Central Telephone Office, Student Center, phone (618) 536-3351.

Joffrey making 'pioneer' tour

NEW YORK (AP)—The City Center Joffrey ballet and the Joffrey II company will cross-four states on a "Pioneering" mid-America tour in January.

Sponsored by the Nebraska Arts Council, Kansas Cultural Arts Commission, Iowa Arts Council and Missouri State Council on the Arts, the tour is an experiment. The Arts Alliance was recently formed by the Nebraska Arts Council, Kansas Cultural Arts Commission, Iowa Arts Council and Missouri State Council on the Arts.

The four organizations banded together to bring performing groups to their states that the individual state could not afford to sponsor. The Joffrey will be the largest attraction to be brought in and for such cities as Manhattan, Kan., it will be the first time for hosting a ballet company.

STARRY EYED: Members of the National Ballet performing "Coppelia" Two children's performances of the ballet will be presented as part of the University's Celebrity Series.

"Coppelia" is a light-hearted story of magical formulas and mistaken identity that takes place in and around the workshop of toymaker Dr. Coppellius. The devoured young girl of the town, to the beautiful doll Coppelia brings joyology to the heart of Franz' fiancée, Swanilda. After scuffling that includes the dancing of the wind-up dolls and Dr. Coppelia's incantations, Swanilda finally wins the old toymaker in his plot to bring Coppelia to life.

As a ballet "Coppelia" has enchanted children and grown-ups alike for more than 100 years since first performed in Paris. With swirling activity, brilliant lighting effects, colorful costumes and scenery, and delightful music, the production by the National Ballet Company has been called by a New York Times critic "probably the most authentic version in the country."

"The Sleeping Beauty," that most spectacular of classic ballets, will be danced by the National Ballet on Feb. 22 at 8 p.m. in Shreve Auditorium.

Staged by Ben Stevenson, it is the only full-length American production that follows the original choreography of Marius Petipa. The musical score by Tchaikovsky was composed especially for the Petipa ballet.

In a prologue and three acts, the story is based on the beautifully warbling tale of Princess Aurora by Perrault. The Wicked Fairy casts a spell so that the Princess, when a young girl, will fall into a hundred years' sleep that can be broken only by the kiss of a handsome prince.

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Pleased with performing

Viola veteran plans recital

By Dave Stearns
Daily Egyptian Staff Writer

Most violinists start out playing violin.

But music instructor Bernard McWilliams began with viola in junior high school, and has stayed with it ever since.

Consequently he will give a recital at 8 p.m. Thursday, Feb. 7 in the Old Baptist Foundation Chapel.

The recital will include a diverse program ranging from Telemann to Vaughan-Williams.

"Performing is very satisfying," McWilliams said. "You can enjoy the music and have fun while giving a recital."

In choosing pieces for a recital, a violist tends to select music that is not too much too 20th century music, for in earlier periods the viola was considered an inferior instrument and not suitable for solo purposes.

For compared to the violin, the viola is a bit larger in size, has a deeper, somewhat melancholy sound and uses thicker strings, which require different bowing techniques.

However, a few classical-romantic composers, such as Mozart and Schumann, recognized the potential beauty of the viola and respectively wrote "Du in B-Flat Major for Violin and Viola" and "Marchenbilder" for piano and viola, which McWilliams will perform Thursday.

In the Mozart piece, McWilliams will be joined by violinist Helen Paulson. "Mozart is very hard to play because his music is so transparent. Also, you have to think using your right hand and also your left hand to play the left hand line of the music."

"Going back even further than Mozart, McWilliams has programmed one of the first viola concertos ever written, G. Philipp Telemann's Concerto in G Major for Viola and String Orchestra. This baroque concerto will also feature a small chamber orchestra. "In the Baroque era, the emphasis on ornamentation was improved, which today is a lost art," he said. "I won't be improving the ornaments on stage, but I am writing them myself in the Baroque style."

From the 20th century viola literature, McWilliams chose Four Hymns for Tenor, Piano and Viola obbligato by Ralph Vaughan-Williams, which will be performed with assistant professor Burt Kagge.

The recital will utilize the talents of 11 musicians besides McWilliams, four of which are faculty.

And what about the smile that McWilliams always seems to wear when he's performing? "I try to enjoy performing rather than getting up on stage and just being terrified," he said. "But actually the smile is just natural—it's physiological reality."