Nicholas Vergette was here...
The Silent Watcher
(Bronze)

N ow his work is finished--

By C. Anne Prescott

He doubted the old stiff-minded gods, as
do all of us;
disliked the unduly religious for their
courage, their murder of the woods;
yet all he spoke or cast was mysterious
and holy...

From Poem in Memory of Nick
Vergette
By John Gardner

Death is never timely; memorials
and shrines underscore this sobering
truth. So it is at the memorial
exhibition in Mt. Vernon of artist
Nicholas Vergette, SIU professor of art
and head of the crafts department who
succumbed to cancer Feb. 22 at the age
of 56. The 73 sculptures, ceramics and
paintings exhibited in the newly-opened
John R. and Eleanor R. Mitchell Art
Museum reveal a creative force stifled
in mid-eruption.

But the spirit of Nick Vergette lives in
his work, in the poignant memories of
his friends and colleagues and in the
sensitively-produced catalogue written
for the exhibition by art history instruc-
tor Robert A. Walsh.

Vergette is perhaps best known to the
SIU community for the sculpture group
entitled "Ileire," a cluster of ceramic
columns standing sentry between
Wham and Morris Library. The "text-
urally rich, evocative designs," as
Walsh and co-author John Gardner
described them, draw students to the
shadows of the monuments to study and
relax.

But one work of art cannot testify to
the entire output of its creator, just as a
collection of works cannot fully em-
brace the vibrancy and subtle nuances
of the creator's life. The Mitchell Art
Museum exhibition, however, certainly
is a magnificent representation, and the
accompanying catalogue can give the
uninitiated a bird's-eye view of
Vergette the man, artist and educator.

It seems impossible to separate
the three elements from a study of
Nicholas Vergette's life. He
was, from an Aristotelian view-
point, an organic whole. And he
was, as Walsh describes him, 'a man of
intense conviction and dedication.' He
felt a pressing concern over the
dehumanization of man resulting from
the rise of the machine, and a con-
current concern that art forms would
be mass produced, "demanding nothing
from us and so giving us nothing in
return.

"As more and more functions get
taken over by machines and com-
puters," he wrote, "the creative act
and the creative person become more
and more important. . . . As more of our
environment becomes dominated by
the machine and takes on the form of a
machine, the human touch of art and
the priorities of values which art
suggests become more precious. . . ."

"We must keep open those channels
of perception so that every experience
is direct, fresh and innocent," or, he
warned, mankind will become nothing
more than "robots in a wasteland." "Reality is ourselves," he insisted, our
perceptions, our thoughts about
anything at any given time, and when
these thoughts are translated into an
art form, "we are shaping reality, not
copying it," he avowed.

"Art is the end in itself," Vergette
declared. "It is an exalted state
of being in which any other consideration,
such as function, social significance,
historical precedent and traditional
values, are irrelevant and inhibiting."

Such thoughtful observations about
art came from a man who had
originally planned to become a forester.
But World War II broke out and
Vergette enlisted in the Royal Air
Force, flying 96 missions over enemy
territory in Europe and the Far East.

After the war he returned to his
native England and at the age of 23,
took classes at the Chelsea School of
Art. Four years later, in 1950, he
received a National Diploma in paint-
ing and entered the Institute of
Education at London University, where
he studied art education and met
William Newland who introduced him
to pottery.

From this interest in ceramics came
the mosaic murals, still-overs, pots,
porcelain, bronze and ceramic
sculptures and relief panels on which
his international reputation would
be based for nearly a quarter of a century.

A simple prelude to pottery evolved into
glazed ceramic tile murals which
decorated coffee shops and other public
places in England and Scotland. The
striking feature of these early murals
was their colorful glaze, which Vergette
continued to employ in ceramic work
throughout his life.

After receiving his Art Teachers
Diploma in 1951, he served as a visiting
lecturer to London's Central and Cam-
berwell schools of art, had his first one-
mural exhibition in London and
married Helen Kleinschmidt.

A one-year visiting professorship at
the School for American Craftsmen
at the Rochester (N.Y.) Institute of
Technology in 1958 led to his permanent
residence in the United States. Once
again he received a commission for a
ceramic mural, this time for the
Cathedral of the Immaculate Concep-
tion in Syracuse, N.Y. The same
brightly glazed ceramic tesserae found
in some of his earlier London work
covered 330 square feet of wall surface,
and earned him an award from the New
York Association of Architects for the
best use of ceramics in architecture.

From Rochester he traveled to Car-
bondale and a position teaching pottery
at SIU. The social change of moving
from an urban area like Rochester or
London to a rural area like Southern
Illinois soon reflected in his art which
became, as Walsh says, "organically
shaped" with "massive, monumental
and eroded (forms) -- much like nature
itself."

Ceramic castings such as "Primavera" and "Griffr" show an
organic feeling and an interest in
naturally and natural processes and forms
which lasted the rest of his life.

Like any artist who makes con-
scious attempt to grow, both as a
human being and as an artist, Vergette
and his work evolved from form to
form. Relief panels, employing new
techniques and materials such as
plastic, occupied his time during the
mid-1960s. The colorful panels, "part
painterly, part sculptural" as Walsh
describes them, stemmed from his in-
terest in painting and graphics.
Vergette's silkscreen prints also show
many compositional ideas seen in the
relief panels.

But at the same time he was working
with basically two-dimensional forms, he produced many strongly vertical and intricate clay sculptures. Again, the line of continuity among his works was the colorfully glazed surfaces.

An eruption of geometry and monumentality occurred in the late 1960s when his work became so large that it had to be assembled in sections. From this form came the sculpture group "Here" and the "Fountain of Osiris" sculpture at the Federal Reserve Building in Memphis, Tenn.

Personal landmarks of his 15-year career at SIU were the birth of his son Marcus in 1961, his travels to England and Australia as a visiting artist and lecturer, his election as a Fellow of the Royal Society of Arts in London, and his designation as "Outstanding Faculty Member" by SIU.

All the time Vergette was producing art forms he also was teaching art and formulating his philosophies on art, artists and art education. In this last area he made some of his most perceptive observations: "It is vitally important that any person teaching art-craft be a producing artist-craftman. One can only teach what one knows. One only knows art in the real sense if one can make it.

"While intensely concerned with his own output, he expressed similar concern over the direction of his students' work. He believed that if there is a pressure on teachers to get their students to produce something that looks like an art object, he wrote, "The pressure comes from examining men, an idea of standards, uniformed opinion and even pressure from students themselves." But, he pointed out, such pressure puts "a false emphasis on the product rather than on the experience which produces this, and it is a facile way of approaching the problem. It leads to a uniformity of appearance in the object which is the standard rather than originality which is the person.

What was Vergette's ideal educational process? "To be meaningful, the learning situation should call on all our creativity, our power of being aware sensitively. It should encourage our need to express and to imagine, it should reinforce our ability to reconstruct, reorganize and symbolize," he said. "It is in problems that are self set and in personal ways of solving them that foundations on which to build are formed. Confidence in oneself is developed from a process of learning which calls for fluent and flexible thinking, a variety of responses and the ability to adapt and find an unexpected solution.

"Finally, it calls for the ability to evaluate the sum of one's actions. These are fundamental and meaningful goals, which must be a part of everyone's general education.

"His theories on education were tied closely to his beliefs in the function of art. "... Education is mainly an endeavor to awaken an awareness of self and our intimate relationship with our environment," he wrote. "It is to learn our capacities and perhaps their limits; it is to give us a confident trust and appreciation of our senses and to believe the reality of our feelings. It is to be able to take responsibility for our actions and to have a sense of the needs of others so that we are willing and able to cooperate with them," Finally, he observed, "It is ... to have a continuing sense of wonder about the world."

While it is comparatively easy to spin philosophies about art and education when one is teaching art, it is quite another thing to explain in understandable terms how an artist creates art. At one point Vergette found himself elaborating on the delicate balance he found himself making between "letting something happen and ... imposing one's will to find a balance between the mind and feeling."

"When starting work on a piece, one was some sort of concept about it, which may not be fairly vague. One starts manipulating a piece of clay in terms of this concept; gradually the concept becomes subordinated to the evidence of physical sensations where one's intuition and animal perceptions take over. Judgments are made on this level, and one allows associations to develop very freely, and for them to change from one thing to another," he explained.

"It is not possible to lose all contact with the physical world. At this point the original concept has to a large extent disappeared and one is working in a realm where there is a directness and instinctive sense of materials, an intuitive linking with memories of things seen and of knowledge at all levels of forms and structures," he said.

"Much of this is unconsciously assimilated, and emerges as a physical condition while one is working. To me, it seems a manifestation of a part of a natural order, one of organic balance, an equilibrium achieved in growth and decay —a part of nature as ourselves are part of the same process."

Vergette assumed a circular cycle of nature, of life, of art, as he once wrote, "In my own work I think (there is) a special relationship with nature, with the basic processes of nature, of growth and decay, and the dynamic cycle of life, which intrigues and delights me. It seems important to me for man to acknowledge this, adapt himself to this, to live in terms of this."

Vergette did, indeed, take his own beliefs to heart. He acknowledged a oneness with nature and in so doing accepted many of nature's life-to-death cycle. John Gardner, one of his closest friends, wrote... "He died as his work should have taught us to predict. The dogs howled. It rained. We should have expected it. He became once more like the clay he himself had fashioned or discarded as need or the crying wind demanded. Rightly, or anyway, submissively."

The Nicholas Vergette Memorial Exhibition at the Mitchell Art Museum, Mt. Vernon, will continue through May 12. The exhibit includes examples of Vergette's work in ceramics, sculpture, painting, bronces, mosaic, prints, photography and plaster molds. Museum hours for the exhibit are 10 a.m. to noon and 2 p.m. to 4 p.m. Monday through Friday; 10 a.m. to 2 p.m. Saturday and 2 p.m. to 4 p.m. Sunday.

Admission to the exhibit is free.
Shryock moldings evoke a lusher era

By Michael Hawley
Staff Writer

A year at SIU almost inevitably includes at least one visit to Shryock Auditorium, perhaps for a Blue Oyster Cult rock concert or maybe to hear the classical sounds of the Detroit Symphony or to watch a musical comedy such as No, No Nanette. While waiting for the program to begin one night, you may have tired of talking to your friends and turned to an inspection of your surroundings. And there, all over — on the walls, along the balcony edge and around the doorways — were the white plaster masterpieces which give Shryock's interior its unique visual appeal.

You may have noticed them before, but only peripherally. The smooth leafy scrolls, skillfully embedded shells and delicate gardenia chains are familiar to the trained observer as remnants of an ancient art known as molding — an art which is over 4,000 years old.

Most of the moldings which decorate Shryock Auditorium were part of the original building, which was dedicated in 1918, according to Carl E. Bretcher, supervising architectural engineer of Physical Plant Engineering Services.

Shryock's architect was Chicagoan J. B. Didek, who worked for the State of Illinois. Bretcher said the highly decorative moldings were probably ordered by the architect from a catalog which listed hundreds of ready-made styles. The catalogs were often as thick as a modern Sears, Roebuck catalog; the moldings, thus, exemplify "mail order art."

"As far as I know, there aren't any records of who the original moldings were purchased from or how much they cost. In 1934 there was a huge fire in the Illinois State Architect's office, but I don't know if these (records) were among the ones destroyed," Bretcher said.

The Shryock moldings are reminiscent of Renaissance art, which enjoyed a revival in the early years of this century. Heavy ornamentation became a prevalent architectural characteristic in the "key days of the '20s," Bretcher said, particularly in large theaters.

During and after the Depression, this form of architectural art disappeared, first because of shrinking building funds and then because of climbing costs. Bretcher said that during the Franklin Roosevelt administration many new schools were built, for which only a pitance was sometimes set aside to provide some small bit of decorative art at the building's entrance.

"After the Depression, the price of everything soared, and heavily ornamental moldings, such as those in Shryock, remained out of financial reach. Bretcher believes most of the ornamental plaster producers are no longer in business or at least are not selling the same high-style moldings that once were so popular.

When Shryock was reconstructed in 1966, the architects were Fletcher and Henderson, who also supervised the restoration of the Old Capital Building in Springfield. Most of the Shryock moldings were left in place, Bretcher said, with a few being repaired, replaced or changed.

Where there was damage, the affected areas were built up with plaster to resemble the original. Some molding pieces, such as those framing the doors, were completely recast. As were the 1918 originals, the new pieces were plastered in place and the larger pieces were wired in place from behind.

Moldings are not always plaster. In past civilizations and artistic periods they have been made of stone, brick, wood and cast iron. Although the representative styles of different periods each have their own unique characteristics, there are a few elements which are basic to most of the world's most exquisite moldings.

As in all architectural ornamentation, the most important aspect of molding is repetition and measured success. The repeated design can be either simple or complex as long as its form is distinct and there are contrasts within the design.

Individual sections of a molding design are usually convex or concave elements of a larger design and filled with detail. It is important that the contrasts be somewhat extreme or exaggerated, for the play of light and shadow is necessary to distinguish detail.

The variety of moldings in Shryock Auditorium reflects an elegant architectural frivolity which is no longer considered necessary in this age of concrete and glass. The decorative extravagance of our century's early years can be seen only in Shryock or in buildings such as Philadelphia's Academy of Music, where folk singer Melanie once commented:

"Whenever I play here, I feel like I'm inside a bakery-made birthday cake."
Nonesuch wakes late music from long, obscure sleep

By Dave Bearn

Music sleeps on its staffs, waiting to be re-discovered, waiting to be performed.

Some of this forgotten music was retired by its composers in unconventional patterns — styles deemed eccen­tric. Over time, the once forgotten pieces were perhaps too con­ventional, too overshadowed by more illustrous music.

From the museums and libraries many were awakened and made available to us prior to their retirement on Nonesuch records. Although superstars like Leonard Ber­stein and Birgit Nilsson have yet to make their operatic debuts, their performances offered on this label range from competent to excellent and are geniuses. From their contemporaries, other traditional patterns — styles deemed forgotten by their composers to principally forgotten pieces were perhaps too subordinate to the meaning of the text. Canonic imitative counterpoint of the text in this era.

The text is an inescapable fact of life. Instead, of attempting to express melodically an individual phrases of the text (as did many early opera composers), Vecchi used the harmonic alternating linear and chordal counterpart and contrasting rhythmic patterns — in which the text is subordinate to the meaning of the text. The resulting madrigal comedy tells a frying tale of a fishing village complete with comic characters, which are played by specifically appointed vocalists. The piece is vaguely in an arpeggio primary harmony, the linear madrigal counterpart is more descriptively than most non-operative music written.

Instead of attempting to express the text in individual phrases of the text (as did many early opera composers), Vecchi used the harmonic alternating linear and chordal counterpart and contrasting rhythmic patterns — in which the text is subordinate to the meaning of the text. The resulting madrigal comedy. All combined with music, the finest, the result is delightful.

In the madrigal comedy, the Western Wind singers compensate for any shortcomings in the text by adding homosexual inflection and the skillful use (on non-use) of vibrato. Consistently, Dr. Peter Maxwell-David's text is an inescapable fact of life.

Moving to the 1960's and the progressive romantic period, we find a German composer named Jochim Raff (1822-1882) who was a close friend of Liszt with Wagner and Brahms during the mid and late 1800's. Today, Raff's work is practically unknown, probably because he neither culminated nor innovated.

But Raff's music is a consistent pleasant experience. He has written his share of crushing chords Raff's musical language contains none of the contrivances that one hears in Beethoven. The writing is in the style of the first Romantic composers, making the technical demands or creating the harmonic tension of Beethoven almost nonexistent. The desire to please the public was rooted in how much the public enjoyed that condition that plagued him.

So Raff composed prolifically, and with his talent, was capable of writing music occupying more space than词组 which his contemporaries could. This problem is not overt if Raff's Symphony No. 5, for the composer utilizes abundant colorful orchestral effects that hold the listener's interest. Raff's use of imitative counterpoint, in which melodies — originally influenced by 19th century ballet — but fails to develop them with much interest to provide clever transitions from melody to melody — is an unbroken flow.

The performance offered us by Ber­nard Herrmann conducting the London Philharmonic is approved, flashy, and exhibits excellent tone quality, which is essential to overlooking Raff's incapacity.

Whereas Raff did not possess great gifts in composing highly original work, Leos Janacek was known to not develop his melodies at all. An example of this tendency lies in his "Music for Male Chorus," in which some of the texts are seemingly epic in length and set to music devoid of unity. In another words, he states a melody and forgets it.

But then, Janacek formulated his own musical language — a fascinating one at that — based on the techniques and harmonies of Moravian folk music. Known to be rather eccentric, Janacek even went so far as to musically imitate the sound of a river, dogs barking, birds singing.

In as his operas, Janacek's vocal writing is mercilessly difficult. In "Music for Male Chorus," Janacek calls upon the singer to perform musical counterparts (acappella), requiring a wide range and a sharp sense of pitch on the part of the indi­vidual singers. Three incongruent melodies may converge into a dissonant sound, either one or all of them, and further, only to stop short and begin the statement of a new set of motives.

So far, this paints a rather disjointed description of Janacek's music — sort of Moravian peasant version of Charles Ives. But Janacek's lack of unity gives a constant freshness, made even more remarkable by the quality of the individual components. It's a shame some of the time this music outside of the impressionistic period — all of the vulgarity, senility and effects of the composer is working well as descriptive counterpoint. Performance-wise, this literature is so challenging, that anything approaching impeccability is probably impossible. But the choir's blend gives us sweet but masculine sound, an energetic feel for the text, but solists of varying competency. However, this music has been laying on the shelf too long, and the linear organizational music which now seems inoperative, is fresh to us, and the music is considered eccentric by Janacek's contemporaries.

New Tchaikovsky's Third good-listening alternative

By Tim Ransem

Tchaikovsky: Symphony No. 3 in D Major

Wiener Symphoniker; Moshe Atzmon, cond.

Deutsche Grammophon

"What, more Tchaikovsky?" cried the usual bored-Tchaikovsky wing of the musical literati at the release of still another recording of a Tchaikovsky symphony.

It isn't likely DG first made certain this new-recording of Tchaikovsky's Third would be unlike any others currently available. It has that virtue, but, in part, at least, to justify itself and answer anybody who thinks the two recordings of a major Tchaikovsky work is too many. To its disadvantage, though, this Third Symphony comes hot on the heels of one by superstar Bernstein, selling for a dollar a less. And who's Moshe Atzmon? A fortnight Israeli conductor. Nevertheless, his Third is a welcome alternative, probably more restrained than Bernstein's would be, but no less valid. With the Bernstein version yet to be heard, however, another more familiar account, brilliantly recorded 4 years ago by Lorin Maazel and the Vienna Philharmonic, takes a successful turn with the music much different from Atzmon's.

In a sense, the Third touches two poles of Tchaikovsky's musical expression: as reflected, on one hand, in the emotionally un-self-conscious ballet scores (perhaps the medium he sub­jected least) and, on the other, in the dramatic self-portraits of a pathologically palpable man.

As a transitional work, composed when Tchaikovsky was in his Third edges boldly at times from the fanciful but defined world of programmed theater music into the rawer, more open world of the Fourth Symphony, the work so "pregnant" with the composer's sense of heroic frustration.

At any rate, Nonesuch does not seem to be swimming for musical success, but for more money, success, and more space. Otherwise, they would not bother offering us such non-commercial music as the aforementioned record­ings. And we need more explorative recordings, to enrich our musical realm, movement, heighten contrast with the slower interludes to come.
Perennial prime of life—do we really want it?

By Madelon Golden Schipp

The Immortality Factor by Osborn Segerberg Jr.


Will people one day live to be an average 106 years old? What would society be like if science makes long life possible, will it also keep us from thinking about death? These are questions of life that people have pondered for ages and authors have written and bluntly: immortality is "not a rational thought but an irrational wish." However, the researchers of the possibilities of extending youth and life, which occupy most of the book, are on the threshold of new discoveries.

Extension of life and life after death loomed large in the culture of the ancient Egyptians. When magic potions failed to preserve life, corpses were buried with their possessions, ready for living in the "next world," which never ceases. Science research continues to present breakthroughs which lengthen human life and stave off death.

Annihilation of personal existence—the final bleak spectre of Death—is an overwhelming feeling that every culture has rejected.


The author is widely read in philosophy, religion, anthropology, history, and science related to his subject.

As a survey of ideas on death and prolonged life this is a valuable book. However, it seems somewhat mistimed with the emphasis on immortality rather than gerontology. The author says frankly, "The Western mind, already suspicious that immortality may be a hoax, is hardly likely to think of everlasting life as anything more than a "harassment in a world without an end." A world without an end is the"...

Another tribute to Disney, and it weighs seven pounds

By Ed Hensley Senior Writer

The Art of Walt Disney by Christopher Finch


Grandly, it's expensive, heavy tabout seven pounds, and an odd luxury, but one may make an impressive addition to anyone's coffee table, or to the Art of Walt Disney collection, an aesthetic treasure. It not only contains 763 illustrations (53 in color), but packed full of information. It is almost a who's who of America's geniuses, Walt Disney.

Christopher Finch did not set out to write a biography of Walt Disney, but rather, the book is a present an accurate account of Disney's work. Through this work, the reader gains a continuous understanding of a complex man. We see Disney as an artist who evokes the spirits of the old masters in anew art form—animation—and built upon it an empire.

Walter Elias Disney's rise to fame makes for a classic American story of the poor boy from the Midwest, makes his fortune, returns to its roots. He took in 1923 and within a dozen years developed a new and diverse art form. His creation, Mickey Mouse, has become an American institution. His feature films, cartoons, and TV shows have captivated the taste, style and above all, imagination.

Madelon Golden Schipp, of Carbondale is a former staffers writer for the St. Louis Post-Dispatch.
Daily Egyptian

TV PROGRAM GUIDE

PULL OUT AND SAVE
Tuesday Evening, May 7

6:00 1-Truth or Consequences (e)
2-Weather (c)
3-ACC, News (c)
4,5,6,7-News Disk (c)
8-Lucille Ball (t)
9-Hollywood Squares (c)
10-Solomon Grundy (c)
11-The Largemouth (c)

6:15 1-Mission Impossible (c)
2-Beverly Hills Billies (c)
3-Donald Duck (c)
4-Beverly Hills Billies (c)
5-ABC News (c)
6-Beverly Hills Billies (c)

6:30 1-Your Hit Parade (c)
2-Television Series (c)
3-Mission Impossible (c)
4-10-500 Pyramid (c)
5-The Beatles (c)
6-ABC News (c)

6:45 1-Mission Impossible (c)
2-Beverly Hills Billies (c)
3-ABC News (c)
4-Mission Impossible (c)
5-ABC News (c)
6-Mission Impossible (c)

7:00 1-Television Series (c)
2-Mission Impossible (c)
3-The Untouchables (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

7:15 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

7:30 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

7:45 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

8:00 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

8:15 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

8:30 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

8:45 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

9:00 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

9:15 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

9:30 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)

9:45 1-Mission Impossible (c)
2-Mission Impossible (c)
3-Mission Impossible (c)
4-Mission Impossible (c)
5-Mission Impossible (c)
6-Mission Impossible (c)
Local author recalls Indian tale

By Charlene Spretnak Merkel
Yellow Leaf
by Mary Joyce Capps
Concordia Publishing, 1974. 119 pp. $1.75 (paper).

Mary Joyce Capps has a special relationship with one of the blacker chapters of American history. Or perhaps it is more recognizably called a black paragraph — for how many of us recall much coverage in our history books of The Trail of Tears?

In the fall of 1838 the United States government instructed the Five Cherokee nations from their ancestral homeland in the Great Smoky Mountains and forcibly escorted it on a year-long march to a barren reservation in Indian Territory on the plains.

Ms. Capps' great-grandmother was lost on The Trail of Tears at about age three. It is her story, related to the author's father shortly before the old woman's death, which forms the basis of Yellow Leaf's adventures. Although the book was specifically commissioned for the 12-14 year old audience, there is no concession to or loss of pace and sustained suspense; no reason, in short, why adult readers would not enjoy the story.

The author's principal swerving from historical material occurs through a deference to happy endings. They are...

Anti-slavery Southerners
risked imprisonment, death

By Loyd Grimes
The Other South: Southern Dissenters in the Nineteenth Century
by Carl N. Degler

Carl Degler has written an excellent single-volume interpretation of the Southern dissenters of the Nineteenth Century. They supported the Union, opposed slavery and became Republicans during the Reconstruction Period. He carefully traces those white southerners who not only had serious doubts about slavery but who were willing to stand up and be counted even though it was sometimes literally a matter of life and death to support a dissenting point of view. (This reviewer's grandfather was one of those Southern Union men who refused to serve in jail for his views on the South's "peculiar institution." ) The number and influence of the Southern dissenters prior to 1861 is often little understood.

One objective of the author is to present the South not as a monolith, but as the home of a different type of dissenter from many of their Northern brethren. As one historian has emphasized, "of all Americans, only while Southerners have not been defeated in a war and occupied by an enemy." The Southern dissidents not only suffered while remaining in the South during the War, but throughout the Reconstruction Era.

The author presents a different point of view from that of many historians of Reconstruction. He offers a more favorable interpretation of the Scalawags and the carpetbaggers than many of our historians. The accession of President Grover Cleveland in 1885 brought about the end of military intervention by the federal government. It ushered in a new phase in Southern history, the period of the Bourbon Democrats.

The influence of the Readjusters in Virginia and similar elements in other states was a passing but influential phase in Southern history.

The decade of the 1890's was one of upheaval North and South. It was a period of revolt against the industrial domination of the North. The populist movement had its roots primarily in the West and South, but in the South the race issue created a different problem. The Bourbon Democrats were ultimately able to absorb the populists, but to a remarkable degree much of their influence has continued into the Twentieth Century.

A central theme of the author is to show the way class has been subordinated to race. Such is brought about the 'Solid South.' Yet for almost a century not a Republican had been able to carry a Southern state except for the Negro vote. Warren G. Harding in 1920. Richard B. Russell assured them all in 1972. Whether a new "Southern Strategy" will continue to succeed is problematical.

The December of 1838 was one of upheaval North and South. It was a period of revolt against the industrial domination of the North. The populist movement had its roots primarily in the West and South, but in the South the race issue created a different problem. The author's principal swerving from historical material occurs through a deference to happy endings. They are...

Political prisoner in Bolivia
reviews Communist tactics

By W. Marion Rice
Prison Writings
by Regis Debray
Random House, 1973. 207 pp. $1.95 (paper).

A French Communist writer while in a Bolivian prison for three years had time to put on paper his views of the political situation in that country along with some literary reflections of a wider geographic scope. Debray was imprisoned in 1967 for his association with Che Guevara. He served a tenth of his sentence.

The title of this book implies writing and lamentations from within walls. It is not typical of that at all. It is an internal review and critique of Communist successes and failures along with suggested refinements of techniques from various experiences throughout the Western world. In one introspective paragraph, the author sees his fellow Communists in France as naive fools, and the rest of the Nineteenth Century...

The political prisoner in Bolivia...

"incapable of acting as a superannuated cow,"hill whitewashed by the manager in hopes of creating a more sylvian-like appearance.

Recounting tales of Diaghilev and the creation of the Ballet Russe, the text describes the significances of Diaghliev's 1906 meeting with Nijinsky: "He fell in love with him. Simple, open, healthy - a good sign.

Negative criticism of the text must focus on Chapter 8, "America: Two Kinds of Dancing." Little attempt is made to explain clearly the circumstances which fostered the development of modern dance and several "original personalities" are not properly credited for their historic contributions. Lois Fuller is passed over in one quick sentence and Alvin Nikolais is treated in five lines as if he were a theatrical magician. John Cage is dismissed as a composer who specializes in random musical effects. These are but examples of a wide spectrum of truly creative...original artists who are glossed over.

On facing pages, the brilliant constructivist decor by Naum Gabo and Antoine Pevsner, which typified Diaghilev's interest in the avant-garde, is juxtaposed with the less-than-brilliant painted settings of Giorgio de Chirico. Other settings by Salvador Dalí, Andre Masson, Oliver Messel and Poit Williams exemplify the vulgar display of a supportive and accompanying art at the expense of the expunged ballet.

Two illustrations of special delight are Enrico Cecchietti instructing Anna Pavlova in the first role of a ballet, arms, beady calves - all draped over by a rumple of muslin. The adjacent drawing of Isadora was created by the author. The drawings by Doctor Craig while he was her lover, capture the image of this woman. The Isadora was so intoxicatingly by flowing graceful love - with no hint of her photographic appearance.

The ballet as propaganda-Louis XIV at The Sun in Le Ballet de la Nuit. The text ... after all, more satisfying for readers, especially for this intended audience. In truth, the real Yellow Leaf never found her family, never learned her given name and died without ever learning who she was.

Mary Joyce Capps is a native of West Frankfort and a long-time resident of Carbondale. She has published over 500 short stories, reviews, essays and columns.

Charlene Spretnak Merkel of Carbondale is a free-lance writer.
National Book Committee bestows honors

The National Book Committee was busy bestowing honors last month. Vladimir Nabokov got the National Medal For Literature, and 14 other Americans were presented with those "Academy Awards" of the book world, the National Book Awards.

Russian-born Nabokov is the ninth winner of the literature prize. The bronze medal, designed by Leonard Baskin, is presented annually to a living American author for excellence of his or her total contribution to literature. It, along with $10,000, is endowed by the Ginsburg fund in memory of Harold K. Ginsburg, founder of Viking Press and one of the founders of the National Book Committee. Among former medal winners: E. B. White, Robert Penn Warren, Conrad Aiken, W. H. Auden, Thornton Wilder.

Nabokov became a U.S. citizen in 1945. The fiction works for which he was honored include Lolita and Pale Fire. The writer, working on his new novel Look at the Harlequin) under pressure of a publisher's deadline in his Swiss home, was unable to attend the ceremonies. The medal was accepted by his son, Dmitri, who delivered Nabokov's remarks at the April 16 dinner in the Great Hall of the New York Public Library.

The 25th Annual National Book Awards were presented on April 18 in New York's Lincoln Center. For the first time in years, the announcements and the awards were made simultaneously, leaving lots of time for lots of writers to wonder whether they would be among the winners. $1,000 in one of the ten award categories. Not that money is everything. Winning authors are automatically guaranteed a foot in publishers' doors and healthy sales of their works.

The awards are intended to honor individual books, not authors' total output. This criterion is often ignored in the wake of literary politics; William Faulkner, for example, won the 1953 fiction prize for what is considered his worst novel, A Fable.

Originally, there were only two award categories — fiction and non-fiction — and critics have claimed that ten categories dilute the honor. Multiple winners in several categories boosted the number of winners to 14 this year, but the awards have yet to suffer a loss of prestige.

This year's winners, by category:
- Arts and Letters: Critic Pauline Kael, for Deeperr Late Movies, a collection of her New Yorker Magazine movie reviews from 1960 to 1972. Two favored nominees for this category included the late poet W. H. Auden for Forewards and Afterwards and Lilian Hellman for Postamentos.
- Children's Books: Eleanor Cameron, for The Court of the Stone Children. Other favorite nominees were Vera and Bill Cleaver for The Whys and Wherefores of Littelhee Lee and Betie Greene for Summer of My German Soldier.
- Contemporary Affairs: Murray Kempton for The Briar Patch: The People of the State of New York v. Leammba Shaker et al., Peter Davine's The Truth About Kent State, which helped spur the federal grand jury investigation into the violence on that campus, was among the nominees. So was Robert Jay Lifton's Home from the War: Vietnam Veterans, Neither Victims nor Executors.
- Fiction: Thomas Pynchon for his gargantuan satirical novel Gravity's Rainbow; and Isaac Bashevis Singer for A Crown of Feathers and Other Stories. Among the favorite nominees was SIU's John Gardner for his "pastoral novel" of the Catskills, Nickel Mountain.
- History: John Clive for Macacus. Also in the running for this one was Frank Freidel for Franklin D. Roosevelt: Launching the New Deal, a chronicle of FDR's First Hundred Days.
- Philosophy and Religion: Maurice Natanson for Edmond Husserl — Philosopher of Infinite Tasks. His competition included Erich Fromm for The Anatomy of Human Destructiveness.
- Poetry: Allen Ginsberg for The Fall of America: Poems of These States, 1965-1971; and Adrienne Rich for Diving into the Wreck, Poems, 1971-72. Richard Ellmann, with his The Lady in Kicking Horse Reservoir was a favorite.

Cultural Calendar

**THIS WEEK at SIU**


7 Dr. Kenneth Goodman, Wayne State University, "Revolution in Reading," 7:00 p.m., Morris Library Auditorium.

8 Electronic Music Concert, 8:00 p.m., Davis Auditorium.


9 Student Composition Concert, 4:30 p.m., Old Baptist Foundation Chapel.

9 Graduate Recital, Mona Irey, soprano: 8:00 p.m., Old Baptist Foundation Chapel.

10 Student Recital: Cynthia Wagner, flute; Ralph Hanson, percussion: 8:00 p.m., Home Economics Auditorium.

12 "Mini-Opera Matinee," Chamber Opera, 3:00 p.m., Shryock Auditorium.
National Book Committee bestows honors

The National Book Committee was busy bestowing honors last month. Vladimir Nabokov got the National Medal For Literature, and 14 other Americans were presented with those "Academy Awards" of the book world, the National Book Awards.

Russian-born Nabokov is the ninth winner of the literature prize. The bronze medal, designed by Leonard Baskin, is presented annually to a living American author for excellence of his or her total contribution to literature. It, along with $10,000, is endowed by the Ginsburg fund in memory of Harold K. Ginsburg, founder of Viking Press and one of the founders of the National Book Committee. Among former medal winners: E. B. White, Robert Penn Warren, Conrad Aiken, W. H. Auden, Thornton Wilder.

Nabokov became a U. S. citizen in 1945. The fiction works for which he was honored include LaSila and Pale Fire. The writer, working on his new novel Look at the Harlequins! under pressure of a publisher's deadline in his Swiss home, was unable to attend the ceremonies. The medal was accepted by his son, Dimitri, who delivered Nabokov's remarks at the April 16 dinner in the Great Hall of the New York Public Library.

The 25th Annual National Book Awards were presented on April 18 in New York's Lincoln Center. For the first time in years, the announcements and the awards were made simultaneously, leaving lots of time for lots of writers to wonder whether they would be among those winning $1,000 in one of the ten award categories. Not that money is everything. Winning authors are automatically guaranteed a foot in publishers' doors and healthy sales of their works.

The awards are intended to honor individual books, not authors' total output. This criterion is often ignored in the wake of literary politics; William Faulkner, for example, won the 1963 fiction prize for what is considered his worst novel, A Fable.

Originally, there were only two award categories — fiction and non-fiction — and critics have claimed that ten categories dilute the honor. Multiple winners in several categories boosted the number of winners to 14 this year, but the awards have yet to suffer a loss of prestige.

This year's winners, by category:

Arts and Letters: Critic Pauline Kael, for Deeper into Movies, a collection of her New Yorker magazine movie reviews from 1960 to 1972. Two favored nominees for this category included the late poet W. H. Auden for Forewards and Afterwards and Lillian Hellman for Postilmento.


Children's Books: Eleanor Cameron, for The Court of the Stone Children. Other favorite nominees were Vera and Bill Cleaver for The Whys and Wherefores of Lilliabell Lee and Betty Greene for Summer of My German Soldier.

Contemporary Affairs: Murray Kempton for The Briar Patch: The People of the State of New York v. L. L. Lumber Shakur et al., Peter Davies' The Truth About Kent State, which helped spur the federal grand jury investigation into the violence on that campus, was among the nominees. So was Robert Jay Lifton's Home from the War: Vietnam Veterans, Neither Victims nor Executiors.

Fiction: Thomas Pynchon for his gargantuan satirical novel Gravity's Rainbow; and Isaac Bashevis Singer for A Crown of Feathers and Other Stories. Among the favorite nominees was SIU's John Gardner for his "pastoral novel" of the Catskills, Nickel Mountain.

History: John Clive for Macauley. Also in the running for this one was Frank Freidel for Franklin D. Roosevelt: Launching the New Deal, a chronicle of FDR's First Hundred Days.


Poetry: Allen Ginsberg for The Fall of America: Poems of These States, 1965-1971; and Adrienne Rich for Diving into the Wreck, Poems, 1971-72. Richard Hugo, with his The Lady in Kicking Horse Reservoir was a favorite.


Cultural Calendar

THIS WEEK at SIU


7 Dr. Kenneth Goodman, Wayne State University. "Revolution in Reading." 7-9 p.m., Morris Library Auditorium.

8 Electronic Music Concert, 8:00 p.m., Davis Auditorium.


9 Student Composition Concert, 4:30 p.m., Old Baptist Foundation Chapel.

9 Graduate Recital, Mona Irey, soprano, 8:00 p.m., Old Baptist Foundation Chapel.

10 Student Recital: Cynthia Wagner, flute; Ralph Hanson, percussion, 8:00 p.m., Home Economics Auditorium.

12 "Mini-Opera Matinee." Chamber Opera, 4 p.m., Shryock Auditorium.
**Surf’s up! --Beach Boys back**

By M.B. Garrison
Daily Egyptian Graduate Assistant

It was a cool dozen years ago.
Most of us weren’t out of elementary school yet, and probably fewer were listening to the radio.
But beginning back in ’62 (think: "Surfin’ USA"); a sweet Southern California band known as the Beach Boys were making their first surfin’ waves. Actually, it was more like the Wilson Boys, considering brothers Dennis, Brian and Carl made up the majority of the group.

From crude beginnings a local hit called "Surfin’ USA," came success and fortune, in that incredible way so many musicians long for. Now, 30 plus albums and 65 million records later, they still are making music.

Nostalgia nuts, beach bums, drag strip freaks and everyone else has a chance to see these guys doing both new and old stuff here at SIU.

The group has been booked at the Arena for a return of the 1960s drag racin’ and surfin’ sound at 8 p.m. May 18.

It is the case for just about all rock bands which have a long history, the Beach Boys are remembered best for their older material. They still are cutting albums of new material, including the most recent, " hasilard," released last spring.

Those oldies are goodies. For a second, think back and remember "Good Vibrations." Those hits were released off with such regularity a decade ago that it was frightening. The hits came out on schedule, like quarterly earnings reports of the big corporations.

It is hard to say what caused the slide of the Beach Boys in the late sixties; possibly the overwhelming popularity of English music, or the sophistication of American, or the entry into the acid era did it. Anything could have done it, but their music lives on.

A person would be mistaken to say the Beach Boys quit after "Good Vibrations." They did not. Unlike some musicians, they did not try to live off the fat of those bigger. Instead, Brian Wilson, with his brothers, and Al Jardine, Mike Love and Bruce Johnston, went into different styles of music. After all, youth of the late sixties had different interests in music.

The music expanded, exemplified by the album "Pet Sounds," which employed disciplined orchestration. Still, a dozen years after Hawthorne, California gave the world the all-American boys, the music is fresh.

This is perhaps why the concert here should be a fascinating experience.

*HEZEL OPTICAL CENTER*

**415 A S. Ill. Ave.**

**Telephone 457-4919**

Specializing in eye examinations, contact lenses and complete optical services

**IF YOU WANT TO KEEP OUT OF THE RAIN FIND A PLACE TO STAY IN THE DAILY EGYPTIAN**

**CLASSIFIED UNDER FOR RENT**

---

### NOW IN CARBONDALE!

**First Federal savings**

More than a great place to save!

Safety, service and convenience for your financial needs ... PLUS earnings up to a whopping 7% for your savings! (4-year certificates, $1,000 minimum. A substantial interest penalty is required for early withdrawal of certificates.)

**To celebrate the opening of our new office!**

**FREE GIFTS FOR SAVERS AT BOTH CARBONDALE AND SPARTA OFFICES**

**GENERAL ELECTRIC**

- AM miniature solid-state radio
- Kitchen wall clock
- Electric knife
- FM/AM miniature portable radio
- Stearn and dry iron

**Deposit $250--select from this group.**

**Deposit $1000--select from this group.**

SORRY—NOT MAILABLE!

Register for FREE attendance prize: GE 4-track stereo! (One given at each office!)

**Frist Federal savings**

Murdale Shopping Center • Carbondale, Illinois

(618) 549-5343  
(618) 463-2966

**SORRY—NOT MAILABLE!**

Register for FREE attendance prize: GE 4-track stereo! (One given at each office!)

Daily Egyptian, May 8, 1974, Page 8
Woodwind concert to perform Monday

By Dave Stearns
Daily Egyptian Staff Writer

Woodwind Ensembles.

That term encompasses the Clarinet Choir, the Undergraduate Woodwind Quintet and the Graduate Woodwind Quintet. They will perform a concert at 8 p.m. Monday in the Old Baptist Foundation Chapel.

"Clarinet choirs are not a very old performance medium," director Jervis Underwood said. "But the concept of grouping families of like instruments dates back to the Renaissance. With the American concert band movement, you might say that a clarinet choir is to a concert band what the string section is to an orchestra.

"But because the medium is so new, there's very little music written for this type of ensemble," Underwood explained.

Consequently, Underwood transcribed Bach's organ Fantasia and Fugue in C Minor for Clarinet Choir.

"I transcribed the piece so that the students would be exposed to a Baroque masterpiece. I'm sure, we function as musicians—to play for aesthetic pleasure—and as educators," Underwood said.

Underwood explained that the performance of chamber music in itself is a valuable educational experience, since each performer has his own part with little doubling of instruments in the scoring.

Another transcribed fugue on Monday's program is Prokofiev and Fugue No. 1 by Shostakovich—a modern Russian composer. And how does it compare with Bach's work in the same form? "If I want to compare the pieces, architecturally, I'd say that the Bach is like a cathedral—it's much more ambitious—and the Shostakovich is like a two-story house, although it does have some interesting strettos combinations," Underwood concluded.

Intervening between the Bach and Shostakovich, the Clarinet Choir will play Franck's "Two Tone Paintings." And intervening between the Clarinet Choir and the Graduate Woodwind Quintet, the Undergraduate Woodwind Quintet will play Haydn's "Divertimenti."

Completing the program will be Haufland's "Little Suite" and Botta's "Variations sur un theme libre," performed by the graduate ensemble.

The Haufland piece is a short contemporary composition, yet unpublished and still in manuscript form. "I found it here in a file and don't know where it came from," Underwood said.

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

WOODWIND ENSEMBLES

HICKORY LOG RESTAURANT
FINE FOOD AT A FINE PRICE

*BEER * STEAKS
*WINE * CATFISH
* SANDWICHES * CHICKEN

EAST SIDE OF MURDALL SHOPPING CENTER

FREE BUS SERVICE TO S.I.U.

CARBONDALE MOBILE HOME PARK
North Highway 51
Carbondale, Illinois Ph. 549-3000

No Deposit Required MAY 8 & 9th
NOW YOU CAN ORDER IT

a better than gold college ring at a lower than gold price!

New Stadium Ring!

FACTORY REPRESENTATIVE IS HERE!

$4.00 Discount on Ring Orders

UNIVERSITY BOOK STORE
STUDENT CENTER
River Fest to offer variety:

A variety of music and entertainment will be presented at the 1974 Mississippi River Festival, from July 5 through August 11 at the SUI campus at Edwardsville.

In addition, several innovations will be introduced this season, including a film classics series on Monday evenings, a $1 Mini-Book of coupons for students at Saturday Saint Louis Symphony Orchestra concerts, and free parking on all university parking lots.

The Saint Louis Symphony Orchestra, under the direction of Walter Suskind, will perform serious music on six Saturday evening concerts, highlighted by the concert version of Verdi's opera, "Aida."

The Symphony concerts will begin July 13 and continue on consecutive Saturdays and Sundays through August 11.

Associate conductor Leonard Slalkin will open the Symphony concerts July 13 with the duo pianists Gold and Zidek in a program of works by French composers.

Guest Conductor Henry Lewis will appear at the July 27 concert, with the world-renowned guitarists, The Romeros, as featured artists. Outstanding guest conductors will appear on four of the Sunday concerts: John Green presenting music from Mozart to Verdi, and completing the cycle of orchestral music with soprano Karen Armstrong and baritone Fred Rogers on July 21; Meredith Wilson, composer of "The Music Man," and many other stage and screen hits, in "An Evening with Meredith Wilson" on August 4; Andre Kostelanetz, a returning favorite, in a program of works by Mozart, Strauss and Tchaikovsky; and on August 11; and Richard Hayman in a program of the other three B's, Bacharach, Bernstein and the Beatles on August 18.

This is the year you want to remember! Capture it with a portrait from Marty's photography.

Seniors S.I.U.

This is a year you will want to remember. Capture it with a portrait from Marty's photography.

Earn up to 16 undergraduate hours, to 12 graduate hours this summer.

ROOSEVELT UNIVERSITY
Office of Educational Information
920 S. Michigan Ave., Chicago, III. 60605
Phone: (312) 341-3655

I would like information on the check below:

- ARTS AND SCIENCES
  - English Language, Philosophy, Sociology, History
  - Mathematics, Psychology, Sciences and more.
- WALTER E. HELLER COLLEGE OF BUSINESS ADMINISTRATION
  - Accounting, Economics, Finance, Management, Marketing, and more.
- BACHELOR OF GENERAL STUDIES
  - Degree: 60 credits for people over 25, whose college education was interrupted.
- CHICAGO MUSICAL COLLEGE
  - Music Education, Theory, Composition, Applied Music (Performance), Ensembles, History
- COLLEGE OF EDUCATION
  - Early Childhood Education, Elementary and Secondary Teacher Education, Educational Administration, Guidance and Counseling, Special Education and more.

Name
Address
City
State
Phone

CONRAD OPTICAL SERVICE CENTER, INC.

606 S. III.

Plaza Shopping Center

- Your lenses filled
- Complete Optical Repair
- Lenses Duplicated
- Frames Replaced
- 24 Hour Contact Lens Polishing Service
- Fast Service on Broken Frames Lenses

Hours: Mon. 8 am-8 pm
Tues., Wed., Fri., 8 am-5 pm
Closed Thursday
Sat. 8:30 am-1:30 pm

549-8622

MURDABLE MOBILE HOMES
Located on SUI Campus, Five Minutes to Campus, Murdale

- Low Down Payment
- No Monthly Property Taxes
- No Monthly Maintenance
- No Rent
- No Income Requirements
- No Repairs
- Free Utility Hookups
- Very Clean, Well Kept
- Very Centralized
- Very Nice

All information, plans, & availability are subject to change.
3 have feeling of accomplishment

By Jalie Titoar  
Staff Writer

If there is anything better than knowing you accomplished something all by yourself, it is knowing you did something all by yourself that nobody has done before. Joy Purmal, Sue Birnbaum and Sue Rudolph share that feeling of double accomplishment.

They are art majors who decided to put on their own show. What makes their idea unusual is that SIU undergraduates haven’t had public showings of their work in the past—and Joy and Sue Birnbaum are seniors. Joy and Sue Rudolph, a graduate student, are into screen printing; the other Sue is an etcher.

The women decided to everything on their own. They worked for a busy month before their show opened on May 1 in the Allyn Gallery, made available to undergraduates by the Art Students’ League. They prepared their latest prals, handled publicity, arranged for refreshments for the opening, all without supervision.

“We learned about our own craftsmanship and set our own high standards,” Sue Rudolph explains.

The three worked separately on their etching, silkscreen and lithography works. Sue Birnbaum concentrated on a map theme. Sue Rudolph produced a suite of works entitled “Hang-Ups,” and Joy, an aspiring master lithographer, centered her presentation around trite sayings.

The display will end on May 17.  

Staff photos  
by  
Dennis Makes

Joy Purmal points to some of her paintings.
3 have feeling of accomplishment

By Julie T Boone
Staff Writer

If there is anything better than knowing you accomplished something all by yourself, it is knowing you did something all by yourself that nobody has done before. Joy Furnal, Sue Birnbaum and Sue Rudolph share that feeling of double accomplishment.

They are art majors who decided to put on their own show. What makes their idea unusual is that SIU undergraduates haven’t had public showings of their work in the past—and Joy and Sue Birnbaum are seniors. Joy and Sue Rudolph, a graduate student, are into screen printing, the other Sue is an etcher.

The women decided to everything on their own. They worked for a busy month before their show opened on May 1 in the Allyn Gallery, made available to undergraduates by the Art Students’ League. They prepared their latest prints, handled publicity, arranged for refreshments for the opening, all without supervision.

“We learned about our own craftsmanship and set our own high standards,” Sue Rudolph explains.

The three worked separately on their etching, silk-screen and lithography works. Sue Birnbaum concentrated on a map theme. Sue Rudolph produced a suite of works entitled “Hang-Ups,” and Joy, an aspiring master lithographer, centered her presentation around triple saying.

The display will end on May 17.

Sue Rudolph (center) talks with Mr. and Mrs. Tony Luckenbach about her work and the show.

Sue Birnbaum takes a final look at her drawings before the show opens.

Joy Furnal points to some of her paintings.

Staff photos
by

Dennis Makes