"Homage to the Constructionist No. 2" by Patrick Bell. Part of the Graduate Art exhibit which runs now through June 22 at Mitchell Gallery. See story on page two.
Grad art exhibit stresses novelty, diversity

By Glenn Amato
Staff Writer

Eight SIU graduate art students are participating in the Graduate Art Exhibit, which runs through June 22 in the Mitchell Gallery of the Home Economics Building.

The work of Linda Talaba Cummins and Peg O’Connor will be displayed through Thursday.

Ms. Cummins’ work is concerned with drawings, metals and prints used in a combination of figurative and abstract imagery. Fantasy creatures, small sculptures, jewelry and a new type of pinball game are also included in the exhibit.

Ms. Cummins’ drawings are related to organic, living forms that express her feelings about human nature and her personal views of social behavior. Some show a macabre sense of humor, as she is at the same time both pessimistic and optimistic about man’s future.

In her jewelry, Ms. Cummins works with natural forms. An example of this can be found in her rings, where the setting is an extension of the quality of the individual stones. Her use of materials shows that body ornaments can be a very successful art form.

Ms. Cummins has been exhibiting her work nationally for the past 12 years. Her work is now on display in four galleries, including The Detroit Institute of Arts Rental Gallery, The Detroit Artists’ Market Gallery and the Birmingham Gallery, Inc. in Birmingham, Michigan.

Ms. Cummins, who resides in Makanda with her husband and son, recently received a grant from National Scholarships, Inc., supporting the continuation of her work in metal-smithing. She had previously received a four-year, full tuition scholarship from National Scholastic Art Awards for her undergraduate work at Illinois Wesleyan. She has taught art appreciation at Shawnee College and has also been a teaching assistant at SIU.

“If I have a hard time sticking to one media,” Ms. Cummins commented in reference to her work. “The majority of pieces in the show are metal objects and sculpture, which goes to show that I like to keep several things going at once.

“It’s much more exciting,” she added.

All of Peg O’Connor’s work is small in scale, which necessitates an intimate viewing distance that draws the spectator into a miniaturized sphere of fantasy space.

Ms. O’Connor works mainly with drawings, prints, ceramics and hand-tinted photographs, all of which reflect a primary interest in color, especially in relation to spatially complex imagery.

In some of the pieces, Ms. O’Connor has used a lithographic print process to duplicate a basic outline drawing. Each piece is then hand-colored with pencil. This process achieves a variety of unique images.

Ms. O’Connor’s interest in drawing carries over into her ceramic work, which utilizes relief drawings, these operate pictorially, some with Baroque ornamentation.

An alumnus of the University of Colorado, Ms. O’Connor has held a teaching assistantship at SIU last year was awarded a graduate fellowship which supported the continuation of her graduate studies. Last summer, she received a scholarship to the Oxbow Summer School in Saugatuck, Michigan.

An exhibition of the work of Pat Bell and Larry Spakes will be held May 26-28.

Bell is primarily concerned with large paintings that emphasize the sensations communicated by simple forms and color painted on a white field.

In Bell’s later works, color is the basic issue. Although he is not primarily concerned with “after-images” caused by color interaction, this will occasionally occur because of his use of unconventional color-edge relationships.

Since coming to SIU from Steel State...
University in Menomonee, Wisconsin. Bell has exhibited his work regionally. He received a Purchase Award in 1972 from the Sheldon Swope Gallery in Terre Haute, Indiana, and for the past year has held a teaching assistantship in the School of Art.

Larry Spakes will exhibit approximately 75 examples of his ceramic work, including production pottery such as tea sets, pitchers, casseroles, plates, platters, bean pots and covered jars. Ceramic sculpture and a series of large sculptural jars that utilize a photo-silk-screen, decal transfer process will also be displayed. The jars depict landscape images Spakes developed from his own photographic work.

Spakes completed his undergraduate studies at Henderson State College in Arkansas. After teaching high school for four years in Farmington, Missouri, he came to SIU to complete the requirements for his master's degree.

The drawings, paintings and sculpture of Robert Caudy and drawings of Richard Hohmier will be exhibited May 31-June 6. Lynda Talbot's drawings and Steve Balson's ceramics and drawings will be on display June 18-22.

Ms. Talbot, a graduate of Northeastern University in Chicago, paints small watercolors. She calls them "microcosms," adding that "looking at one of my watercolors is comparable to looking at a microscope slide."

The Mitchell Gallery is open 10 a.m.-4 p.m. Monday through Friday, and admission is free.

Featured here are the best works from the major issues of 1972 by 110 leading editorial cartoonists, none of them Pulitzer Prize winners, representing newspapers, magazines, television stations and cartoon syndicates throughout the United States and Canada.

Liberal and conservative anti- and pro-establishment, advocates of sweeping change and of the status quo—all are given expression among these 400 gems of pictorial commentary.

This collection supports the view of Historical Alien Nevans who has observed that a good political or editorial cartoon contains three basic elements: wit or humor, truth—or at least one side of the truth—and moral purpose.

"I don't see why we couldn't just go on being good friends."
Prison confinement: alternatives expounded


Sol Chaneles, a professional sociologist and controversial activist for prison reform, contends that there are many inexpensive, legal, and humane ways of dealing with criminal offenders without sending them to prison.

Except for the relatively small number of violent offenders for whom there seems to be no other present alternative, the kind of prison confinement we have today is no solution to our growing crime problem.

For inmates, Chaneles writes, "prison is unrelenting hell. For the public, it is an extravagance, a joke, and for the prison establishment, it continues to be a golden goose."

"In the Open Prison," Chaneles analyzes all aspects of our present penal system. He cites what he believes are the causes of recent prison unrest and presents his own recommendations for reform.

These recommendations include shifting the responsibility for prison management from federal, state, and local governments to local communities. In the open prison, Chaneles wants to make sure the legal rights of prisoners are protected, including the right to work for a living, the right to organize unions, the right to free expression of sexual needs, the right to communicate and the right to privacy.

"Prisoners are denied opportunities for sexual expression because of the nature of confinement rather than because a judge decrees that a sentenced person shall be subject to sexual denial and deprivation," Chaneles writes in illustration of one of his points. "No state or federal law has ever been passed requiring that as a condition of prison confinement a person shall be denied the right of sexual expression," he adds.

Chaneles proposes that all but the most violent prisoners should be allowed to hold productive jobs in the community in order to help defray prison costs and to help restore them to responsible social life.

"As employers, prisoners should not be exempt from laws governing the responsibilities and conduct of employees," Chaneles writes. "As employees, prisoners should not be denied the rights and benefits of all working people: the right to organize and to bargain collectively, the access to grievance machinery, unemployment insurance, workers' compensation and social security benefits," he states.

Chaneles also offers a unique recommendation for the establishment of traditional prison communities—the redevelopment of neglected areas of our country, such as abandoned desert towns and dying Appalachian communities, into sites for open prisons.

Some of the plans discussed in "The Open Prison" have already been successfully initiated and tested by Chaneles. They have not, however, been implemented to the extent that they might easily be possible. To do so, Chaneles asserts, would save taxpayers money, help improve the quality of prison life and give the promise of greater rehabilitation to those who need it most.

"Unless the federal government 'nationalizes' and takes over all prisons, there is no way of trying to deal with America's prisons as a single entity," Chaneles writes. "Each prison army of occupation is relatively autonomous, relating to but not strictly accountable to central vested interests in government and business."

"The Open Prison" is intelligent and, after one becomes accustomed to Chaneles' self-conscious florid writing style, absorbing. Chaneles sets a new light on an old, volatile subject.

Reviewed by Gleen Amato, Staff Writer

Costly menures


Reviewed by Charles C. Clayton, Professor Emeritus of Journalism

Inflation is not the only concern of housewives in planning family menus. This report from Ralph Nader's Center for Study of Responsive Law on Food Safety and the Chemical Harvest emphasizes the potential perils of the new chemical technology as well. It points out that pesticides, fertilizers, antibiotics, hormones and additives do much more than reduce costs and increase sales. They can also cause cancer, result in birth defects and induce a number of other diseases.

This in-depth study, directed by Harrison Welldorf, was begun in 1969 and even before findings were presented last year in hard book form, it provided the ammunition for congressional hearings on the work of the Department of Agriculture. The researchers found that in addition to the health hazards, some of the biggest food processors in the country are guilty of defrauding the consumer by injecting water into meat products, mislabeling products and using inferior ingredients.

The study focuses attention upon the shortcomings of the Department of Agriculture, which has "traditionally relied on government-source wealth and status. The growth of mechanized corporate agriculture has made it easier for the small farmer, with drastic social consequences for the nation, the study emphasizes in urging the need for more effective legislation to regulate what the researchers describe as "agrribusiness."

Eric Forrer is not a writer, nor does this short essay read book make any pretensions of literature.

What he does do is blend beautifully a journalistic sociological account of the native people of the Yukon territory, with his own personal experience with the mystery and beauty of the area. Forrer actually lived in a salmon fishing village and was accepted by the Eskimos in the village as one of their own.

After an unscrupulous canning plant manager closed them out of a ripe deal, Forrer put his own experience to good use and helped the fishermen form union. Through hard bargaining they were able to obtain a fair wage from the new manager of the plant.

Forrer is always careful to include the natives' sense of subtle humor in his writings.

Part of the way in which they were able to force the labor settlement was by insisting upon negotiating with the canner's lawyer in a cold warehouse which only the natives could stand, and by talking in Eskimo.

Forrer also holds an almost reverential feeling for the lore of the Eskimos. He tells tales that seem too strange to be true of Indian magic, and leaves you with the graphic evidence to weigh for yourself.

Reviewed by Tom Finn, Daily Egyptian staff writer.

Bridging two cultures


An effort to culturally span the gap between West and East has been made by William H. Cohen, who compiled an anthology of Japanese Haiku in English versions. He is a Japanese poet of three lines containing five, seven and five syllables respectively, referring in some way to one of the seasons of the year.

Cohen's work is an introduction to Haiku poetry and leads the reader to some of the works of great masters of Japanese Haiku. The author says that he depended on "all available translations" for this work.

For those who want a poetic and intellectual taste of Oriental, particularly Japanese, culture, this introductory piece may provide a good place to start. The author taught at SHU during the period of 1959-60, and in 1980 received his Ph.D. in Philosophy and Asian Studies from SHU.

A piece of Japanese Haiku by Basho, a 17th century poet, goes as follows: "In the rainy dust the flameless hibiscus makes its own sunset."

Echoes of the bell following the many paths of author's borrowing.

Reviewed by Nian M. K. Kisse, graduate student, journalism.

Daily Egyptian, May 6, 1973, Page 9


Reviewed by Dave Stevens
Staff Writer

Both Procol Harum and Roy Wood have made serious attempts at combining classical and rock music. Both came up with an original sound that was ne'er rock or classical, but was innovative and well conceived as the music of the Beatles in their Sgt. Pepper days.

In fact, Roy Wood and his Electric Light Orchestra produced an album that was more chamber music than rock, and among the best albums of 1972.

Perhaps the reason few people have heard of Roy Wood is that his music is truly that of a creative madman. Jim Morrison and Alice Cooper's insanity seems contrived, but Wood's madness is genuine.

Recently Wood left the Electric Light Orchestra and formed his Wizard band, thus directing his insane vitality away from chamber music and toward early rock and roll. This is unfortunate, since so many groups are playing early rock and roll.

But nobody plays it the way Roy Wood's Wizard does. "Wizard's Brew" is one of the best rock albums I've heard in the past year. His music is insanely exasperative and a shockingly wall of sound. His band is so tight that it almost hurts the ears, for his instrumentalists are exceptionally good although their jamming is within conventional rock riffs, their energy is in-comparable.

Wood isn't parroting Elvish Presley, he sings in his natural voice, which is which comes across as a distorted high pitch yelp.

Wood does make a half-hearted escape into his classically oriented past with "Wear a Fast Gun" which features a Baroque-style trumpet, string accompaniment and classical guitar. His has also played a marching song "Have a Cup of Tea" that John Philip Sousa could have written.

All of this sarcasm is well done, but I sure hope Wood is not committed to an institution before he gets back to doing the sort of serious music he produced with the Electric Light Orchestra.

Another madman of pop music is Keith Rod, who writes Procol Harum's lyrics. Rod is not as talented as Wood, for the lyrics on Procol Harum's "Grand Hotel" album frequently show sadistic views of glutony an other vices.

For example, "Bringing Home the Bacon" has such lyrics as "Emperor baby dumpling-loaded, boiled, cursed. Mighty baby dumpling. Stuffed until he bursts."

Most of the songs on "Grand Hotel" have fantastic orchestration, which sound exquisitely lavish and grand.

While these orchestrations are pretty to listen to, they are a glossy replacement for the depth that characterized Procol Harum's earlier music. Making only superficial demands on our ears, it seems that Procol Harum is either making a bid for the popularity that has so long eluded them or they are trying to fake creative barrenness.

Only one of the orchestral cuts, "Four Winds Burning Brightly," contains Procol Harum's early brilliance. The song features all kinds of lyrical melodies and counter melodies which are beautifully framed by Chris Thompson's vocal obligato.

The best cuts on the album are those with thin orchestrations, like "A Rum Tale" and "Souvenir of London." The latter cut features acoustic guitars and a banjo. Even Rod curbs his perverted tendencies by writing banjo riffs playing that the sourness from London was several decades.

But "Grand Hotel" really isn't such a bad album for传奇 Procol Harum's still good music.

Gary Brooker turns in one of his best vocal performances on "Grand Hotel," and B.J. Wilson is still one of the best drummers on the scene. "Grand Hotel" also features crystal clear production and although it is created such a comparison with their earlier music, it is one of their most listenable albums. Just don't listen too closely.

Selected Cultural Activities

Champaign-Urbana
May 11: University of Illinois Wind Ensemble, Todd Gray, conductor. Great Hall, 8 p.m.
May 12: "Quiet Crisis," a graduate dance concert, Stulio, 7 & 9 p.m.
May 12: An Evening of Black Choral Music featuring Edwin Hawkins, Great Hall, 8 p.m.
May 13: Music of America (1923-1973); sung by the University of Illinois Concert Chor, Harold Decker, conductor. Great Hall, 8 p.m.

Chicago
May 11: The Baroque Festival Orchestra, Robert Conant, conductor. Orchestra Hall, 8:30 p.m.
May 12: Paul Simon, Opera House, 8 p.m.
May 13: Kate Smith in Concert, Air Crown Theatre, 2:30 & 7 p.m.
May 13: Juneall, Joel Goodwin, Theatre Center of Chicago.
May 17-20: Joel Grey and Jean Rivers, Theatre on the Braz.
May 18: Carole King in Concert, Air Crown Theatre, 2:30 & 7 p.m.
May 18-19: Arthur Mitchell Dance Theatre of Harlem, Auditorium Theatre, 8 p.m.

Cultural Activities

St. Louis
May 9: University of Michigan Symphonic Band, Mapleton-Richwood Heights Senior High School.
May 9-12: "Compass," the Conservatory of Theatre Arts at Webster College, Loretto-Hilton Center 4 p.m.
May 18: Paul Simon in Concert, Kiel Opera House, 8 p.m.
May 30: "Peter and the Wolf.", American Theatre, 1:30 & 8 p.m.

Curbendal
May 9-11: Vietnamese Art Exhibit, Student Center Gallery Lounge.
May 7: B.A.C. Film, "Great White Hope," Student Center Auditorium, 8 p.m.
May 9: Convocation, Buffalo Bob Smith, Student Center Ballroom D, 6 p.m.
May 11: General Motors Carp, Yoga, 1:30 p.m.
May 13: The University of Illinois, Old Baptist Foundation 8 p.m.
May 17: Orchestra, Percussion Ensemble Concert, Home Economics 8 p.m.
By Glenn Amato  
Staff Writer

The Marjorie Lawrence Opera Theater and the University Male Glee Club will present operatic scenes from Anton Weber's "Der Freischütz," Robert Ward's "The Crucible" and Francisco Puebla's "The Dialogues of the Carmelites" at 8 p.m. Saturday in Skyrock Auditorium. Admission is free.

"Der Freischütz" is based on a Gothic legend of a man who was tried in 1718 for casting magic bullets with the help of the Devil. In the opera, the action is set back in history to seventeenth-century Germany. "Der Freischütz" was a great success in its 1821 Berlin premiere, and it had its first American performance in 1825.

"Der Freischütz," opens as the men of the village gather for a shooting match. Max, a huntsman for Prince Ottokar, knows the virgin girl he loves if he wins the shooting contest. When he loses the preliminary trial he is dejected and agrees to go to a haunted glen where, with the aid of the Devil, he will receive magic bullets that never miss. Meanwhile Agathe, assisted by Annie and the bridesmaids, is getting ready for her wedding to Max. Mysterious events occur that seem to warn of impending danger. Agathe expresses her belief in God's concern for her and prays to Him to protect Max.

As the bridal party reaches the hunter's campsite, Max shoots at a white dove and Agathe who has dreamed she was a white dove, falls in a faint. The crowd fears she has been killed, but when they find that she is reviving they sing a song of praise to God for saving her.


The curtain rises as a few girls, fettered by a rigid Puritan moral code, seek an outlet in secret dances at night in the woods. Discovered, they manage to elude punishment by declaring themselves victims of the Devil and accusing several innocent women of witchcraft.

The entire Salem community is caught up in the frenzy. John Proctor, his wife Elizabeth and Abigail, the ringleader of the girls, are the central figures in the plot. Abigail once seduced Proctor and now tries to eliminate Elizabeth by declaring her a witch. In an attempt to clear his wife, Proctor implicates himself and refuses to save his own life, even when Abigail offers him freedom and love.

Both "Der Freischütz" and "The Crucible" will be staged and conducted by Michael Jones, a graduate assistant in the choral area. Edwin figley, a graduate assistant in the school of music, will serve as pianist for both presentations.

"The Dialogues of the Carmelites" is adapted from a play by Georges Bernanos. Based upon historical events of the French Revolution, its first performance took place in 1957 in Milan, Italy.

The complex and subtle story deals with a young noblewoman's attempt to escape from life in the revolutionary tribunal. Blanche de la Force soon finds that convent life provides no refuge from the outside world. When the Regime of the Republic dissolves all religious orders, the nuns take a vow of martyrdom, but Blanche escapes to her father's ravaged home.

As word reaches her that all members of the order have been condemned to death by the revolutionary tribunal, Blanche is able to find release from her fear and guilt by joining her sisters in their martyrdom.

Staged and conducted by Michael Dixon, a graduate assistant in opera, "The Dialogues of the Carmelites" will feature Edwin Remmey as pianist and Michael Bos as string bassist. James Holli and Jack Miller, graduate students in the department of theater, will design the settings and lighting respectively. Richard Boss, costumer for the Marjorie Lawrence Opera Theater, is in charge of the more than 125 costumes needed for the production.

Mary Elaine Wallace, director of the Opera Theater, commented, "From the jovial folk music of the huntsman's chorus in 'Der Freischütz' to the execution scene in 'The Dialogues of the Carmelites,' there should be music and drama enough for everyone to enjoy."
Horatio Alger...

influential back

By William Henderson

In Publishers Weekly

To call Horatio Alger, Jr. America's most influential writer may seem an overstatement. Horatio's skills with the language influenced nobody. The plots of his novels are patchwork. He often hashed out books in two weeks, never bothering to rewrite. If you've read one Alger you've read them all, is a common and justified phrase. With few exceptions his cardboard heroes and villains are the same fellows with new names in his more than 100 novels.

But to classify Alger as a back is to take nothing away from his influence. Only Benjamin Franklin meant as much to the formation of the American popular, mind.

In each of his novels, a hard-working, virtuous young hero triumphs over an assortment of perils and villains to win fame and fortune. Alger's villains include cigarette smokers who hang out in pool halls, sadistic enslavers of immigrant boys, crafty country squires who foreclose on helpless widows (usually the hero's mother) and beer drinkers who arrive at work hung over...to be promptly fired.

Horatio spiced his novels with every type of sin except the sexual variety—of which, using his novels as a guide, he knew nothing.

More important, Alger's books are basic how-to manuals on the acquiring of cash and high repute. Be good, work hard, be lucky and you will finish rich and famous.

If for some reason you don't make the big time, you will still feel satisfied for being so virtuous while struggling—Benjamin Fairless, who rose from partial me school teacher to the head of United States Steel, said that he devoured Alger's books as a boy. Carl Sandburg sought Alger's novels in the public library of his hometown of Galesburg, Illinois.

New York Governor Alfred E. Smith struggled upward from newsboy on Manhattan's Lower East Side with the help of Alger, as did Governor Herbert Lehman, who knew the author personally and "eagerly awaited publication of every book Alger wrote." Even Ernest Hemingway said he was an Alger fan, as did Crusty Mathewson of the New York Giants and Notre Dame's Knute Rockne.

Book sales suggest that Alger's influence peaked between the years 1868 and 1920. Frederick Mott in "Golden Multitudes," a study of American best sellers, is the most conservative estimator. 17 million total sales for all Alger's books. "Publishers Weekly" for June 11, 1929, reports that his books were still selling at a million a year. Ralph Gardner, Alger's biographer, says 400 million is the top estimate for all titles.

Alger's influence waned during the Depression. Many virtuous people were working hard and struggling downward. Gradually Horatio's books disappeared from the bookstalls. A 1945 revival of four Alger novels in one volume was soon out of print.

The recent sustained revival of interest in Alger began in 1962 when Collier issued a one-book paperback reprint of "Ragged Dick" and "Mark the Match Boy," which has sold over 300,000 copies and remained in print for a decade.

Collier followed up in 1968 with Alger's "Digging For Gold." Other Alger publishers during the 80s were Holt, Rinehart and Winston, with "Jugius" and "The Store Boy," and Doubleday with "Adrift in New York" and "The World Before Him."

In the fall of 1971, Publishers Books, a small firm in North Plainfield, New Jersey, published boxed first edition facsimiles of "Phil the Fiddler" and "Struggling Upward" and has gone back to press for a second printing. Doubleday recently issued Alger's "Silas Snodden's Office Boy," a novel never before published in book form, which has gone into a third printing. A novel was reviewed in the New York Times Book Review, will be a Popular Library paperback—and achieved the rare distinction of being printed for the second time in the magazine that gave it birth, Argosy, in this case.

Alger's books are increasing in value on the rare book market. First editions average about $40, but some firsts cost more—"Robert Coverdale's Struggle" ($125), "Seeking His Fortune" ($125), "Timothy Carter's Ward" ($65), "Enterprising Jim" ($100).

Like the value of his books, Alger's modern-day disciples are increasing in number and enthusiasm. On Thanksgiving Day, 1963, two ex-servicemen, Forrest Campbell and Ken Butler, met, discovered their mutual hobby of collecting and reading Alger's books, and founded an early version of the Horatio Alger Society.

The first HAS national convention was held in Mendota, Illinois, in 1965. Membership has grown to over 300 members and includes the New York Public Library, Library of Congress and Princeton University.

To fuel Alger's spirit, HAS offers a number of national annual awards, such as the Strive and Succeed Award to "the boy who lives up to the standards described by Horatio Alger and should be a typical Alger Hero." (This award was not presented in 1969 or 1971, apparently for lack of a suitable boy hero.)

The world champion Alger book collector is Ralph Gardner of New York. Gardner has written what is arguably the best of all Alger ever wrote, including unpublished manuscripts. The HAS "100 Club" lists 36 proud collectors who have reached the hundred mark.

So much for Alger's past. But the question remains: Who was this mighty man?

Herbert Mayes' "Alger: A Biography Without A Hero," published by Mac-Maxius (now Vanguard) in 1969, tells us that Horatio Alger, Jr. was born on Friday, January 15th, 1836, in Revere, Massachusetts.

His father, a Unitarian minister, enforced his religious will on his boy with terrifying thoroughness, leaving him with a lifetime stutter and the nickname "Holy Horatio."

Horatio attended Harvard and graduated in 1852. While there he started a diary, said to be the basis of most of Mayes' biography.

The diary revealed Alger's love affair with comely Patience Sires, Rev. Mr. Alger forbade Horatio's marriage to her, and Horatio was marked for the rest of his life.

After a three-year stay at Cambridge Theological Seminary, Alger arrived in Paris with two tawdry school friends sometime in the mid-1860s.

Here Elise Monselet, a singer in a "reasonably genteel café," seduced him ("I was a fool to have waited so long. It is not vile, as I had thought"), and he dallied with her until Charlotte Evans, "a student of painting in Paris," snatched him away.

Alger escaped from Charlotte, tried to enlist on the Union side in the Civil War, and instead was appointed pastor of the Brewster Unitarian Church in Massachusetts in December, 1864.

In March, 1866, he resigned his pulpit and moved to New York. There the publication of "Ragged Dick" in 1869 made him famous.

The novel also brought him to the attention of New York's Newsboy's Lodging House. He befriended many of the boys living there and used them as models for his heroes and villains.

Following a trip to the West Coast—where he was billeted until Bret Harte arrived—Horatio found himself involved in a very discreet love affair with a Mrs. Una Firth.

"I think, my dear, I'll trouble you to let me have half a dollar."
Explore a cave this spring

The feeling of the Little Egypt Student Group (LESG), also known as the SIU Cave Explorers, is that college life can be much more bearable and enjoyable if a student makes the attempt to spend a day or a weekend exploring the beauty of nature underground. LESG has been in existence at SIU for 18 years and has sponsored such activities as regional conventions and campus cave outings.

Cave explorers have commented that they feel a deep respect for life and get a feeling of a new unenlightened frontier when they enter a cave that has never been entered before.

The Advocates to debate birth control for teens

WSIU-TV presents a Public Broadcasting Service (PBS) special program, "Birth Control: A Decision for Your Teenager" on The Advocates at 7:30 p.m. Tuesday.

A 16-year-old girl trying to get the pill. From her family doctor without her parents knowledge probably won't get it. If she is old enough to know what it is and to want it, should the law let her have it?

Advocate Sipporah Wamsa, a Boston attorney, supports the teenagers' right to contraception without parental permission.

Adolescents are searching for a new kind of inter-personal happiness, she states, one which permits individual freedom and encourages honesty between partners. More and more young people are "turning off" to the hypercynic of an unrealistic life-long contract, she says.

Advocate James Hill, an Atlanta attorney, believes teenagers are not ready to accept the responsibility for contraception. He believes the transition from adolescence to adulthood should be a gradual process, not an abrupt severance of parent-child ties.

Eisenstein classic on Ch. 8 Tuesday

By Richard H. Student Writer

A masterpiece in film production, Sergei Eisenstein's "Alexander Nevsky," will be presented at 7 p.m. Tuesday on "Humanities Film Forum" on Channel 6.

This epic film recounts the attack of Tolstoy's knights on Russian lands in the thirteenth century. Russia was victorious over the invading German Teutonic knights. Nevsky was the leader of the poorly equipped Russian defense forces who administered the victorious blow to German invaders in the Battle of the Ice. The 1938 film was withdrawn after the signing of the Russo-German pact and re-edited after the German's attacked Russia in 1941.

"Alexander Nevsky" was a turning point in Eisenstein's career. It is his least experimental and most traditional work. It restored him in the eyes of the Stalinist government. Eisenstein's most striking contribution to film was his development of montage and a new method of cutting and mounting film after the shooting was over. This technique resulted in a rapid panoramic progression of images that brilliantly projected some idea. He once said of this method, "A work of art understood rhythmically is just the process of arranging images and feelings in the mind of the spectator".

FILM COMICS

Monday Night

May 7th

75c

at University City

7:15 & 9:15 p.m.

We will Provide: Food, Floor & Film. Sit on the floor, eat popcorn and watch:

W. C. Fields-Golf Specialist

Buster Keaton's Coop

Charles Chaplin-The Bank

Free Popcorn

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STILES

Office Equipment, Inc. Carbondale
By Scott Nechar

Local public TV stations across the country—including those at WPVI in Philadelphia and WTTW in Chicago—are in store for summer programming as the battle over controlling access to programming continues. The current dispute between the Corporation for Public Broadcasting and the Public Broadcasters' Licensing and Relicensing System (PBLR), a task force of broadcasters, is a continuation of the battle that began when the Corporation for Public Broadcasting (CPB) and PBLR clashed over the licensing of broadcasting stations. The PBLR had proposed a system of license renewal, while the CPB favored a system of license renewal that was tied to the performance of the station. The current dispute is over the role of the PBLR in the licensing process. The PBLR wants to have a say in the licensing process, while the CPB wants to maintain its control over the process. The battle is expected to continue for some time, as both sides are determined to have their way.
Electronic concert to feature all student works Tuesday

by Dave Sturm

Daily Egyptian Staff Writer

The first Electronic Music Recital to be entirely student composed will be held at 8 p.m. Tuesday, May 8 in Davis Auditorium.

"In the past, we have had electronic music recitals, but this is the first to feature a program that is composed entirely by the students," according to Dan Oldfield, assistant professor of electronic music.

Oldfield said that the concert will make use of electronic devices such as film in addition to electronic tape.

Activities

Monday, May 7

Orientation 8 a.m., Student Center Illinois Room. Tour Train leaves Student Center, 11 a.m. U.S. Navy Testing and Information, 9 a.m.-4 p.m., Student Center Caret and Iroquois Rooms.

Tuesday, May 8

Vietnamese Art Exhibit: Student Center Gallery Lounge, May 8-11. Cooperative Teachers Conference, 9 a.m.-4 p.m., Student Center River Rooms and Auditoriums. Baseball SU vs. Eastern Illinois, 1 p.m. Abe Martin Field.

Southern Illinois Society for High School Mathematicsoo, 8 a.m., Student Center River Rooms.

B.A.C. Film "Great White Hope," 8 p.m., Student Center Auditorium.

Graduate Women's Club Panel on Self-Defense, 8 p.m., Home Economics Family Living Lab.

Wednesday, May 9

Foreign Language Day 10 a.m.-2 p.m., Student Center Ballrooms and River Rooms.

Lunch and Learn, "Instant Art Brass Rubbings and English Chur- ches," speaker Robert Piper, 12 noon, Student Center Mississippi Rooms.

Convocation Buffalo Bob Smith and the Howdy-Doody Time, 8 p.m., Student Center Ballroom D.

Thursday, May 10

National Intercollegiate Flying Meet, Air Meet and Conference, Southern Illinois University. School of Music: Faculty Chamber Concert, 8 p.m., Old Baptist Foundation.

Friday, May 11

Baseball SU vs. Cincinnati, 3 p.m., Abe Martin Field. School of Music: Percussion Ensemble Concert, 8 p.m., Home Economics Auditorium.

Calypso Stage "Martin," 1 and 6 p.m., Interpreter's Theatre. Communications Building.

Saturday, May 12

Counseling and Testing Dental Hygiene Aptitude Test, 8 a.m. to 1 p.m., Wham 308.

SU Opera House: 9 a.m. to 4 p.m., SUU Arena, May 12 and 13.

Baseball SU vs. Cincinnati, noon. Abe Martin Field.

Marjorie Lawrence Opera Theater "Spotlight on Opera," Mary Elaine Wallace, director, 8 p.m., Shryock Auditorium.

Sunday, May 13

Honor's Day 2 p.m., SUU Arena. Celebrity Series: Ballet West, 8 p.m., Noyes Auditorium.

Perussionists to perform

The University Percussion En- semble, directed by Michael Hansen, will perform in concert at 8 a.m. Friday in Home Ec Auditorium.

The ten member group will play works by Carlos Chavez, Peter Tell, Richard Bernard, Harold J Brown, Mitchell Petersen, and an arrangement by Michael Reminek.

"We are the first to see our confidence in performing," said Hansen.

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'Ballet West' here Sunday

BILL O'TOOLE
Daily Egyptian Staff Writer

The SIU Celebrity Series will present "Ballet West USA" at 8 p.m. Sunday in Shryock Auditorium.

"Ballet West," billed as one of the most accomplished professional ballet companies in the U.S., is located at the University of Utah in Salt Lake City, with more than 35 dancers. It was established in 1961 by William F. Christensen, artistic director of the company.

Under the teaching abilities of Christensen and Rene Arnold, ballet mistress, "Ballet West" has performed internationally such works as "Swan Lake," "Symphony in C," the "Nutcracker," "Coppelia" and first complete Odessa. At SIU, the company will perform a diversified program of excerpts.

The highlight of Christensen's career and "Ballet West" came this past summer on a European tour, beginning with the prestigious Athens Festival and continuing across the continent. The Ford Foundation recently awarded its second grant to the company in the amount of $257,000.

Christensen's philosophy of the dance can be summarized in his own words, "Great dance should show how the nobility of man. Nothing is more beautiful than the human body and in a ballet it tells the story with line and form. A ballet should contain all the elements of good theater spectacle, drama, vanity, innovation."

Tickets for the May 13 performance are on sale at the Central Ticket Office, Student Center. Prices are $2, $3 and $4 for students and $3, $4, and $5 for non-students.

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