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In his long active career Winslow Homer developed from a native genre painter into the greatest poet of outdoor life in America. Through the years his art evolved from naturalism to conscious artistry. In his energy, the pristine freshness of his vision, and his simple sensuous vitality, he expressed certain aspects of the American spirit as no preceding artist had. His evolution epitomizes the growth of American painting in the second half of the nineteenth century, from provincial limitations to the main stream of world art.

—Lloyd Goodrich

Paintings photographed
by Eliott Mendelson
By Howard R. Long
Professor of Journalism

Winslow Homer did so many things. He did them well. And he did them on his own.

A superficial examination of his works, in the museums, in the art books or in the traveling show now at the Art Institute of Chicago, would support the view that if Homer were not the greatest American artist of the nineteenth century, he was at least the greatest stylistic chameleon of his day.

A better understanding of Homer tells something else again. A self-taught painter, Homer was free to follow his genius where it led him. He broke with no school because he was bound to no school. He was influenced by few artists because he was acquainted with few artists, and until he was well-established in his own right, he had little opportunity to study the work of others.

For a great part of his career, Homer made his living as an illustrator for popular magazines and worked at his painting in his free time. He loved the out of doors, the woods and the sea. He loved to hunt and to fish and he enjoyed the people he encountered. So he painted what he saw and the people and the creatures that were there when he was where he most wanted to be.

Recently the Chicago Tribune magazine carried an article cover painting of two people reclining in a field at their ease, with the question, "Is this painting a Homer or a Wyeth?" Of course, the item in question was painted by Winslow Homer.

It is too much to say that Homer invented Wyeth. Nor does it discredit Wyeth to say that in some aspects Homer anticipated by nearly a hundred years the mood of the man whose work is so great in our times.

It is too much to say that Homer invented Ukyoe, and there is little to indicate that Homer was influenced by Hirono or Utamaro. Yet some of Homer's compositions are straight out of the golden age of the Japanese wood block print when the masters of this medium shared Homer's joy in presenting people and animals in natural settings and his awe of natural forces unleashed.

Homer was a people painter. So were Manet, Degas and Van Gogh. Homer was a colorist. So were all the impressionists. Lloyd Goodrich explains the differences in these words:

Compared to the French impressionists' style of the same years, Homer seems more literal and restrained. They were bolder in their innovations, more brilliant in color, more painterly. They were sophisticated artists, heirs to a long tradition even though rebels against it. Homer had no such artistic background, and in comparison, his art of these years seems limited and homespun. But in relation to established American painting, it was to expand in directions quite different from impressionism.
Homer played no tricks with light. To him, light was that which was provided by the sun to enable him to see truly and to record faithfully, in oil or watercolor, the subjects before his eyes. The variations in light and shadow, as provided by moving clouds and the changing moods of weather, simply produced the nuances reflecting the complexity of nature. His colors are simple and raw and unimaginative in their fidelity, although Homer does employ color to accentuate the rhythms of composition.

If these compositions at times are exquisite, the rhythms do become repetitive and monotonous. To achieve this motion, Homer at times was not above placing his subjects in horrendously melodramatic postures. George William Sheldon, the first critic to take notice of Homer, commented upon the artist's "purely naturalistic philosophy" and the resulting misgivings. It seems that in requiring himself to work on the scene instead of in the studio, Homer created problems for himself that no fidelity to nature could solve.

Homer never took up the brush, his work as a popular illustrator would have earned for him a high place in American social history and some remembrance as a practitioner of the popular arts. Decades before Charles Dana Gibson was accepted as the delineator of ideal American womanhood, the Homer girls were nearly as popular in the magazines.

Homer's drawings first appeared in Harper's Weekly in 1869. He was already established as an illustrator when the editor sent him to the front along with the horde of artists who were to provide most of the illustrative Civil War material carried in the magazines and newspapers in the form of wood blocks and, less frequently, steel engravings. Goodrich says that Homer's honest realism and strong craftsmanship made his drawings "the most authentic pictorial records (together with Mathew Brady's photographs) of how the average Civil War soldier really looked and acted."

It was the craftsmanship first learned under the discipline of youthful apprenticeship in a Boston lithographic shop, plus a basic honesty he never renounced, that formed the foundation of a career for a man with a talent so strong he required no mentor. Without this integrity, talent or no talent, Homer could never have risen above the superior hack work of his career as an illustrator.

As a man who drew and painted people in their natural environment, he was never sentimental, cynical or satirical. In his matter-of-fact portrayal of black people, he was more than a hundred years ahead of his time. Goodrich offers this summation:

In his long active career, Winslow Homer developed from a native genre painter into the greatest pictorial poet of outdoor life in America. Through the years his art evolved from naturalism to conscious artistry. In his energy, the pristine freshness of his vision and his simple sensuous vitality, he expressed certain aspects of the American spirit as no preceding artist had. His evolution epitomizes the growth of American painting in the second half of the nineteenth century, from provincial limitations to the main stream of world art.
Celebrity Series
once more, with feeling

By Ed Dunin-Wasowicz
Student Writer

With the echo of bouzouki music from the Thedodrakis performance still fresh in the ears of music buffs, Shyrock Auditorium prepares to receive the Goldovsky Grand Opera Oct. 21 in another exciting season of opera, comedy, drama and contemporary sounds in the eighth SIU Celebrity Series.

The name of Boris Goldovsky is a famous one among those who regularly hear the witty and articulate "Opera News of the Air." Tosca is Goldovsky's offering in what will be his fourth appearance in the series. Small aspects of Goldovsky's well-planned ensemble presentation make his performance stand out; opera for American audiences sung in English, and boomy prima donnas replaced by a singer who can better fit the type casted in the role.

Opera buffs will particularly savor the excellent performing techniques of the orchestra and brilliant singers as they relate the story of Tosca and her love that cannot be, which causes the deaths of the young lovers.

Two weeks later, Rafael Frubeck de Burgos will conduct the Detroit Symphony Orchestra with a featured piano soloist, Cristina Ortiz. De Burgos, one of Spain's most dynamic conductors, is known in this country mainly through his phonographic triumphs.

His American debut presented a memorable feast for the critics. He conducted the Philadelphia Orchestra, the Los Angeles Philharmonic and the Chicago Symphony, and people began believing that he did sound as good as his records. Rave notices followed the talented conductor as he performed at Ravina and Blossom Center with the Cleveland Orchestra. From there he went on to conduct the New York Philharmonic and the orchestras of Toronto, Montreal and Washington D.C., always maintaining the quality that marked his performances.

Now the 40-year-old orchestral conductor returns as the Celebrity Series' third offering Nov. 5. Compositions to be performed include the works of Stravinski, Rachmaninoff, Glinka and Ravel.

The lighter side of Shakespeare will brighten up the stage Nov. 10 with Joseph Papp's re-creation of Two Gentlemen of Verona. This quick moving musical version will be accompanied by a hard-driving score including folk rock, light opera, ballads and soul, all seasoned with witty lyrics and light-hearted dancing.

Winter quarter will be the time to dust off your blue suede shoes, tune up your bike and roll on down to the presentation of Grease Feb. 6. This lampoon of the '50s has bad audiences bee-hopping to its performances for two years.

Grease oozed onto the scene in a little playground in Chicago, and since that 1971 opening has jitterbugged its way to New York to become one of the biggest successes in recent stage annals. Now, two years and 625 performances later, Grease dispatched a touring company to Los Angeles, where the show took in an average of $90,000 a week for eight weeks.

The National Ballet of Washington D.C. will visit SIU Feb. 2-22, with performances of "Coppelia" and "The Sleeping Beauty." Founded in 1962, the National Ballet claims the John F. Kennedy Center for the Performing Arts as its home base, but expands yearly tours into most of North America.

Just in time for spring and overflowing with musical gaiety, the 75 version of No, No, Nanette will burst onto bloom March 8. Featured musical hits will include "I Want To Be Happy," "Tea for Two" and the title song.

With this production, the musical hit of the '30s is given a flavor of contemporary life yet retains the vivacity of
Ferrante and Teicher

the tap dances and soft-shoe routines. The reincarnation of No. No. Nanette has gained strong acclaim and notices since its 1971 rebirth, and has captured the charisma of the original production while picking up its own Broadway awards.

Thirty-four of Vienna's finest instrumentalists and the principal singers and dancers from Vienna State Opera and Vienna Volspier will make Forever Yours yours in April. The Franz Lehar Orchestra will play highlights from the best-known Viennese operettas and musical hits of all time—"The Student Prince," "The Merry Widow," "Land of Smiles," "Paganini" and "Die Fledermäus," to name a few.

Duelling pianos?

Celebrity calendar

All times are 8 p.m. except where noted. All performances will be in Shryock Auditorium.


Nov. 5. The Detroit Symphony Orchestra with Rafael Fruebeck de Burgos conducting and pianist Christina Ortiz, featured soloist.

Nov. 18. "Two Gentlemen of Verona." 1 p.m. on Feb. 21, 10 a.m. on Feb. 22.

March 3. "No, No, Nanette.", "The dancingest show in town" - N. Y. DAILY NEWS

Ferrante and Teicher
Charles Neal

How to PROFITER

By C. Anne Prescott
and
Linda Lipman
Staff Writers

‘Do-It-Yourself’:
A practical guide

Proliferating

The world hits you hard. You raise an eyebrow in caution. The word conjures up visions of gun-runners who dodge blockades in the Civil War, or fat whiskey dealers during Prohibition, their wallets bulging with sweaty bills. You might have grabbed from sweaty hands during an illicit huddle in some dank storefront.

But stereotypes are meant to be smashed.

Today’s proliferate is a distinguished-looking gentleman with slightly graying hair, a croak in education and a few books under his belt as a freelance writer of grade-school textbooks and “how to do it” books. What’s more, today’s proliferate began freelancing at age 50, a time when most people are starting installment payments on a funeral plot.

Now in the midst of his retirement from SIU after 23 years as a professor of education, Charles Neal is proliferating on life. How? By making money.

Making money by writing anything people will read. And using the money to enjoy life.

Unashamedly, Neal says, “I write for money and plan to use the money to enjoy what life has to offer.”

Not that 65-year-old Neal hasn’t already made money. Writing more than a book a year does have its financial rewards. Beginning 15 years ago as founder-editor for Popular Science magazine and how-to-it publications, Neal was one of the first publishers of this first-how-to book to Popular Science Books.

His sixteenth and latest venture, entitled “Do-It-Yourself: House Building Step-by-Step” features 248 pages and 614 photographs and diagrams, all selling for $12. Not a bad investment for a diehard homeowner who wants to save a few thousand dollars.

As an expert on proliferating on life, Neal knows that life is more enjoyable with money, and as a freelance writer with 15 years’ experience, he’s an expert on how to make money by writing.

“Shoot for as many readers as possible and check the competition of your idea against other books on the market.”

He added, “Publishers won’t send contracts on subjects where numerous other books have been written.

One book you’ll see in area bookstores around Oct. 15 began six years ago with five different ideas and several different titles. “I started with a two-to-three-page proposal of my ideas and a 14-chapter outline” which I submitted to the publisher. I then received a $1,000 advance and contract in 1966, and I can write,” Neal said. “Go straight to the top with your idea and see the editors personally when you add, ‘I have something to show them. They want someone who can write in their style, be honest and meet deadlines.’”

“Writing in their style,” in the case of how-to books, means writing for a person with a first or second grade reading ability. … another key to success when writing how-to books. The key that a man who once directed doctoral dissertations has eloquently stated.

“I wanted to write a book for the person with a first grade reading ability, without confusing him,” the author said. “The chapters are basic to the man who knows his tools and doesn’t want to read material defining the tools. I also wanted to include supplementary material for the man who doesn’t know any tools, so I included key information in part two.”

To insure that the writing isn’t confusing, the writer should read each chapter aloud and go through the mechanics of the text. Neal says, “You have to be your own editor sometimes, and this way you’ll catch most of your own mistakes.”

Another technique Neal was forced to devise was the staging of most of the 614 photographs and diagrams which essentially make the book. Because of the problems of timing and unpredictable weather conditions inherent in photographing houses under actual construction, Neal staged the photos from models in his private studio.

He again struck out on his own by working with only the top members of the trade, and his books have been published by major corporations, since they were “easy to make a profit on.” Another advantage to this approach was that in developing the book, Neal felt he did—as a way to elicit sales.

But money is not the only Allah before whom Neal bows. “You can see first-hand how to do something, and you’re given the opportunity to ask questions,” he said. “I learned more about building while being my own boss.”

Probably some of what he learned is in his personally-designed home in Christopher, 30 miles from Carbondale, where he will move shortly after living 20 years in the Carbondale home he built.

But the move shouldn’t quench his thirst for writing. Neal has several books due for publication next spring. The topic: Greenhouse construction marketing. And Neal admits he knows nothing about it.

“I know nothing about greenhouses, but there are currently status symbols of sophistication and the editors and I think the book will sell. The writer doesn’t have to know how to do everything.”

Neal added that the book will sell. The writer doesn’t have to know how to do everything.”

After the greenhouse manuscript is in the mail, prolific Neal plans to continue his second career as an author of how-to books.
things of beauty

The “things of beauty” now on display at Mitchell Gallery have a good start on being a “joy forever.” Some of them are thousands of years old.

The 90 pieces of aboriginal pottery and 10 Navajo rugs combine the human essentials of art and utility. The show is on loan to SIU from the Museum of the American Indian-Heye Foundation of New York City, and will be displayed through Oct. 26.

The rich, earthy colors of the pottery are reminiscent of the ancient craftsmen, who lived anywhere from deep within South America to our arid southwest. Their slow-paced, simple lives, tied closely to the land, are reflected in the long process of firing the earthware in dung ovens.

The showing includes dark, graceful-necked “wedding jars,” a matte-finished colander and a nearly perfect spherical jar designed to sit snugly into the sand. Wisely chosen as a colorful backdrop for the display are Navajo rugs, which, though of recent origin, are distinctive extensions of the ancient Indian artistry.

The simple, smooth lines of the fragile pottery and the uncluttered designs of its woven counterparts are good reminders to twentieth-century man that life can often be more when there is less.

Photos by Dennis Makes,
Eliott Mendelson
Text by Julie Titone
rock showmen:  
Stills, Simon,  
Three Dog Night

By Dave Stearns  
Staff Writer

Stephen Stills

Composers who get musical inspiration from boiled eggs, fried chicken, and good ol' Mother Nature will contribute to the busiest entertainment season in the arena's history this fall.


Stills' professional career dates back to age 17, when he dropped out of the University of Florida to perform in clubs around New Orleans. He eventually landed in Ontario with Neil Young. "We had a good time running around in his hearse and drinking strong Canadian beer and being young," Stills recalls.

Buffalo Springfield evolved with Young and Stills, a band that was highly regarded but short-lived. Buffalo Springfield's country-rock music was relatively innovative in 1966, a time which Stills refers to as the band's creative peak. "Our producer didn't know how to record such a thing, and that virtually destroyed the band," Stills said.

After forming a successful group with David Crosby, Graham Nash and Young ("'cause I didn't have anything better to do"), Stills began a solo career which most critics regarded as artistically unsuccessful. The formation of Manassas was regarded as his comeback, and was referred to by Rolling Stone magazine as a "thoroughly enjoyable and rewarding program of modern American music.'

Later this fall, Stills plans to cut an album with Crosby, Nash and Young. "I'll do anything I can to make it easy and pleasant," Stills said, referring to the tentative re-formation of the group. "I don't want to be the pusher this time. I'm looking to somebody else for the energy."

"When it really gets down to the bottom of it," Stills muses, "I just want to make my art and find an ol' lady and just be as happy as isn't the make the art's sake. Mother Nature plays the best music and makes the best paintings. It's certainly more powerful than anything we've got yet.'

A sellout Homecoming show is predicted when Paul Simon takes the limelight Oct. 27. When Simon and Garfunkel appeared at the Arena in November 1969, the concert was sold out 12 hours after tickets went on sale. The concert featured the song "Bridge Over Troubled Waters" which later won five Grammy awards.

I got the idea for the lyrics while listening to Swan Silverson's recording of 'O Mary Don't you Weep,'" Simon said. "I thing 'Bridge' is my strongest melody to date, even if it's not my best."

"When I write a song, I pick a key and start to play," he explained. "I sing any words that come into my head without making any sense out of them. I like to sing easy words with the connotations of 'oom' and 'ah' sounds, which are musically pleasing to me. Sometimes during the stream-of-consciousness singing, a phrase will develop that has a narrative or a meaning, in which case I start to build a song around it. I always complete the melody before the lyric," he added.

The title of 'Mother and Child Reunion,' by the way, comes from a dish I had in a Chinese restaurant. It was boiled eggs, fried chicken and was very good... I think my next songs will be better," he added.

Half of Simon's concert will be performed solo, and the other half with the Jesse Dixon Singers. Three Dog Night will appear with a new group, Deodato. Nov. 9. Revolving around the three main vocalists, Danny Hutton, Cory Wells and Chuck Negron, Three Dog Night has a few platinum records and several gold albums and singles. Most of their best-selling singles, such as 'Mama Told Me Not to Come' and 'Eli's Comin', are written by artists not associated with the group, such as Randy Newman, Steve Winwood and Steve Winwood.

"I think we are being just as creative by doing our own versions of other artist's songs as if we had written them ourselves," Hutton said. "It's just a different kind of creativity. We just re-form the whole song and do it better." Randy Newman, who wrote 'Mama Told Me Not to Come,' candidly acknowledged this creativity after his 1971 performance at SIU, saying that he enjoyed their version as much as his own--after he got used to it.

"We have a lot of movement in the act with the three lead singers swooping round the microphones," Hutton said. "Sometimes one of us takes the lead and I may walk off the stage and throw a beer at him in the wings. 'We have always put a lot of theater into our act and I think a lot of other groups are using our ideas that we started three years ago.'

Deodato also used other people's material as a jumping-off point for its own creativity. But they borrow from Richard Strauss and Claude Debussy,' Deodato's version of Richard Strauss' 'Zarcharia, Opus 30,' better known as the theme to "Roots: A Space Odyssey," hit the Top 40 last spring.

Tickets for all concerts are $3.50, $4.50 and $5.
Multimillion dollar industry

Photovolvas popular in Brazil

RIO DE JANEIRO (AP) - Photovolvas—a hybrid of comic books and movies—are rapidly becoming an multimillion dollar indus-
try in Brazil, Latin America's biggest comic book publishing center.

Photovolvas, as the Brazilians call them, are photographic soap operas with comic book-style dialogue superimposed on each frame. They are published here in magazines called Photovolvas, in Seventh Heaven, Caprice, Tender-
ness and Girl Friend. Their stock theme is True Love is im-
mutable, eternal and capable of overcoming all obstacles.

Brazil got the idea of photovolvas from films, which are popular after World War II. Most Brazilian photovolvas use im-
ported Italian photographs and stories. The names are Bra-
Zillianized, and the dialogue is translated into Portuguese, this country's national language.

Home-grown photovolvas, written

by Brazilians and starring Brazilian

actors, are winning an increasing slice of the market, however.

Brazilian censorship laws require the words, "Not Advisable for Minors and Sensitive," be written on the covers of most photovolvas. But publishers say at least 35 per cent of their readers are girls between 12 and 16.

Editora Bloch, a major Brazilian publishing company recently started putting photovolvas in its TV and movie magazine. Bloch says it now sells a total of 1 million magazines containing photovolvas a month.

An average-length photovolva of 100 pictures can be filmed in one day. In the battle to build an all-

Brazilian photovolva industry, publishers here are going after top

movie, and TV stars, offering $500 a day.

Brazilian actors and actresses who appear in photovolvas don't hesitate to admit that they like the

new medical uses are seen

for Kava root from south seas

PITTSBURGH (AP) - Centuries

ago, the Gilbertese Islands were last aghast at the sight of wobbly-legged natives weaving in the palm trees, seemingly drunk where no alcohol was to be found.

The natives, it was later learned, had discovered the unique and

Policewoman talks

on self-defense

for women

Marilyn Hogan, Carbondale's only policeman and a SIU graduate, will tell the "Self-defense for women" 7-30 p.m. Monday, Oct.

15, on "A Woman's Place" television show, Channel 7 Cable-TV. Alice

Mitchell is in the show's host.

Memberships

open for 1973-74

concert season

Membership to the 1973-74 Southern Illinois Concerts are still available at the SIU campus, membership chairwoman.

The Belgrade Chamber Or-

chestra's conductor, Antonio Janigre, will open this season's program at 8 p.m. Oct. 21 at Shroyer Auditorium, on the SIU campus.

Membership fees are $10 per person, $20 per family. No student. Memberships may be obtained by calling Mr. and Mrs. Dave Foster at 457-8070 or Mrs. Calvin Gillette at 850-2522.

For enrollment by mail, make checks payable to Southern Illinois University and mail to College of Music at Rt. 2, Box 265, Murphysboro, Ill. 62966. Name, address, phone num-

ber and the name of any children should accompany check.

Herons, yellow persimmon

trees, many other plants

are extremely simple.

The standard photovolva used to be a Cinderella tale. Those being

printed in Brazil, however, have left the rags-to-riches theme in favor of morality tales of poor and honest, virginal hard-working girls who are seduced by rich, older men. Another

variation is girls who set out to

marry for money but wind up

discovering that True Love can be gained only through True

Love.

Clothes and coincidences abound in photovolvas. The stories thrive on melodramatic situations.

Photovolvas Gaining popularity—the language is Portuguese and the senten-
ces are short and easy to read in the combination of movies and comic strips that is becoming a multimillion-dollar industry in Brazil.

Photovolvas

The Carbondale branch of the American Association of University Women (AAUW) will open their program year 7:30 - 10 p.m.

Tuesday by evening with the Arts.

Members and their guests are in-

vited to attend the program at the home of Elmer and Emma

Girgen, 310 Division St., Carterville, Ill.

The arts to be covered that night include music, literature, poetry and a presentation concerning local art preservation.

The AAUW has traditionally stood for the advancement of women in education. They support extensive fellowship programs for women in both American and International. Current study and action concerns are the media, woman and dynamic learning and global interdepen-
dence.

Memberships is open to women graduates of accredited universities and colleges. Interested women may contact Ruth Long, membership chair-

man at 455-2550 or Julia Mauler, president at 536-228.

Special学生特价 ends after 10/10/73

70c Burger—30c Fries—25c Coke

For 99c

Just Say: Student Special

Served at Both

Burger Marts

AAUW program

to set for Tuesday evening of arts

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They call it "Cold Cash" because the government

never lets you hold on to it long enough to warm it up.

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SPECIAL

Student Special ends after 10/10/73

For 99c

Just Say: Student Special

Served at Both

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SIU Karat Club Announces

Fall classes for men & women beginning Tues-
day, Oct. 9 at room 21

Pullman Hall, 5:30 p.m.

For further information contact 457-7144

Day of Egypt, October 8, 1973, Page 3
Adaptations of plays to be shown on screen

By Glenn Amato
Daily Egyptian Staff Writer

"The movies can no more do masterpieces of drama and stage..." said Annette Kellerman, who in 1913 filmed "The Count of Monte Cristo." Later, in 1918, she became the first woman to direct a motion picture.

Since then, many famous actors and actresses have made film adaptations of their stage performances. Some actors have even gone on to direct their own films.

One example is Robert Altman, who directed "The Magic Flute," a 1975 film adaptation of Mozart's opera. Altman used the same set and costumes for his film as he did for his stage production.

In 1978, Al Pacino directed "The Godfather Part II," which was nominated for Best Picture at the Oscars. Pacino had previously starred in the stage production of "The Godfather Part I."

Another example is Elizabeth Taylor, who directed and starred in "Buttercup," a 1987 film adaptation of John le Carré's novel. Taylor had also starred in the stage production of the novel.

These are just a few examples of how stage and film have intertwined. As technology advances, it will be interesting to see how this trend continues. 

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Home puffing

WSIU-FM to broadcast live from nation's capital tonight

WSIU radio will broadcast live from Washington D.C. the opening session of Pensem in Terriis III, 7 P.M. tonight.

Pensem in Terriis III, a national convention to consider new opportunities for the study of Democratic Institutions, will begin its four day con-vocation Oct. 8. The convention is being sponsored by the Center for the Study of Democratic Institutions.

Robert M. Hutchins, the Center chairman of the Pensem in Terriis III, will offer the opening remarks on "The New Global Setting." Following Hutchins, a two part discussion of "The National Interests of the United States" will ensue.

Secretary of State Henry Kissinger will speak on the first part of the discussion, "The View of the Administration." Senator J. William Fulbright will conclude with "A Congressional View."

Kutana Players set program

The Kutana Players, Black Theater Company at SIU has announced its fall schedule for 1973-74.

"El Hajj Malik" is a semidocumentary play based on the life of Malcolm X. It will be performed on the season opening night, Nov. 8, at 8 P.M. Other productions include "Monkey, Noon" and "Miss Black." Dates for experimental productions will be announced later. All Kutana players productions will be performed in the auditorium of the Home Economics Building.

The theater group will begin its touring season Jan. 19, 1974, and will perform at various colleges, universities, prisons, and correctional institutions. The company is sponsored by Black American Studies under the cooperative department of the arts.

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UNIV 247 Multi-Engine Airplane Pilot
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For more information contact your advisor or following Flight Instructors:

Mr. Sam Patchett
Mr. Tony Flannigan
at
AIR INSTITUTE AND SERVICE
Phone 457-2161
Ext. 25 or 26
Frank Sinatra, Jr. to perform two shows in Sparta, Oct. 29

The Sparta Rotary Club will present the Frank Sinatra Jr. Show on Oct. 29, 1973. There will be two shows, one at 6:30 p.m. and the other at 9:00 p.m. The production will be held at the Sparta High School Gymnasium. All seats will be reserved ($5.00 for bleacher seats and $4.00 for chair seats.) To order tickets, and a stamped self-addressed envelope specifying time, 6:30 p.m. or 9:00 p.m., and price of ticket desired to Sparta Rotary Club, P.O. Box 141, Sparta, Illinois 61286, with check or money order.

Featured with Sinatra will be Larry O'Brien and Lettie Jones, a girl vocalist, and ten veteran musicians. Frank has performed on more than 50 national television shows. Laugh In, Jackie Gleason, Red Skelton, Dean Martin, Mike Douglas, Merv Griffin, Johnny Carson, Marcus Welby, MD, Ed Sullivan, Smothers Brothers, Patty Duke, Joey Bishop, Hullabaloo, Adam 12, ABC Special, "Once Upon a Tour," CBS Special Frank Sinatra Jr. Family and Friends, Alas Smith and Jones, and Jack Benny to mention a few.

Sinatra's first motion picture was a Joseph E. Levine production titled "A Man Called Adam" starring Sammy Davis Jr. To follow was a co-starring role with Dale Robertson and Dana Merrill filmed entirely in Japan and titled "The Walking Major"—one of the all-time high profit makers in Japan and soon to be released here in the U.S.

Sinatra was Dean Martin's number replacement in 1968 when he starred in the original "Dean Martin presents the Goldiggers." Another-dimension was added to the career of Frank Sinatra Jr. with his first recording in 1972, a Day Break album, "Spike."

Point of Order

Ivan Nagy, one of the principal dancers of American Ballet Theater, participates in "Etudes" in American Ballet Theater, on a Close-Up in Time on Channel 8, tonight at 7 p.m.

WSIU-TV to feature tribute to American Ballet Theater

A tribute to the American Ballet Theater (ABT) America's oldest dance company, will be presented in a special 90-minute television program Monday at 7 p.m. on Channel 8, WSIU-TV over the Public Broadcasting Service.

Established in 1939, and recently named the official company of the John F. Kennedy Center for the Performing Arts in Washington, D.C., the American Ballet Theater has been credited with the "most diversified repertory of any dance troupe in the world"—a repertoire "unmatched in the history of ballet," one critic said.

In the PBS program, staged especially for television, leading soloists of the company will perform selections from the troupe's repertoire. In addition to the performance segments, the program will include rehearsal fragments, classroom sessions, glimpses of choreographers at work and backstage conversations with some of the company's key figures.

A complete performance of Antony Tudor's "Pillar of Fire," with Sally Wilson, Ellen Everett, Marcos Parades, Bonnie Mathis and Gayle Young will be featured. Ballets will include excerpts from Agnes De Mille's panoramic "Rodeo," with Christine Saxry, Terry Orr and Marcos Parades; the Black Swan pas de deux from David Blair's "Swan Lake," with Cynthia Gregory and Ted Kivett; moments from Alvin Ailey's "The River," with Cynthia Gregory and Marcos Parades; portions from Michel Fokine's "Les Sylphides" with Karenna Brock, Christine Saxry, Ellen Everett and John Prinz; and the glittering finale of Harold Lander's "Elusive," with Eleanor O'Sullivan, Ted Kivett and Ivan Nagy.

A spokesman for WNET-NY, producers of the program, emphasized the capabilities of television in allowing "an intimate and at the same time cosmographic view" of the dancers. "Camera and choreographer work in counterpoint to penetrate the core of the action," he said.

Brazil drive on cancer

RIO DE JANEIRO (AP)—A slightly scatterbrained-looking cartoon doctor Prevenildo has greatly increased cancer awareness in Brazil.

"We've had a fourfold increase in the number of people showing up here for examinations after the Prevenildo campaign started," said Maccy Silva, director of Brazil's National Cancer Institute.

Prevenildo was presented earlier this year on TV and movie screens throughout Brazil, Latin America's biggest country. Wearing a white lab coat, he paraded back and forth, the cartoon doctor pointed out the seven most common warning signs of cancer and urged anyone thinking he might be in danger to get a checkup.

The campaign was sponsored by President Emilio G. Mielis's public relations department, the same outfit that produces slick, low-key propaganda in favor of this country's military-run government.

GRAND OPENING

Monday, Oct. 8 thru Sat., Oct. 13

FREE Coffee-Snacks-Favors

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Childrens Spec.
Hair Cut Shampoo
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Barbara Hendricks
Southgate Hair Fashions
Southgate Shopping Center

"Man Called Adam" starring Sammy Davis Jr. To follow was a co-starring role with Dale Robertson and Dana Merrill filmed entirely in Japan and titled "The Walking Major"—one of the all-time high profit makers in Japan and soon to be released here in the U.S. Sinatra was Dean Martin's number replacement in 1968 when he starred in the original "Dean Martin presents the Goldiggers." Another-dimension was added to the career of Frank Sinatra Jr. with his first recording in 1972, a Day Break album, "Spike."
First Convo features Blue Grass band, starts Wednesday

By Dave Storms
Daily Egyptian Staff Writer

Blue grass and unprintable comic material will be offered by the Red White and Blue Grass Band as the first Convocation of the quarter, at 4 p.m. Wednesday in Shryock Auditorium.

"Drawing influences from country stars like Bill Monroe and Earl Scruggs," the band offers a more modern flavor to their blue grass music by performing songs by Steve Stills and John Stewart.

The band consists of Grant Boatwright on lead and rhythm guitar; Ginger Boatwright (Grant's wife) on guitar, jews harp and lead vocal; Dale Whitemore on banjo and Dave Sebolt on bass; all Alabamians.

One Baton Rouge newspaper described their songs "gut level describing natural disasters, violent death, broken-lace affairs and one night,stands in small Southern towns; most of them original written by Ms. Bosterick."

"The band also showed them selves to be accomplished country comics as well as musicians. Unfortunately, much of their comic material is unprintable in a family newspaper," the Baton Rouge family newspaper said.

Their version of Earl Scrogg's "Foggy Mountain Breakdown" went faster and faster... until you felt that you were watching one of those old silent movies where the actors move faster than the normal speed," the article continued.

The concert will be free of admission. An informal coffee hour following the performance will be held backstage to give the audience an opportunity to chat with the performers.

Continuing Education plans workshop

Julie Timone
Daily Egyptian Staff Writer

While swaying word from the fall Artists Workshop in Paris, SIU's Division of Continuing Education is accepting students into the workshop planned for winter quarter.

The winter workshop, scheduled from Jan. 3 to March 2, is open to graduate and undergraduate students. Only graduates majoring in art will be accepted. NO major undergraduates may design their own course for independent study abroad (University 398} with their departmental advisors.

Overseas classes will include study of the French language, diving from life, art history, costume, life painting, composition, and a photography workshop. Exhibitions are planned for all students to all major art museums in Paris and all important art objects and sites within a short radius of the city.

In addition to studio work with the regular faculty, there will be a series of lectures, demonstrations and informal sessions with distinguished artists, writers, critics and specialists in many art fields.

The Workshop forms part of the Student Mobility and Independent Study Program of the School of Art. At the conclusion of the program students will be given a few days for independent travel, shopping and sightseeing before returning to the United States. Workshop participants are housed in a large rented house at Verneuil on the outskirts of Paris.

Eight students have enrolled in the winter program, including four students currently in Paris who will remain for three quarters. Twenty to 25 students will be accepted. Students participating in the fall Workshop.

Total cost, which covers room, board, transatlantic air fare, excursions, and tuition will be $1936 for the winter Workshop.

Further information is available at the Division of Continuing Education, 453-2385.

Exhibit of rare photos to be displayed

A collection of photographs owned by Charles Swellford, associate professor of photography, will be on display from 9 a.m. to 5 p.m. Monday at the Cinema and Photography Department in the Communications Building.

The exhibit, considered irreplaceable, consists of daguerreotypes, ambrotypes and tintypes some early photographs.

Daguerreotypes, prevalent from 1839 to 1852, were considered the first type of successful image. The tinnies, which are fragile and easily scratched, would be considered dangerous by today's standards of photographic development. There danger is a result of the iodine fumes needed to develop the images.

Ambrotypes and tintypes were images made by the wet plate process. The wet plate process meant that a glass or tin plate, ambrotypes and tintypes respectively, would be coated with an emulsion. Before the plate dried, an image would be shot on it. Photographers had to be careful not to let the plate dry before they shot the picture or else the image would come out dim.

Ambrotypes and tintypes were developed in the mid 1850s.

Red, White and Blue

Author discusses latest publication on Book Beat

Daniel J. Boorstin, author, and Director of the National Museum of History and Technology of the Smithsonian Institution in Washington D.C. will discuss his new book "The Americans: The Democratic Experience," when he visits Robert Cronne on Book Beat Monday at 6:30 p.m. on Channel 1 - WTVU over the Public Broad-casting Service.

"The Americans: The Democratic Experience" chronicles the great transformation in American lifestyle that has evolved from the Civil War to the present. It is the final volume in a trilogy of works by Boorstin including "The Americans: The Colonial Experience," for which he won the Bancroft Prize, and "The Americans: The National Experience," for which he was awarded the Francis Parkman Prize. Each book examines a crucial transitional phase in American history.

Daniel J. Boorstin believes the U.S. has become a nation organized by the ads its people read, what they buy and the way Americans perceive their wealth or poverty. The latest book studies everything from the candy bar to the decline of grammar and the institution of college admissions in the classroom. Boorstin finds that Americans constant pursuit of novelty and change has democratized it to the point of making it commonplace.

The price paid, the reorientation of the American character that has occurred, the gains that have afforded the common citizen what once was only within the reach of the aristocrat, is all part of what Boorstin sees as America's "democratic experience."

Other books by Boorstin include: "The Decline of Radicalism: Reflections of America Today" (1961); "The Landmark History of the American People" (1968). He is also the author of a television show and numerous popular articles and books.

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Julie Timone
Daily Egyptian Staff Writer

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