Of books and bottles: the SIU Press story
By Julie Titone
Staff Writer

"It was sort of a fun thing to do." That's how Vernon Sternberg, Director of the SIU Press, describes the promotion for the Lost American Fiction Series. Dry Martini by John Thomas and The Professors Like Vodka by Harold Loeb, "The titles were purely co-incidental, but the similarity was shape with Press people look the idea and ran with miniatures of the book covers, other Press people took the idea and ran with it suggesting such things as using the SIU Press emblem to cover the bare bottle necks.

We had an awful time getting the bottles," Sternberg said. "Lubby-Owens didn't want to sell us the few thousand we wanted. And we had to avoid getting a bottle that could be identified by shape with any one brand of liquor." To top off these difficulties, the Press had a hassle getting tiny screw-on caps made. Alocou had such a problem with the small order that they ended up donating the caps.

All the fun and fuss of the promotion aside, the two new books (scheduled for April) are part of a very serious effort involving the Lost American Fiction Series.

"The idea behind the Series is to bring back standard American novels that have dropped out of style for one reason or another, and hopefully in the process find some masterpieces like Weeds," Sternberg explained.

Weeds, released in November, 1972, is a novel by Edith Summers Kelley which the SIU Press "resurrected" as the first of the Lost American series. The novel received enthusiastic reviews. The glowing praise of Allen Whittman in the New York Times Book Review (he called it a major work of American Fiction) was reprinted in other major cities, adding to the book's success. Since the publication of Weeds, Patrick Kelley, the writer's son, has found an unpublished novel by his mother entitled The Devil's Hand.

The series emphasizes "lost" literature of 30 to 50 years ago. In keeping with this, The Professors Like Vodka and Dry Martini both deal with American Fiction in the 1920s.

The Professors Like Vodka is a fictionalized picture of Paris life as lived by Americans in the middle 1920s. It is written with the authority of "one who knows," Loeb, who presided over the literary community of the Left Bank. He eventually turned to writing novels. Thus, his second novel (1936), recounts his experiences after the December 1925 Campanella Fiesta. (Loeb is the original of Robert Cohn in Ernest Hemingway's The Sun Also Rises.

The story concerns two American university professors who surfeted with museums and galleries while spending their summer vacation in Paris, meet two glamorous Russian women. Guided by their exciting acquaintances, they discover a new and exotic Paris. Like Hemingway, Loeb used fiction to tell the world about the "tilans and lotus eaters" he came to know in the 20s.

Dry Martini was written by a Yale man who traveled to Paris in 1922 and settled on the Right Bank, a place of romance, decadence and — in general — disdain for the Left Bank crowd. His literary acquaintances included F. Scott Fitzgerald, Louis Bromfield, Ernest Hemingway, Michael Arlen and others then escaping to Paris from Prohibition and American middle-class morality.

Dry Martini is Thomas' only published novel. He wrote about the world of the boulevardier of the Belle Epoque in Paris as it still existed in the early '20s. The hero is an American named Quimby, a man of adequate wealth, devoted to women, comfort and dry martins. Quimby's world is disturbed by the sudden appearance of his 22-year-old daughter, and his efforts, to protect her lest she be led astray by her desire to see the real Paris.

In the afterward to Dry Martini, Merrill Cody describes the world about which Loeb, as well as Thomas, wrote. He says: "Thomas portrays one phase of this remarkable time with deadly accuracy, this world of the courtly bow, intrigue, secrets everyone knew, and inevitable good manners. It was a society artificial yet full of charm, dishonest yet momentarily sincere, in which the cad and the fallen woman mixed with people of the highest moral principles.

Afterwords for the Lost American Series, Sternberg said, are important to the revival of the books. If an author is alive, he or she will write the afterward. Loeb, who died just recently was able to see the final draft of his comments. Edith Whittman, who died of pneumonia in 1932, Cody, a journalist in Paris in the '20s, was asked to write the afterward.

Whether or not possible, we try to get literary associates of the authors to write the afterwords," Sternberg said.

The entire Lost American Series — composed of 25 books, about 20 of which have already been chosen. The series is being edited by Matthew J. Bruccoli, described by Sternberg as a "foremost Fitzgerald scholar." Bruccoli is a professor of English at the University of South Carolina and editor of the Fitzgerald-Hemingway Annual. Obtaining books for the series stirs up elaborate copyright problems. Some of the other problems involved are more lighthearted. One request for a copy of Weeds, for example, was sent to the University of Illinois College of Agriculture before being forwarded to the SIU Press.

"I wonder what will happen with The Professors Like Vodka," Sternberg wondered. "Maybe it will go to Seagrams first."

Although Sternberg wasn't specific about the cost of promotion for the "liquor" books, he emphasized that promotion for the entire series is expensive, and may well exceed the budget. The main impetus for promotion is getting to the reviewers by such means as direct mail advertising and the introduction of the series in the semi.
Particleboard: ecologist’s dream

By Dave Stearns

Recycling trash into an inexpensive but important building material may sound like an ecologist’s pipe dream. But in the case of scavenger board — known with more dignity as particleboard — it is a reality, and has been so since the mid-1940’s.

“Particleboard is made from woodchips which are coated with an adhesive and then compressed into wood in most any shape,” said Ali Moslemi as he sat in his office discussing his new book documenting particleboard. “It’s the only one of its kind ever published.”

“Eighty percent of the materials used for low income and rural housing is particleboard. It’s used for shipbuilding and furniture and floor bases. This desk is made from particleboard and is elephant grass can be used for particleboard, which is why it’s called scavengerboard. This ecological pipe dream began in the destruction of Germany following World War II. “They needed a material to rebuild their cities and clean up the shadows of war,” Moslemi said.

And the development of particleboard fit Germany’s solution perfectly for even bonfire boards could be used. And presently, particleboard is America’s perfect solution for its shrinking forest lands.

In fact, it has become such an industry, that trees are being raised on a five-year plan for specific use in the particleboard industry.

Moslemi added that particleboard could take over the wood industry altogether. “Particleboard costs as little as half the price of plywood. The amount of energy needed to manufacture covered with a wood grain veneer,” Moslemi said.

Not only is particleboard uniformly stronger than natural woods — it has no grain or knots — but “We have turned a pollutant into a very desirable material,” he continued.

A pollutant? Moslemi explains. “Forty-five percent of the tree is wasted because the log is the only part that can be used. The rest is left in the forest or burned. And the smoke from the incomplete combustion of the wood pollutes the air.”

Also, for normal woodbuilding you have to have straight, beautiful trees. But for particleboard, you can bring in the smallest, punkiest tree you want, because the chips are used.” Moslemi said.

Branches, small trees, even rice husks, sugarcane, peanut shells and it is far less than that needed for steel. Particleboard is also a good insulator, which will help to save heat energy in the future,” he said.

Also, if the oil supply holds up, Moslemi predicted that particleboard of the future could be fused with plastic. Moslemi, a native of Iran, put eight years into the writing of his book, and expects world-wide sales, including translations into Spanish and German.

“The research was difficult because the results were often contradictory and it was extremely difficult to explain these contradictions,” Moslemi said.

Despite the widespread manufacture of particleboard, some industries are still throwing away their wastes, which are potential resources. “We must make sure the waste is at a minimum, or completely non-existent,” he concluded.

Daily Egyptian, February 11, 1974, Page 3

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by Steve Robinson and Wayne Patrick

These distinctive book jacket designs, by Gary Gore of Nashville are available for the SIU Press
The medals were presented by the Art Director’s Club of Nashville — the gold went to the jacket design for The Manuscript of Hugo Potts and the silver to the jacket design for The Jamug Fox.

annual SIU Press ad in Publishers Weekly.

“Publishing,” Sternberg said, “means creating excitement about publications.” But Sternberg is the first to know that publishing is more than what he calls “the never-ending task” of winning attention for books. There are a million and one facets to the publishing business. From the time a book leaves the writer’s desk until it reaches the readers’ hands, the publisher must handle problems of copyright, design, revisions, printing and storing as well as promotion.

By commercial standards, the SIU Press is not a large business. It exists to fulfill a special purpose: to publish scholarly works that would not otherwise be published.

The SIU Press, founded in 1956, is relatively aged in comparison to the other 64 university presses in the United States. In terms of the number of titles printed, it is in the upper 15 per cent of that group.

Sternberg, who has been with the Press since its organization, said the mission of the Press lies closer to research than to teaching. Although a few textbooks or textbooks are printed here, SIU is not primarily into textbook publishing. Only texts which commercial publishers wouldn’t find profitable to print in small numbers bear the SIU Press symbol. Original novels have also been printed here, but rarely.

Where does SIU find authors?“There is an implied obligation in the institutional affiliation (with SIU), and we want first chance at anything in the faculty writes. We try to publish the best works of our own faculty, of faculty everywhere,” Sternberg explained.

The Press acts as a literary stimulant to the SIU faculty, providing copyright forms, advice, consultation and information on more suitable outlets if the Press can’t handle a certain book.

“It’s a funny sort of business — but we run it like a business,” the director said.

The SIU Press generates its own operating income, except for a small “base amount” from the University. The 1973-74 budget (exclusive of salaries and wages) is $438,330, down from $476,180 the year before.

During its first year of operation, the Press printed three titles. The numbers have gone up rapidly, to reach a peak of 61 during the last two fiscal years. The largest university presses publish 130 or more titles per year. The current inventory of books at the Press is 500,000.

Part-time student workers help the 21 full-time people keep the Press functioning.

The SIU Press also distributes books abroad, and has a warehouse near Amherst, Ohio. The Press buys from, and sells to, English as well as American publishers.

“We operate with great care,” Sternberg said, in explaining the elaborate disbursement schedules, departmental budgets and financial estimates for every book. “We’re fully computerized.”

Budgeting is especially important to university publishers since they don’t usually deal with high-profit books.

Sternberg noted that “the dividing line is very thin’’ between red and black ink in his business. His philosophy, originated by Tom Wilson of the Harvard University Press, is framed on his office wall:

“A university press exists to publish as many scholarly books as possible short of bankruptcy.”

The Manuscript of Hugo Potts


By Dave Stearns

Recycling trash into an inexpensive but important building material may sound like an ecologist’s pipe dream. But in the case of scavenger board — known with more dignity as particleboard — it is a reality, and has been so since the mid-1940’s.

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Gardner, packaged for the perceptive

By Tom Finan Staff Writer

Nickel Mountain
by John Gardner

Alfred A. Knopf, 1973, 330 pp. $6.95

Paperback Collection (boxed): The Sunlight Dialogues, Grendel, and The Wreckage of Agathon
by John Gardner


“We shall agree that the fundamental aspect of the novel is its story-telling aspect,” E. M. Forster once said. “I wish it was not so, that it could be something different — melody or perception of the truth, got this low atavistic form.”

John Gardner, Carbondale’s best-known resident novelist, approaches Forster’s concept of perception of truth, relegating the story-telling aspect to the place of a metaphorical postulate in most of his works.

His latest novel, Nickel Mountain, a self-proclaimed “pastoral novel,” however, seems a radical departure from the inventiveness which has characterized Gardner’s past work.

A review of Nickel Mountain in the “New York Review of Books” speaks directly to this point at some length, ignoring the fact that Gardner’s “earlier” novels are all actually descendants to this, his latest release.

For the genius, in fact, is reversed.

Nickel Mountain is one of the manuscripts Gardner wrenched from a bottom drawer where it had been placed with scores of other unpublished works written over two decades. Parts of it had been published in literary reviews, but the fact remains that Nickel Mountain is the predecessor of the internalized, inventive, highly direct works which the avid Gardnerite has come to expect.

In his later work, Gardner always produces a character that is a man and is not a man — a hybrid both mentally and physically. Henry Soames, the mountainous, ludicrous, teachable, cardiae-plagued, middle-aged, do-gooding proprietor of the Stop Off truck stop and diner is the hero of Nickel Mountain, a tableau set in a rural Catskill community.

Henry, like most heroes, lives a life shaded by secret fears. “You lose ninety pounds, Henry Soames, or you’re a goner,” chides Doc Cathey, the town’s sally, soft-hearted physician. Henry worries as he pops white pills into his blubberous system. But he has also the secret terror of “some error by Doc Cathey or the midwife, for as well as Henry Soames knew who he was, the worst is that a man might be somebody else all his life and never be aware of it — live out the wrong dream, grow fat because a man had nothing to do with blood had died of fat — had a strange revenge to fulfill in his chest.”

Keeping a way station in the night for truck drivers, transients and drunks, Henry is always ready to be roused by the hordes of darkness to tell someone and talk to him. While this service fills his existence, it is an existence that is slowly deteriorating.

Then Callie, a teen-aged girl, comes to work for Henry. Just as in all love stories of plain, simple people (not the least bit expected, and to the cynics, more than a trifle bizarre) they come together through the mundane sort of circumstances which are more terrible because they are real.

Willard Freund, a young protégé of Henry’s, whose main aspiration is to become a racing driver, frequents the Stop Off and takes more than a passing interest in Callie. She reciprocates and Henry blesses the union with the benign smile that he extends to everyone from drunkards to religious fanatics.

Callie, of course, becomes pregnant, and Willard suddenly finds merit in a previously objectionable proposal by his father that he go away to Ag School.

Callie, facing ostracism, unable to turn to her drunken father for whom “everything cailied for a drink,” or her stoney mother, turns to the one person who has shown her kindness — Henry.

After an abortive attempt to convince a friend toBUG his own god, to marry her, Henry decides the only course left to him is to ask Callie for her hand himself.

This is one of the best examples of the “real” Henry and just how far he will go for someone whom he feels is in need. The problem is, that in helping people, Henry becomes indiscriminate about whom he hurts.

Callie takes over the diner and turns the rag-tag truck stop into a family restaurant. Henry feels a change coming over him, too.

His benign goodness, nourished by Callie, becomes the force that carries them both through a trial by fire of their young marriage, including Callie’s almost fatal delivery and the possession of their infant son by a God- crazed fanatic preacher. The intellectual and cynical George Loomis is an excellent foil to Henry’s and Callie’s blissful ignorance. Embittered against women by an old affair with a whore and an ambush which cost him the use of a leg, Loomis lives secluded in his mother’s empty house. He sees, by the light of a television set, which provides him with his references toward human reality.

With only these plastic values to guard him, Loomis is bested at every turn — his arm mangled by farm machinery, his love unrequited and finally, after a freak traffic accident, he is left with the dead of a strange, old gyppy crone on his mind and her goat cart stashed in his barn.

The goodness of Henry and Callie triumphs, at least in a pastoral tale.

There is no room for sinicism. In the end, we find Henry as wise as he is large with the blue-eyed derriere to “lie down, only for a while and a little while.”

Contrast this with Gardner’s other works of which George Safie has written Gardner’s “relevance for ancient forms and permanent truths was clear enough that his didacticism was not in their multiple styles, which were insistently original.”

Speaking of Gardner, like many other modern novelists, defendable or unwilling to produce a message directly, speaks indirectly through the medium of “track-brained” charicatures, whose insanity reflects truth.

Nickel Mountain is Stade’s first which manages to assemble a combination of the values of Fred Clumly.

Clumly, aging police chief of Batavia, New York, whose will is mere potter’s clay, has allowed himself to be shaped into a symbol of love and order without really understanding what he symbolizes.

The Sunlight Dialogues the reader is introduced to the Sunlight Man, alter ego of the novelist and “lunatic magician,” who assumes his personal mission the dissertation and reasonably the values of Fred Clumly.

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The Sunlight Man proceeds to teach Clumly through a series of dialogues, which more closely resemble theological dissertations.

Sunlight Man wishes for the simpler days of Babylonian gods, in which “If right and wrong were as clear as ever, they were clear chiefly on a private scale, and though God was in his heaven yet, He had somewhat alienated, had become a new, less awesome generation of fathers. Witness watching the world with half-averted eyes, chewing his ancient lip thoughtfully, mildly, venturing an occasional rueful smile.”

Clumly, of course, is the one who emerges with the blue-eyed derriere of a chastened and willing student of beliefs diametrically opposed to his own.

The Alliterative Morte Arthure, The Owl and the Nightingale, and Five Other Middle English Poems in a Modernized Version with Comments on Poems and Notes

JOHN GARDNER

Page 4, Daily Egyptian, February 11, 1974
helplessly knows he is doomed to extinction by man's sense of the heroic and points out to Grendel:

"They'd map out the roads through hell with their crackpot theories ..."

"They'd have at least in departure for a new aesthetic and historical study of the medieval pageant cycle. Other authors already published in the series are Burton Weber, The Construction of Paradise Lost, and J. William Hunt, Forms of Glory: Structure and Sense in Virgil's Aeneid.

Gardner books published previously by the Southern Illinois University Press are Works of the Gawain-Poet, 1970, ($2.85, paperback), and The Alliterative Morte Arthure, 1971 ($2.25), also in paperback.

"Mere tripe, believe me. Mere sleight of wits.

Grendel, realizing he has no recourse but to adhere to his role of keeping the humans in line by an annual hunting safari into their villages, nevertheless vents his bitterness in an intelligently cruel manner.

A young hero, defeated by Grendel, is shocked to discover that not only can the monster think and talk, but it mocks him by refusing to kill him -- the ultimate insult for any young hero.

Grendel watches with intense interest an unfolding scenario in which the king is forced to take in a pretender to the throne, watches and recreates in poetic form the young man in the woods:

"The nut tree, wide above my head, stretching its cool black limbs to take the sun, sends darkness down my chest. Strange providence! Shall I call the tree tyrannical, since where it stands, nothing survives but itself and its high borne guests ..."

The law of the world is a winter law, and casual, too, can be grim: snatch my daylight by violent will and be glorified for the deed, like him.

Finally, inevitably, human evil kills Grendel. As he dies, however, he makes this grim prophecy for creation: "Poor Grendel's had an accident -- so may you all!"

The Wreckage of Agathon is the story of an onanistic, farting, old, crumbling bagpiper of a man, who happens to be an Athenian prophet living in Sparta. The parallels in this book between King Lykosourgus Sparta and today's police states are unmistakable.

The Helots, although superior in number, serve the Spartans. They are subdued by "an almost unconscionable Spartan" theory that the one thing, Helots were incapable of was fighting, even to prevent, say, the rape of their wives or the murder of their children. And the Helots, who'd been living for centuries, believed it.

Sparta is visited by a plague in the midst of a Helot rebellion. In the days following his arrival from Athens, Agathon and the Helots have become friends. For his part in the Helot insurrection, Agathon and his assistant, Peeker, are imprisoned in a Spartan jail.

Peeker -- who originally allowed himself to be dragged along by Agathon, believing Agathon would make him, too, a seer -- at first becomes bitter at his lot. Agathon, as his powers fade, remembers his youth, its loves, and attempts to piece together the reason a seer can't see the truth about himself.

In the end, after an escape from prison, Agathon dies, but as death neared, Peeker had become much closer to him. The book is written in alternate voices, Agathon and Peeker take turns, the latter serving as a foil for Agathon's logical madness.

While none of the Gardner books are 'easy reading,' they are all recommended: A knowledge of French, Latin, history, philosophy and a large dose of metaphysics would be helpful -- but is not mandatory.

A persistent reader can obtain from Gardner's novels the author's concept of a mad humanity -- nothing new -- but revealed in a manner which makes solutions to our mad plight feasible.

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The World of Fanzines by Fredric Wertham, M.D.

Southern Illinois University Press, 1974
144 pp. $10.00

By Ralph Johnson

Those of us in the mundane world know and read magazines. But how about fanzines, fanzines, rockies, salamies, hammerines, reviewsines, artines, newazines, ultrazines, and perhaps zinzes?

Dr. Fredric Wertham, a psychiatrist whose research has centered on the phenomenon of violence, has mixed a substrata of American culture—the fanzine, defined as 'uncommercial, nonprofessional, small circulation magazines which their editors produce, publish, and distribute.' They deal primarily with fantasy, literature and art. They are not commercially supported; they are privately distributed, not newspapers, and are read primarily by persons under 30.

This handsomely illustrated book purports to deal analytically and descriptively with fanzines. One chapter lists a number of them, but does not explain where or why they may be obtained, or what sorts of interest one must undergo to gain admittance into the inner temple. In fact, because many of these publications fold after only a few issues, there may be no point in listing the address. The author quotes one editor as saying he did not welcome subscriptions; the bookkeeping was killing him. (Fancy that, Time, Inc.)

For those who have not been able to find any fanzines, and who may not be able to. Dr. Wertham's book offers 32 pages of comic illustrations from fanzines. One, taken from Platinum Toad apparently was the origin of the expression 'Keep on Truckin'.'

Fanzines are not 'little magazines.' They are not underground publications, most of which are printed and sold in the same manner as 'overground' papers. Fanzines are limited in scope, size, and circulation. They may be dittoed, mimeographed, or printed in a more elaborate manner. The secret of a fanzine is its specialized audience and its specialized size. One contributor to a fanzine called Schmoomah 4 commented: ‘Even pages is quite enough for a zine... You'd go broke if you tried to put out a 190 page monster every month. This way you'll go broke, too, but they'll still keep the take longer.’

The author has an axe to grind, the cutting edge of which is reserved for the mass magazines. The public, Dr. Wertham says, has been conditioned to think of censorship as something practiced only by governmental agencies. Often forgotten is the censorship practiced by the hierarchy of ‘vice-presidents, advertisers, publishers, editors, publishers’ paid readers, teachers, college and community faculties, directors of scientific institutions, art directors in the case of artists, politicians who are not experts and who are politicians.

The public also doesn’t realize, the author says, how much hidden censorship exists in the distribution of commercial magazines and paperbacks. The big distributors, often big publishers themselves, decide what magazines will appear on newsstands and what play they will receive. The same goes for paperback books, a very real constant on which will be circulated and read.

But not so the fanzine editor who handles his own distribution and does not as mass distribution.

Fanzines apparently had their origin in science fiction, particularly of the utopian variety. However, there is no safe generalization as to their content today, except that contributors usually do not receive pay and that the letter of comment is an important part of the content. Writing letters to the editors of fanzines, the author suggests, is one way of getting on mailing lists and, once on them, staying on them.

The keynote of fanzines is sycophancy. Dr. Wertham writes, “We are exposed generally to so much homogenized wire service copy, syn dictated predictable columns, backed newswires, and routine book reviews that we are in danger of failing to appreciate the simple expressions of amateur publication.”

The amateur status is what chiefly distinguishes fanzines from prozines or mass culture periodicals. ‘Against the background of our general polluted communication system fanzines stand out as a special form of communication. They are a unique unmanaged type of publication free from outside interference, without control or manipulation from above, without censorship, visible or invisible.’ Dr. Wertham writes. In his era of news, publishing, rising costs which have killed many of the best-known ‘prozines’ and equal technological determinism in the print media field, it would be fun to take a fanzine to lunch. Having read this book, I know something about them, but I have yet to see one. Can anyone help? Mr. Speck, I know you’re out there somewhere.

Ralph Johnson is an instructor in the School of Journalism.

This week’s best sellers

(From Publishers Weekly)

FICTION

1. Burr: Gore Vidal
2. Come Nineveh, Come Tyre: Allen Drury
3. The Honorary Consul: Graham Greene
4. Thespius North: Thornton Wilder
5. The First Dead Sin: Lawrence Sanders
6. Posters of Fate: Agatha Christie
7. The Belle of Amherst: Mary Stewart
8. The Safamaner: Morris West
9. The Magician: John Gardner
10. North Dallas Forty: Peter benchley

NONFICTION

1. The Joy of Sex: Alastair Cooke’s America: Alastair Cooke
2. The Best of Life: Ed. by David E. Sheenman
3. How To Be Your Own Best Friend: Mildred Newman et al.
4. People Like Us: Lillian Hellman
5. Kosell: Howard Kosell
6. In One Era and Out the Other: Sam Levenson
7. Real Lace: Stephen Birmingham
8. Portrait of a Marriage: Nigel Nicolson
9. 10 Uptairs at the White House: J. B. West with Mary Lynn Kott

The World of communication

Fredric Wertham, M.D.
A teacher should use his own textbook in his classes. David S. Clarke, chairman of the Department of Philosophy, believes.

"The advantage of using your own book is that you can tell the students what you are going to do in the exercises, including revisions and corrections," Clarke explained.

The first Deductive Logic came out in October and is used in the 200- and 400-level logic courses in the philosophy department.

Clarke teaches Deductive Logic 230 and 430, as well as his part of the mimeographed form in class. With the permission of the students and colleagues and a grant from University Research and Projects, Clarke was able to write the textbook.

Some people argue that a professor benefits the students on his book when it is sold, at his order, to many students each quarter. Clarke said. "But Southern Illinois University Press does not offer the writers any royalties on the first printings they produce." Clarke has said he would like to donate part of any royalties he may receive to the public library and fund in his department.

Fifteen hundred copies of Deductive Logic were distributed in the first printings. "Clarke said he would like to produce a more complete version of his own logic teacher. The book attempts to establish a set of formal procedures, shows the connection between logic and philosophy and applies logic to sentences of language.

"It gives the reader some notion as to what makes an argument good or bad," he explained.

Clarke said he hopes graduate students who use the book in their classes or special research ses will choose to adopt it in their own classes at other universities. He said he may write another book if his administrative duties are not too restrictive.

The Life and Mind of John Dewey by George Dykhuizen


249 pp. $15.00

By Arthur E. Lean

The world of scholarship has long awaited a definitive biography of this polymath of modern American education. "One of the intellectual and moral giants of all time," Whether or not this volume is that definitive work, as the dust-jacket blurb advertises it to be, is a moot point. Sidney Hook, Dewey's student and longtime friend, is unwilling to accept that evaluation without reservation in his New Republic review of the book (October 25, 1973). Hook acknowledges that Dykhuizen's treatment "has many merits as a biography. It is a detailed and painstaking account of a long life, based on diligent research and written with effective prose, but far from being definitive except in setting some matters of peripheral interest to Dewey's central concerns. As a first step toward a definitive biography or any kind of integrated life biography, Professor Dykhuizen's book deserves high commendation for the patience with which he has tracked down and accumulated relevant data. He has placed all future writers on Dewey in his debt. He has saved them wearisome legwork.

Hook goes on to assert that the book falls in the "major tasks of interpretation and evaluation," and it may well be that he is correct, according to his own indisputable lights. But when he proceeds to dismiss it as "a very useful chronicle," a "Who's Who" entry expanded to book length, the careful reader and student cannot refrain from crying "Foul!" For Dykhuizen's thoroughly documented treatment contains many insights, as well as a great deal of information, that can be of tremendous value to anyone desirous of gaining panoramic view of the life and thought of a much maligned and misunderstood man.

Moreover, Hook's rather condescending assertion that Dykhuizen "was handicapped by the fact that he was denied access to Dewey's posthumous papers" is simply not true. The author, who is James Marsh Professor Emeritus of Philosophy at the University of Oregon (of the University of the Pacific, alma mater), lived for 4½ decades in Burlington, where Dewey was born and reared. In the 1960s Dykhuizen became acquainted with both Dewey and his second wife, Roberta, and they remained in communication through the remainder of Dewey's long and active life—two letters to the author of the reviewer's last sentence, one from the author, two letters to the author, and a five-page handwritten note to the author, to cite only a few examples.

Dykhuizen's chronological organization fails to discriminate between the important and the trivial. He does not omit abrupt transitions from accounts of travels or political activities to summaries of published books and essays. But I doubt that many readers will find this characterless lack of order so disturbing for Dewey himself. Herbert Schneider has said, "It brings to life a whole generation of stirring history."

"Of especial interest on this campus are several allusions to two of our costing professors during the 1970s--George S. Counts and John L. Childs, both of whom were friends and colleagues of Dewey at Teachers College, Columbia University. The book contains numerous references to the earlier biography of Dewey in The Philosophy of John Dewey in The Library of Living Philosophers, edited by Professor Paul A. Schilpp of the SIU Department of Philosophy. Dykhuizen also pays tribute to the monumental contributions of the Center for Dewey Studies on this campus."

Originally conceived by George Axtell about fifteen years ago when he was a group leader, the Center is now under the leadership of Dr. Ann Boyston with the help of members of the Center staff, ably edited Dykhuizen's book for publication by the SIU Press.

The book's lengthy introduction is by Harold Taylor, himself an invertebrate Deweyologist. It contains much perceptive commentary--whether or not one agrees with the statement that "The generation of young Americans of the 1960s who began to take their lives and their education into their own hands and to take up the work of educational and social change on their own terms (emphasis added) are the philosophical descendants of John Dewey." (Sidney Hook calls this observation "bizarre," and I have no idea how many who would agree. My own inclination would be to use the adjective outra.

But whatever its faults, whatever its gaps and omissions, this book deserves wide circulation, and I suggest that we do what it accomplishes. It certainly will do very well until a better one comes along (perhaps by Sidney Hook?).

Arthur E. Lean is a professor of Educational Administration and Foundations.

Daily Egyptian, February 11, 1974, Page 7
Payne’s book probes stage design process

By Julie Titone
Staff Writer

"The play’s the thing," said Hamlet, and the long-awaited Payne book provides a fresh look at the role of the stage designer. Payne, an associate professor of theater and director for the University Theater, believes that the designer’s role as a contributor to the momentum of a play is "highly misunderstood." His efforts to clear up that misunderstanding have produced his new book, Design for the Stage: First Steps.

According to Payne, "The title of the book comes from the SU Press, Design for the Stage is unique. It is the first book to deal strictly with design theory by venturing into the thinking process of the designer faced with creating the setting beyond the mastery of mechanical skills.

In fact, an intense and youthful-appearing man of 43, earned his expertise during 22 years of professional experience. Since receiving an undergraduate degree in art and a master of fine arts degree in Carbondale, he has been involved with 26 productions. He has worked at such venues, including the University of British Columbia, and with community theaters and stock companies across the nation to New Orleans.

In discussing his book, Payne pointed out that most stage designers have a problem shared by many of us: they plunge ahead, drawing on the wealth of sources they have analyzed to identify what it is they are doing.

"They’ve taken time to sit down and say ‘This is the way I think of it. Then I did this, and then I did that.asp;’ " he said. "Understanding the creative process through which designers add to the meaning of a play is difficult. Many students and professionals may not comprehend it at the end of his introductory design course, "and many of them never will."

Designers for the Stage is a textbook written for students and teachers of drama, play production, and directing. It is divided into three parts.

The first part examines the designer’s role and the total process of the design. Payne emphasizes that the designer’s first obligation is to help the actors in their roles and that the designer’s work is not meant to be visible to the audience. The designer, working closely with the director, must be aware of the actors’ specific needs.

The second part of Design for the Stage shows solutions to specific design problems. These solutions are based on Payne’s MacDowell, Butterfly, Romeo and Juliet, Faust, The Glass Menagerie and Careless Maggie, and Romeo and Juliet, for example, is a play in which the physical images must blend with Shakespeare’s poetic imagery. The designer, Payne said, must understand that the walls which separate the actors on stage are physical extensions of the social and emotional barriers which keep them from being, where they wish to be. In The Glass Menagerie, Tennessee Williams brings together a mother, son and daughter who live in their own separate worlds. One design problem in that play involves setting a scene in which the three can come together physically, but be allowed to go in three different directions emotionally.

Payne stressed that stage design, being more than a craft, is an art.

Many students, he said, will drop out of the field when they realize what work involves.设计师们必须有强烈的使命感，他们相信设计的目的是为了帮助演员在他们的角色中做得更好。他们工作的第一阶段是帮助演员理解他们的角色。第二阶段是设计师解决问题。这些解决方案基于Payne的MacDowell, Butterfly, Romeo和Juliet, Faust, The Glass Menagerie和Careless Maggie,以及Romeo和Juliet, for example, is a play in which the physical images must blend with Shakespeare’s poetic imagery. The designer, Payne said, must understand that the walls which separate the actors on stage are physical extensions of the social and emotional barriers which keep them from being, where they wish to be. In The Glass Menagerie, Tennessee Williams brings together a mother, son and daughter who live in their own separate worlds. One design problem in that play involves setting a scene in which the three can come together physically, but be allowed to go in three different directions emotionally.

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Author Kenney’s field: our evolving constitution

By Dave Stearns
Staff Writer

In the past four years, a great deal has happened to Illinois government— particularly with the June release of the new edition is also a task of the mastery itself is much shared by many of us: they don’t compute it. ‘The meaning of a play is difficult. Many believe that the designer’s role in determining the shape of the play is generated from the set design. This is important but has not been explored. The basic role of the designer is to help the actors in their roles and to understand that the designer’s work is not meant to be visible to the audience.

He feels the state constitution is very much a product of the times. The designer, working closely with the director, must be aware of the actors’ specific needs. The designer’s first obligation is to help the actors in their roles and that the designer’s work is not meant to be visible to the audience. The designer, working closely with the director, must be aware of the actors’ specific needs.

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**Azttec invasion: Kelley believes it**

By Dave Stearns  
Staff Writer

Politics and power struggles were not unknown to America even before Columbus found it. The Aztecs traded with neighboring tribes and enslaved them if they were worth the trouble. And perhaps if it weren't for the gold-hungry Spaniards, that would have continued. Long after Mexico, Kelley decided to go at the Aztecs from the West. The old man had been born in Arizona's Grand Canyon, but Arizona was nothing compared to the United States Indian tribes of Central America.

Kelley first began practicing archaelogy in the early 1960's - fresh from the University of Arizona and quite curious about the early inhabitants of his homeland.

This does sound like a man who wants to stay in the United States, he says. Recently he arrived at this conclusion. Kelley has arrived at this tribes of Central America.

Kelley said that he has arrived at this conclusion. Kelley decided to go at the Aztecs from the West. The old man had been born in Arizona's Grand Canyon, but Arizona was nothing compared to the United States Indian tribes of Central America.

"Alta Vista was a ceremonial center where the priests lived and where sacrifices were made," Kelley said. For they had very complicated religious ceremonies. In fact, there is evidence of special rooms where parrots were bred for ceremonial purposes.

These, and other specialized goods were traded to the North American Indians - a simple lot of craftsmen and farmers - who gave the Aztecs a welcome return in return.

But artifacts of these bearded men are what Kelley has been collecting. Mesoamerican influence in the United States. Playing with a rubber balloon, opposing teams would attempt to bat the ball into special point-making zones on an odd-shaped court without using their hands.

"It must have been an ancient game because the players wore stone yokes around their waists, perhaps as protective devices," Kelley said. Also, the cultures have been found in many places. There was none of the "It's not illegal - you can buy a game - but how you play it," idealism, for the loosing team members got their heads shaved off.

Irrigation is another thing the U.S. tribes probably learned from the Mesoamericans. The Indians living near a large stone basin farm in this fashion around 1000 B.C.

Supporting his cultural-diffusion thesis, Kelley and his archaelogist friends, Bower B. Hedin and Carroll L. Riley, compiled essays old and new and added prefacing giving background and added information on each one. With Riley working as an ethnologist (staining the studies of written materials), Kelley as an ar

Definitive Dewey series produced at SIU

By Julie Titone  
Staff Writer

Since the creation of the Center for Dewey Studies in 1961, SIU-Carbondale, Central has been the focus for research into the life and works of John Dewey, the "philosopher of American democracy".

So it was only natural that when George Dykhuisen wrote a biography of Dewey's studies in 1961, SIU-Carbondale Vernon Sternberg, director of the SIU Press, Sternberg, in turn, asked Joe Ann Boydston, director of the Center, to review the manuscript.

Ms. Boydston escalated from research editor to editor-in-chief to documentation in the manuscript, and soon all the resources of the Center were sought to be put to the use of the The Life and Mind of John Dewey.

The Center for Dewey Studies and its director are uniquely equipped to help with this objective to the philosophy but first, about the book.

The book, published last September to the SIU Press, is divided into 15 chapters. The author delineates the major periods of Dewey's life, beginning with his forebears and early family life, encompassing each stage of his high-productive career, and culminating in the still-productive years of his retirement and the memorial service at his death. Each stage in Dewey's life is depicted against a backdrop of contemporary history - the places, people and society.

To develop his portrait of Dewey, Dykhuisen studied original source materials in Burlington and Charlotte, Vt., Oil City, Pa., Columbia and John Hopkins Universities and the Universities of Vermont, Michigan, Minnesota and Chicago. He combed newspapers, correspondence-case collections, institutional records and established personal contact with family members and colleagues.

Dykhuisen is no stranger to John Dewey. New James Professor Emeritus of Philosophy at the University of Vermont, Dykhuisen has long been an admirer and student of Dewey's work. In the 1940s he came to know personally both Dewey and his second wife, Roberta.

The book is enriched with a number of previously unpublished photographs from Dewey's family and his associates, now in the Archives of Morris Library.

The introduction to The Life and Mind of John Dewey was written by internationally-known educator Harold Talbott, and was preceded by a note. Assistance from the Center for Dewey Studies has helped make Dykhuisen's volume the definitive biography. And Dewey is not the only researcher the Center has aided.

"We've had people come from all over the world, literally," Ms. Boydston said. "And we answer two or three serious study questions by mail each week."

Besides answering research queries and putting out the biennial Dewey Newsletter, the Center is involved in many world of planning and editing a collected edition of the works of the philosopher.

The five volumes of The Early Works, philosophy and science, were completed in 1976 and were granted the "Approved Text" seal of the Center for Editor of The Life and Mind of John Dewey. Besides answering research queries and putting out the biennial Dewey Newsletter, the Center is involved in many world of planning and editing a collected edition of the works of the philosopher.

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Currently the Center is producing about one volume each year. A $100,000 grant from The National Endowment for the Humanities, however, should speed up the pace to about three volumes per year. Although the National Endowment has awarded two other grants to the Center, to support over half a million dollars to date - has come directly from SIU.

John Dewey published his first article before his 23rd birthday, in 1882. In 1952, the year he died, he published a major contribution to a collection of articles. During each of the 60 intervening years, he published from one to more than 30 different items. Besides this huge amount of literature, the Center for Dewey Studies works with all related materials such as correspondence, manuscripts, tape recordings, oral history interviews and translations.

Although Dewey's philosophical teachings have had a lasting influence on American educators and students, many are not yet of his de
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**Oldies and goodies-a new folk collection**

By Linda Lipman  
Staff Writer

"American folk music is a bag of mine," Dale Whiteside said.

Whiteside is a curator of the University of Illinois Museum of the American Indian. In 1958, Whiteside founded the Folk Music Collection at SIU - a division of sociology or anthropology.

Comfortably dressed in blue denim jacket and pants, he leaned back in his chair and put his feet on the desk to describe his role as editor of Folk Songs and Singing Games of the Illinois Old Time Fiddlers Union.

"All I did was take the scissors and paste bottle to the material," Whiteside said. "The material was supplied by David S. McIntosh, former chairman and long-time professor in the School of Music. The first folk song collection field songs from Southern Illinois for his master's thesis at the University of Illinois, Whiteside said.

McIntosh wandered through Southern Illinois with an open copy of a script paper and pencil and a "good listening ear." As the fiddlers and their families went about their business, McIntosh moved with his family to the central part of the state. He always With Whiteside is not a native of Southern Illinois - he has lived here for 60 years - he does "digs" the way people fall in love with music. "People like folk music because it is a part of their lives," Whiteside explained.

Whiteside rolled a cigarette and described McIntosh's lifestyle.

"McIntosh used to travel around with his wife, Eva, and learned to perform these songs for groups throughout the country. Two years McIntoshes live in retirement in rural Makanda, but right now they are traveling again, Whiteside said.

Whiteside is working on the final stage of his Ph.D. in anthropology, a triumvirate of complementing knowledge was formed.

The Mesoamerican Southwest contains 306 pages but only a few maps and illustrations ("Because of production costs," Kelley says.) and joins two volumes produced by the Center, The Classic Southwest and The North Mexican Frontier, as well as several other individual endeavors.

"It was no stranger to John Dewey's work, but how you play it," idealism, for the loosing team members got their heads shaved off.

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The book is enriched with a number of previously unpublished photographs from Dewey's family and his associates, now in the Archives of Morris Library.
Special set on Carbondale trauma center

A television special featuring the trauma center at Doctors Memorial Hospital in Carbondale and at other hospitals in Illinois will be presented at 8:30 p.m. Monday on WSIU-TV, Ch. 24, and WUSI-TV, Ch. 16, Olney.

The program will be a special edition of the locally produced weekly series "Inquiry" and will immediately follow the 8:00-minute PBS network show, "The Killers."

Marc Kentucky coal

FRANKFORT, Ky. (AP)―Coal production in Kentucky continues to rise while the fatality rate of miners in relation to the amount of coal mined remains at last year's record low.

which airs from 7 p.m. to 8:30 p.m. and also with the subject of trauma. Trauma is the medical term for all kinds of serious injuries which are caused by accidents or violent crimes. Such injuries are the major cause of death for Americans under . Memorial Hospital: Dr. Garret

EACH YEAR, over 100,000 people every year in this country. Authorities say that as many as 25 per cent of these deaths could be avoided if the patients received the right kind of emergency treatment last enough.

The trauma center at Doctors Memorial Hospital is especially staffed and equipped to handle such cases and serves as the regional trauma center for 34 counties in Southern Illinois. The equipment includes a helicopter which can transport seriously injured persons quickly and safely to the hospital from other areas.

Appearing on "Inquiry" with moderator Charles T. Lynch will be Dr. John Taylor, Sr. director of professional affairs for Doctors Memorial Hospital; Dr. Garret Conner, orthopedic surgeon of Carbondale Clinic who works in training-trauma nurses and ambulance emergency technicians; Dr. Gerald W. Mastin, chief of surgery at Richland Memorial Hospital in Olney; Charles Loftis, coordinator of the trauma center in Carbondale; and Dale Ritzel, assistant professor of the department of health education at Southern Illinois University.

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Page 15, Daily Egyptian, February 11, 1974

FRANKFORT, Ky. (AP)―Coal production in Kentucky continues to rise while the fatality rate of miners in relation to the amount of coal mined remains at last year's record low.
Jazz ensembles will present varied concert

New compositions, a guest artist and a sitar player are on the list of entertainment for the IU Jazz Ensembles concert 7:30 p.m. Wednesday in Shreve Auditorium. The No. 2 Jazz Ensemble, conducted by London Branch, will begin the concert. Guitarist Steve Koerber will play an arrangement of the "Anderson Tapes." Guest saxophonist Runky Green, director of jazz studies at Chicago State University, will perform with Allan Oldfield, director of No. 1 Jazz Ensemble; Band, and Lee Harch, student drummer, in a small jazz combo. The No. 1 Jazz Ensemble will perform "Scott's Place," by Benny Moten; "Time Check," by Don Menza; and "Concerteurs," by Butch Nordahl among other jazz numbers. New compositions by students Tom Walls and Stan Adams and Director Oldfield will also be performed.

The sitar player will combine Eastern-Indian sounds in a jazz number, "S.O.M.F.," by Maynard Ferguson. Admission for the concert will be $1, to be used toward the music scholarship fund.

List of books

JERUSALEM (AP) - Israel's printing industry ranks third after France and Germany in the number of new books and editions produced - 76 per 100,000 population yearly.

Book Beat to interview editor on personal look at China

Emmett Dedmon, one of the American journalists allowed to visit the People's Republic of China, will be the guest on Book Beat, Monday at 9:30 on WJZD.

Dedmon, vice president and editor at the newspaper division of Field Enterprises, Inc., which publishes the Chicago Sun-Times and the Chicago Daily News, gives a personal account of his impressions and experiences in mainland China in his book, "China Journal." China unfolds through Dedmon's observations today, a new China, and a nation, according to Dedmon, that is not only unlike other societies in the world, but not even comparable to other Communist societies.

"It's a different world," says Dedmon, "after 26 years behind doors locked from both the inside and the outside, (China) now peers uncertainly at new guests, new friends, and new neighbors. A solemn flicker on her lips as she speaks, but her eyes are guarded, cautiously assessing new attention."

Dedmon's accounts of day-to-day life and insight into China's social and political organizations; family relationships; education and political indoctrination. The author's Odyssey includes trips through cities and villages, agricultural communities, factories, homes and hospitals - where the author gets a ringside view of surgery performed under acupuncture anesthesia.

One of the primary objectives of Dedmon's trip was an interview with Chou En Lai. It was realized at 10:15 one night, when he and other visiting journalists were gathered together, and ended at 2:30 a.m. with the 75-year-old Chou still amiable and sharp to the last question.

When the session was over, Dedmon found himself next to the Premier on his way out. The brief personal exchange was thrilling for Dedmon. "Suddenly all those hours with my language cards and ... my Chinese teacher had become worthwhile... and so I was able to leave, the Premier of China laughing - at 2:30 a.m. on a Sunday morning." Book Beat is a production of WTTW-TV, Chicago. Host of the series is Robert Gorman. It is transmitted nationally by PBS, the Public Broadcasting Service.

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