The Daily Egyptian, January 14, 1974

Daily Egyptian Staff
"Man, Sword and Flower," a splash of the grotesque and the emotional shorthand made famous by Pablo Picasso, is an oil on canvas completed by the late master in 1969. Picasso once said, perhaps in reference to this painting, "The point is, art is something subversive. It's something that should not be free. Art and liberty, like the fire of Prometheus, are things one must steal, to be used against the established order."

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More Picasso in Color, See Pages 6 and 7
Picasso's work expresses admitted fear of finality

By Carolyn Gassan Plechmann

The artist is enmeshed in an exploration of the image of man: computer complex are the forces that move him. What engages him is not an image of man fixed, because as a person he is not yet or ever discovering and recreating himself in the midst of change.

Few artists have been as visibly and openly autobiographical as Picasso. His is an art consistent and realistic.

Every nerve end of Picasso the man exists in the work, the evidence of his search to “understand himself in order to become himself.” In this sense he is the quintessential contemporary spirit who is geared to respond to the demands of the present, unhampered by the authority of the past.

It was Picasso with his restlessness; his admitted fear of finality; his love of the incomplete, the force of life, the act of creation, who is attuned by instinct to a contemporary philosophy which favors the dynamic and individual rather than the unchanging, the abstract and the general.

Picasso was explicit about the dating of each painting, which represented a moment-by-moment wholeness, the sense of immediacy found in the vitalist hero.

“I paint the way some people write their autobiography,” he once told Françoise Gilot. “The paintings, finished or not, are the pages of my journal, and as such, they are valid in order if I will choose to do the first page, or the last.”

Picasso, as few artists do, was willing to show the process, as if he wished a tape recording of visual images, so none could be lost. Humility is not a part of the assumption that everything he did by himself and all, will be valuable. We are to see the failures, the unredeemed, as well as the refined, the thoroughly human, the whole man.

To Sabartés, Picasso expressed his dread of the completed: “To finish a thing is to kill it, to take away its life and soul.”

Gallwitz found that at the age of 87 Picasso produced in a six-month period, 387 drawings and a year later, 126 paintings.

Picasso’s work at 90 exhibited an increase in spontaneity, a compulsion to do away with all rules, to paint his every mood as quickly as possible in an emotional shorthand. To exhibit the process of creation itself was—one of Picasso’s greatest challenges, and to a large extent he worked to understand the process; the certainties of his youthful work dissolve until only the questions remain at 90.

It is said that Picasso looked upon nature as a kind of struggle between interior life and the exterior world. “I don’t try to express myself, rather, rather as the Chinese put it, to work like nature. And I want that internal surge—I my creative dynamism”—by propose itself to the viewer in the form of traditional painting, violated.

Picasso’s late work exhibits an impatience, a feeling of rebellion against the man whointellectualizes his works, who is aware of the paradoxes, the problems, the absurd.

In Picasso, his life and work, one can sense this evolutionary self-discovery to be what Friedlander has described as a revolutionary trust which enables one to stand on one’s ground before any confrontation and to meet it if a way faithful to its own essence and one’s own uniqueness. Can man be his own creator—is this not by creating himself?? The authenticity of his existence in his art is rare; Rarely are the questions more fascinating than in the image of Picasso, man and artist. Creativity has developed itself of the seeds of rebellion, if it is rebellion to wish to re-make, to destroy that which has been accepted, and to insist upon being actor, not acted upon.

The wisdom of modernism is the profound questioning, for which the making of images, understands well at least one thrust of the creative—the ego behind the desire.

Carolyn Gassan Plechmann, a Carnegie art critic whose personal correspondence with the master class, and who has been a journalist for the prestigious Kennedy Galleries in New York, which represents her work, Toledo, Ohio, native has been heralded as “a magician who creates a mysterious reality from the bare bones of blank canvas and pigment.”

Stone, zinc and genius

Illustrating these two pages are examples of Picasso’s lithography. The energy, strength and sensivity of Picasso in black and white are personified by his animals and humans at play and at rest. In the series running across the bottom of these pages, Picasso himself at work becomes visible.

“Bull at Play,” a litho crayon composition on transistor paper transferred to stone, was completed in 1954 at Vallauris, on the Riviera, where Picasso energetically pursued ceramics.

“The Dove,” is one of the most beautiful and famous lithos ever produced. The washing down on zinc was used as an illustration for a poster advertising the World Peace Congress, which Picasso attended in Sheffield, England, in 1949. The molliveness obtained in the plumage in beyond comprehension.

“Portrait of Gongora,” a pen and wash drawing on zinc, was completed in March of 1947. Picasso illustrated the work of this Spanish Baroque poet with 26 heads of women engraved in aquatint, and elsewhere published 6 lithographs, 30 engravings and 4 portrait aquatints.

“Head of a Young Girl” is a sterling example to chronicle the development of Picasso’s work in lithography. At the first state, begun in November, 1945, Picasso began with a wash drawing on stone. The composition has been completely changed in the second state. The whole surface of the stone has been ink covered. The place occupied by a small splatter at the back of the head is visible in the subsequent states. The third state is a wash drawing and the fourth state is a wash drawing in litho crayon in the fifth state. In the sixth state the gladness are accentuated with lithographic crayon and the background is darkened. The seventh state, begun in December, has been completed in the eighth state in the final state. It is evident that the drawing has been changed by using a brush and scraper. In the ninth state, brushed and scraped in February, the portrait begins to appear as it will look in the tenth and final state.
discussing the master's life is to define—and thereby confine—Picasso in terms of the "periods" or "schools" in which he painted: the Blue, the Rose (or Harlequin), the Classic, the Negro, the analytical and synthetic phases of cubism, the Neo-classical and Surrealism. But in a art school once established normally deteriorates as it goes on. It achieves perfection in its kind with a startling burst of energy, but then follows the melancholy certainty of decline. "The grasped perfection does not educate and purify the taste of prosperity; it debauches it," the great philosopher of art, Robert G. Collingwood, intoned. The history of art—and indeed, the history of Picasso's life—is the history not of progress in the scientific sense, but of reaction. And in Picasso's life this reaction is prompted by an acute perception of day-by-day reality, and followed in his paintings by an acute desire to construct reality as he perceived it, a reality which was never more in a state of flux than it has been in the 20th century.

So what makes Picasso the symbol of that unchanging, ultimate reality, what makes him the singular representation of 20th-century art? It is that the formation of his actuality—the growth of the oak—was a continuous fluid development springing from the seeds—the acorn—of his potentiality. But more important, the flow stopped nowhere in between on its appointed course. It did not stop at cubism or Neo-classicism or surrealism. Picasso transcended them all, carrying over by stages and pieces from one to the next. His development was linear, continuous and unlimited. The past, as a phase of continuous process, carried over into the present and future. The past alone was determined, the future alone was an open possibility, the present was the arena of action.

Picasso emerged as a professional artist in 1901, after 10 years as a student in art schools in Corunna, Barcelona and Madrid. By 1901, the start of his Blue Period—so named because of the color most dominating his canvases—the 30-year-old prodigy had received two gold medals for painting, had exhibited in Paris, and was a joint founder of an art review of which he was sole illustrator. From the influence of Post-impressionists—Van Gogh, Gauguin and Toulouse-Lautrec—Picasso moved in 1904 to French Neo-classicists, especially Ingres, during which time he abandoned his more enthusiastic Rose Period.

One of the greatest milestones in his artistic experience occurred in 1907, when he met Paul Cezanne and Georges Braque and embarked upon the course of cubism, a style which enthralled him for the next 18 years, and which he used, with further modifications, for the rest of his life. The cubistic rendering of Demoiselles d'Avignon shocked the art world no less than his surrealistic Guernica which appeared in 1937.

A flood of paintings, etchings and lithographs bearing the influence of cubism poured from Picasso's hand for several decades. But he could not be labeled a Cubist, for during the time when he experimented with cubism he fell again under the influence of Neo-classicists such as Ingres. His portrait of Igor Stravinsky, whom he met in Rome while designing scenery and costumes for the Russian Ballet, shows the penetrating, exact and unwavering delivery of Ingres. Just as Picasso could not be labeled a Cubist, he could not be—and refused to be—labeled a Surrealist, at least not a Surrealist of the Salvador Dali cult. But after 1925, the year he first encountered Surrealists, his work reveals more of the depths of the unconscious through line and color.

A sterling example of surrealistic influence lies in his epic mockery of war, Guernica, inspired by the German bombing of a small Basque town of the same name during the Spanish Civil War of 1937. It stands as a general reminder of the barbaric conditions prevailing in the socio-cultural conditions of the present century. The utter chaos, ruin, destruction, pathos, comedy and tragedy are shown. The outcome of man's illogical behavior is poignantly analyzed.

Picasso further explored man's behavior in a series of double-faced Expressionist heads which he painted as fast as his fame spread throughout the world. In the mid-1940s he again extended his reach by exploring new media—lithography, ceramics, graphic techniques—and mastered them.

Art critics have found much of Picasso's later work to be replete with complexities, intricacies and overlapping techniques. As the world grew more complex, so did its art, and so likewise did Picasso's expression of that complex reality.

He once said that "to search means nothing in painting. To find is the thing." Picasso found, by continuously probing the depths of reality, that central core which Joseph Conrad referred to as "the subtle but invincible conviction of solidarity, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn." Picasso found the ultimate reality, that which does not change. What more eloquent testimony is needed to ascribe to him the title, the greatest artist of the 20th century?
Gary Phillips

By Dave Stearns
Staff Writer

Comedian Bob Newhart once said, "If you take an infinite number of monkeys and an infinite number of typewriters, and just let them type away, they would eventually type all of the great works of literature.

Or as Pulitzer Prize-winning poetess Anne Sexton more eloquently expressed it, "If you put a bunch of different animals together in a cage and let them out a few at a time, you can get some rare and wonderful combinations of animals."

Thus the positive and not-so-positive aspects of computer poetry are summed up in animal images. Computer verse is obtained by programming a basic sentence pattern into the computer and having the words come out in different combinations, says Gary Phillips, who is welcoming computer poetry and many other changes for the 1973 edition of The Search.

The Search incidentally, is a home for publisher-hungry writers, and since the death of Grassroots, it is the only literary magazine on campus.

"Actually, it's more like a book," co-editor Phillips said. "We want more variety in the styles of poetry this year."

In past issues, The Search has only been open to students, but now it is open to everybody in the area. Student poets tend to imitate models in their writing, whereas people who write without any academic training are more spontaneous. But their poetry usually isn't as good," Phillips added.

In addition to computer poetry and non-student writers, Phillips is encouraging essays written on poetry after 1960, graphics and concrete poetry, all of which was not formerly published in the magazine.

And 1974's cash prizes for the best three poems (one $50 and two $25 prizes), should be an incentive for contributors.

Artemis: Diane

Purple violets, so small on the forest floor,
Darker than shadows and catch my eye.
Stopping, the silence of the woods explodes,
Somewhere, shaking slowly in unseen winds
An oak tree discovers last year's leaves,
Set off brown and stiff against newer buds.
Peach blossoms pink: rotting damp leaf smell.
A woodpecker pounds away at some degree,
Perfectly undisturbed by my presence.
Dogs howling across a wooded hollow, in a purr.
Perhaps, of a deer, antlers lowered in slavery-
Actaeon splashing through a mossy stream
In vain escape fleeing from his own happy hounds.
Will I, too, gaze on her reflected nakedness
Without innocence or insult, only surprise.

Surprise and pain for my hair is deer hair,
My eyes deer eyes that can see no beauty
In that white, bare, perfect body, breasts to me?
I catch the scent of hounds, quiver and break.
Pursued by dim violet shadows that slip like fish
Through sharp briars and hide-tearing wind.
Chasing me until each step is leaden, I slip,
Fall into water over my shoulders, tangotorm
Blending the moss and stagnant water
Against the wind and sky.

Gary James Phillips
Co-Editor
The Search

A Novel for Which There Are No More Words Than These

At exactly 9 a.m., thousands-thousands of squawking blackbirds on their way north stop altogether in the five or six giant oak trees in our side yard next to the strawberry field. The trees, still bare from winter, become literally black with bird. You have to cover your ears, the sound is deafening. Me in the side yard weeping: "incredible" "incredible" "incredible" I jump in the air and wave my arms, every bird switches trees. Again.

Larry Bennett
Colden, Ill.

Two Narratives

I.

Miles registers for classes. Red-nosed, tweed-tweed, pipe-tamping professor speaks of their common heroes. (Sylvia put her head in the oven, Ernest blew his apart, and Berrymann headedeward. Scarfswinging, bridge reeding)

"When one realizes the inevitable (tamp, tamp), one must romanticize it."

II.

Miles, ignoring the quizzics, attempting to learn milking, found himself fond of personified God, now researching. PMLA, 1930: "there is no doubt that the body exhumed and torn for souvers was indeed that of the poet Milton."

A bell rings loud warning to the readers—book closed. Miles walks quickly on sweatings thighs from the library, toward a tavern, feels wood pressing the points of both shoulders.

John Preley
Carbondale, Ill.

Thomas Betjeman, 17th-century actor, manager and author, is one of many theater people discussed in a two-volume work in English stage biography published by Southern Illinois University Press. Each volume is the two-volume A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660-1800, sells for $18.85.
A profound interpretation of Jane Addams

By Madelon Golden Schillp

American Heroine: The Life and Legend of Jane Addams

by Allen F. Davis

University Press, 339 pp., $10.95

In her shining day she was called "America's Joan of Arc," "the uncrowned queen of the States" and "one of the world's most famous women." Thenceforth, America's best-known woman was "the most dangerous woman in America" and a "brazeness villain." History has ranked the late Jane Addams as a patriotic heroine, one of the legendary figures of the early 20th century, a remarkable woman whose stature, in fact, brightened with examination. It should not be surprising that "an American" has been described as "bullfighting" on the stage of international relations. Attending the cruel spectacle of a bullfight in Madrid supported by women from her lethargic driftings as a well-to-do young lady into a sudden search for a useful life.

The other legend is that she said when she grew up she would have a "large house right in the midst of horrid little houses like these" in order to work as a benefactress. Davis feels she encouraged this legend, but that she had greatly over-simplified motivating factors in herself and society. Her enthusiasm early days in the old dilapidated Hull House neighborhood on Halsted Street, where she quickly attracted brilliant and helpful women around her — many of them "the nurses of the people" — Socialism are well portrayed. (Ms. Addams herself, as a young woman working out Picturesque life as an agnostic, was an "all the Horse Club" sort of person.)

Her remarkable success and world-wide usefulness, however, was far more than the "heavenly" legend has created. This book exhausts her qualities, as an administrator, businesswoman, politician and mother of the country's welfare laws, as such a study not only of the settlement house right in one's own world, she says, "we are interested in resuming the 'myths and half-truths.'"

That is the chief argument of Ms. Addams by her neighboring Professor James Weber Linn, Davis presents a chronological account, but with a far more critical and introspective eye.

Illinois' own Jane Addams, who was born in 1860 and died in 1935, is remembered not as the founder of Chicago's Hull House, one of the pioneer social settlements in America and the world. Long before she won the Nobel Peace Prize in 1931, she was internationally known for her role during the early movement and social reform, aside from her personal life.

In Cedarville, near Freeport, Ill., she was born into a deeply religious home. Her widely known father, John Addams, was a prosperous merchant, a state senator, civil officer and administrator, and descendant of Lincoln. Jane, the youngest of eight children, was only two years old when her mother died. "Tuberculosis of the spinal column" killed her, her head held to one side as a child.

However, Davis finds her "formative" years interesting. She was certainly strongly influenced by her father who had a stern sense of responsibility, and who was a public good. The author skillfully traces her blossoming at Rockford Female Seminary, where she already became recognized not only as a writer and orator, but as the "youngest in class of 1881. Clearly, he feels that those critical years of her life in early adulthood were largely shaped for her by her father's influence."

It is not surprising, then, that "Jane Addams as a young adult was weak, ugly looking, ungraceful girl, likely to be the least of the class," as one student had to say, "but she was always friendly to all who approached her." She was friendly to all who approached her, and she had a profound influence on the students of the college. After leaving college, she returned to her home to teach in the public school. She was a teacher for 10 years before going to work at the Women's Medical College in Philadelphia. Davis feels her search for the meaning of life is partly an understandable search for the "meaning of life."

Jane Addams was among the first generation of women to go to college and seek public careers outside the home. It was over family objections that she went to work and married, and seeking a useful profession, especially during two extensive tours in Europe while she sought to recover her health. During her visit to the slums, she was the founder of the famous new social settlement, Toynbee Hall, "as a way of helping the poor without paternalism." This and her "bullfighting" movements of social and religious change in Europe, 1886, "doubtlessly helped fix Ms. Addams on her course of founding Hull House in 1889."

"Professor Davis disagrees with the import of two of the most popular legends of her motivations for launching her career. He does not think that "the bullfighting" version is accurate. In Spain, attending the cruel spectacle of a bullfight in Madrid supported by women from her lethargic driftings as a well-to-do young lady into a sudden search for a useful life.

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"Head," an oil on plywood painting completed in 1963, was one of 165 paintings—a year's work for the 87-year-old Picasso—exhibited in the Palace of the Popes in Avignon. The body of work, hanging in rows of two- and three-deep, took over the walls of the Gothic chapel. The mathematics of painting 165 works in 13 months show that the tireless Picasso painted a canvas every 52 hours.

In "Painter and Model," an oil completed in 1963, Picasso has extracted all his previous experiences with the painter-model theme but simultaneously has invented the prototype for further variations on it. Critic Klaus Gallwitz observed, "In this economical yet gesturally rich treatment, which entirely eliminates episodic detail, he achieved a classic blending of all the ritual, erotic, dialectical and meditative aspects the theme has to offer."

Picasso managed to add a fresh approach to still another departure on the standard theme of "The Rape of the Sabine Women," an oil on canvas painted in 1963. In the deliberately heightened turbulence, the essential element—the struggle for possession of the women—carries strong dramatic aspects far transcending the aggressive simplicity of the colors.

The emancipation of the individual within the general is particularly striking in Picasso's paintings of women, exemplified here by the faceless "Nude Woman in a Rocking Chair," an oil on canvas completed in 1956. Picasso first worked with portraits around 1917, when his realistic portrait drawings marked his first departure from Cubist techniques.

Credits, Color Reproduction
Photography
Eliott Mendelson
Color Separations and Presswork
Steve Robinson
Wayne Patrick
Pablo Picasso (1881-1973)

*Nude Woman in a Rocking Chair. Oil on canvas. 1956*
Bette Midler: sleazy shtick performed masterfully

By Dave Stearns
Staff Writer

Bette Midler
Atlantic Records, 1973

The definitive tacky lady has put out a new album that could conceivably put the world at her platform-shoed feet. Or at least induce fans to lick her free album poster.

That wonderful wench, Bette Midler, has outdone herself on her new album. Bette Midler. She now performs her slutty shick so masterfully that she induces a certain respect, almost goddess-like awe, from her listeners.

Miss M. does everything on Bette Midler that she did on her last album, only much better. Her voice is far more flexible and less strained. Her last album didn't fully convey her repertoire of voices and characters that I consider brilliant. I got a funny feelin' that all of yew girls had better hold onto your man, because I feel, I feel, I FEEL, like breakin' up somebody's home!

But the funniest song on the album is “Twisted,” in which Miss M. is a housewife gone bananas. She claims her analyst is the one who is warped, because “instead of one head, now I've got two, and you know two heads are better than one.” Her clever interpretation of the song is at least worth an Academy Award nomination.

As for her nostalgia, nobody does it better than Miss M., because she doesn't over-exaggerate or poke fun at the material. She even plays it straight with “Optimistic Voices” from The Wizard of Oz. (This song, if you will remember, was heard when Dorothy and army were bidding the doors of the Emerald City to open.) Miss M. even transcends the nostalgia on the Motown-style hit, “Higher and Higher,” by turning it into a majestic piece of music.

But her torchy renditions of “Skylark” and “Drinking Again” are the album's finest moments. Here Miss M. 'quits singing, but you can't really hear her, as to how she will fall in love.

At the outset of the album you are introduced - a pleasant surprise - to the Divine Miss M.'s byline: “Bette Midler by Bette Midler.” Oldfield plays several instruments on side one and 11 of the instrumentation.

And back-up vocals added to Ms. King's performances. As for her nostalgia, nobody does it better than Miss M., because she doesn't over-exaggerate or poke fun at the material. She even plays it straight with “Optimistic Voices” from The Wizard of Oz. (This song, if you will remember, was heard when Dorothy and army were bidding the doors of the Emerald City to open.) Miss M. even transcends the nostalgia on the Motown-style hit, “Higher and Higher,” by turning it into a majestic piece of music.

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For You” is one of the lesser pieces on this new album. The song speaks of the competition between a musician’s love for his music and the love of those close to him: Even though this song’s message speaks for many, it seems to be the same old story that does for Leon Russell, her version does not have the emotional depth that the original Russell’s simple piano and French horn accompaniment remains the best, compared to her simple, yet still too delicate, orchestral backing.

“Tubular Bells” is a pleasantly eerie and mysterious instrumental arrangement performed under the direction of Torre Zito, who also arranged and conducted her superb “A Taste of Honey.” The album’s dominating harp and piano create a picturesque backdrop against which she effectively conveys the song’s spiritual ingredients.

A strong attempt to attract young listeners, “You Are The Sunshine Of My Life,” a song written by Paul Williams, “We Could Be Flying” and “All In All.” In both these compositions we find rare passages of electric guitar. However, these are so few, be the electric guitar just not as popular when you break away from the supper club sound. The guitars act embarrassed, so the listener responds likewise. Perhaps if they assumed their position with less timidity, they would blend with the composition.

Morgana King’s finest attempt to break away from the supper club doldrums occurs in the cut titled “Jennifer Had,” written by Mitch Farber. The song sensitively portrays a young woman who is still unloved at the age of 29. Jennifer holds down a job and takes the pill, making plans as to how she will fall in love. Even though the song’s lyrics are written in third person narrative, Ms. King’s vocals ache of a loneliness and sympathy which is both hers and Jennifer’s.

The song is one of the best that Morgana King has ever recorded, and has a broad appeal.

New Beginnings, whether judged on its own merit or compared with her other two albums, is a definite improvement for Morgana King. It probably will not have the emotional depth of her previous two albums, but it is a fine album.
Convo shows return to roots; classical, folk nights slated

By Dave Stearns
Daily Egyptian Staff Writer

University Conventions will be dividing its time between rural folk music and classical quartets this quarter.

Following the initial Convo, the Vermilion String Quartet, will be a flesh and blood look at Leaebetty and Woody Guthrie - Sonny Terry and Brownie McGhee at 8 p.m. Jan. 36 in Shriver Auditorium. Their music is "own field blues, country blues, city blues, rock 'n' roll" according to McGhee. Or as Terry once said, "We played our same thing on the street and we're still playing it today. That damned old blues look like it is going to be here forever."

Both Terry and McGhee performed with such folk immortals as Woody Guthrie and Leaebetty and concertized in 1956 to become what the New York Times calls "the greatest living exponents of black folk blues."

Both Terry and McGhee had tragedies that have left them hand-capped since childhood - and with little time to develop their music. Terry was blinded by two childhood accidents in North Carolina, which prompted him to imitate the sound around him with his harmonica. "Dogs run like the fox, and I used to listen to that barking - bitch a whole lot of ideas from that," he said.

There were trains: "Mockin' the train's about the first piece I learned. 8 thought to hear the freight train comin' by, I used to be settin' down sometimes, by myself, real still and I'd say I wish I could play that."

Meanwhile, McGhee in Knoxville, Tenn. had been left lame by polio, which provided him with plenty of time to play guitar. After entertaining at various resorts around the Smokey Mountains, McGhee toured with various minstrel shows, medicine shows and carnivals around Tennessee.

Each place had a different type of music - but they all seemed to like blues. There were no amplifiers in those days and people listened to what you were singing," McGhee said.

Terry and McGhee met in 1950 at a Leaebetty Memorial Concert in Town Hall in New York and have been together since. For as McGhee wrote in his song, "Me and Sonny," "Just me and old Sonny. We've been friends for a long time."

Well, when I didn't have the price of whiskey, Old Sonny had the price of a bottle of wine. A quartet of guitarists, also from the deep south (Argentina), will perform the music of J. S. Bach, Igor Stravinsky and Antonio Vivaldi (to mention a few) at 8 p.m. Feb. 7 in Shriver Auditorium. They are the Zaratete Guitar Quartet, who, according to the New York Times, "Are so technically expert and musically gifted that nothing, not even their own considerable personalities, obtunds the magic and the listening."

Chamber guitar music, for quartets, is far from being plentiful, and consequently they must do a lot of transcribing. But the results have been concert dates at New York's Carnegie Hall, Vienna's Brahms Hall, Salzburg's Mozarteum and Amsterdam's Concertgebouw.

"Their playing meshed each to make a distinct contribution through various solo passages and then merge again like fine threads running through a tapestry," hailed the Washington D. C. Evening Star. Returning to the folk music idiom, the last Convo of the quarter will be folk singer John Stewart at 8 p.m. Feb. 16 in Shriver Auditorium.

Since his beginnings in Pasadena, Calif. (where he first learned to play ukulele) Stewart has been performing in folk clubs. By the time he joined the Kingston Trio at the height of their popularity, he had graduated to playing guitar and writing his own songs.

After a seven-year stay, the Kingston Trio disbanded and Stewart wrote "Daydream Believer" for the Monkees and a few hits for We Five.

Stewart's next step was to form a duo with Buffy Ford, which produced his "Signals Through the Glass" album. Of that period, Stewart said, "I studied Andrew Wyeth paintings for a year, locked myself in my room with Wyeth prints and tried to play the colors he painted. The music world evidently wasn't ready for this sort of thing, for "Signals Through the Glass" wasn't sold, although it is now regarded as a masterpiece and a collector's item."

Since then, Stewart has recorded five solo albums featuring such backup artists as James Taylor and Carole King.

Local film makers set chance to share work

Local filmmakers and video tape makers will have an outlet for their works and a chance to view other films and tapes in "The First Film Illusion and Video Barraza Number Three."

The screening will begin at 8 p.m. at the Wesley Foundation, 816 S. Ill. Ave. Categories for film or video tape include super 8, silent, double system sound, record or tape recorders. All films will be accepted for showing, from any subject, documentary, experimental or animated.

Applications are available for free at the Department of Cinema and Photography and must be submitted to the office by 2 p.m. Tuesday. The basis for the film showcase, Devan Rathaod, junior in cinema, said, was "a love for film."

"Cinema students have always been involved in filmmaking, but have never had a chance to see what their classmates are doing," Rathaod explained.

Rathaod said a film showing on a non-competitive basis has been done at other universities, but never at SIU. "Hopefully, the showcase will bring some kind of regular basis and eventually will become a competitive film festival," Rathaod said.

About two one-half hours of films will be shown, completely free to the public. The filmmakers will be present for discussion, Rathaod said.

"The direction and future of the film illuslon and video barraza (coming together of energies) will depend on the enthusiasm of the filmmakers and video tape idents and around the University," Rathaod said.
Couple find dome living easy

Bill Lazure
Student Writer

Ken and Marge Keever and their 5-year-old daughter, Kendra, are living in a geodesic dome.

"If you wouldn't be too easy building a dome. But, you'd be surprised how much we liked it. We followed the plans, improvised a little, and before we knew it, we were living in it," said Ken.

"After my wife and I built the triangular forms out of the plywood and stuck them together with glue, we put them up in one month to put them together to form the actual dome," Ken explained. He and his wife, Marge, retired from their jobs last summer.

The dome, just south of Anna, near Dongola, sits on a small incline bordered by trees and a shallow creek. The dome is supported with a mass of fiberglass reinforced concrete and plywood.

Crossing a small foot bridge that spans the nearby creek, one sees that the half-sphere is comprised of triangular pieces placed together to form octagons and hexagons. There are two large windows and a skylight which provide inside light during the day. At night, Ken and Marge use kerosene lamps, although they do have one electrical outlet for the refrigerator, stereo and television.

Past for the cooking stove is a bed-

bed, while wood provides heat for the dome. They see no problem with his heating bill this winter because trees are all that one sees for hundreds of yards around the dome.

"It's really nice here. The trees, fresh air and peacefulliness really make living here enjoyable," Marge said. She's originally from Denver, Oklahoma, a small town on the Oklahoma-Texas border.

Two-year-old Kendra seemed to testify to her mother's words. She was rolling in the freshly fallen leaves with other little friends, laughing and giggling the entire time.

Marge explained that wood and other materials, plastic, bolts, nuts and nails, cost about $500. Ken started to cut and nail tar paper and shingles last Saturday to make the dome more weather resistant—and this will add another $100 or so to the cost.

"Prove building the dome? Not as much as I thought at first," Ken remarked.

"We had a little trouble getting the triangular forms to fit together properly, but we pushed and pulled until they fitted tight," Ken said. "I had a little problem with the rain, also," Ken said. He explained that during a recent deluge during Thanksgiving break left about three inches of water on the floor, causing the finish on the iron, pot-bellied stove to change to brown, rustly texture. Adding to the problem, the rains caused the wood behind the dresser mirror to bow, causing the mirror to shatter. Ken added that the floor warped a little, but still remains fairly level.

The dome stretches some 17 feet high at the apex and the diameter is about 25 feet across. Aluminum triangular vents on the ceiling provide ventilation. The two large windows are triangular shaped also, while two smaller ones are diamond shaped.

As one walks up the three or four steps to go inside Ken's two dogs turn toward the door, curiously surveying any visitors.

Once inside, one notices that there are no windows or partitions. Everything is little too big under one roof, but there is still plenty of room. There's a large refrigerator, a cooking stove, a heating stove, Kendra's crib, a dresser, a large double bed, a television, four or five chairs, a couple of tables, a stereo and numerous bookcases and shelves.

In addition there's still plenty of room to walk around. In fact, Kendra and her friends were riding their tricycles and pulling their wagons on one side of the dome while seven persons comfortably watched television on the other side.

Ken, who started at SIU this fall, comes from Peebla. He and his family lived in an old farmhouse outside of Peebla for a few months before moving here in August.

Getting a drink from the garden hose that stretches from John's house to the dome, about 500 yards up the dusty, country road, Ken said they'll probably be hawking water for a few cold weeks since the hose won't do much good when winter finally reclaims Southern Illinois.

"The planning consists solely of a roll of sail paper and Mother Nature, although there is a commodity-type facility inside for Kendra and lazy people who aren't intrigued.

The plans for the Buckle Fuller ar-

echnology, "Big-Sur" model, were taken from a "Whole Earth" type catalog and utility manual for prospective dome builders.

"That book told us everything we needed to know—how much wood to buy, what tools would be needed, how to code the panels so they would fit together better. It's a fantastic book," Ken said. Ken's dome is evidence of that, because it's nothing less than fantastic.

Daily Activities

14 Monday
SGAC Art Sale, Student Center, Mississippi Room.
Placement and Proficiency Testing: 8 a.m.-2 p.m., Washington Square Building C.

15 Tuesday
SGAC Art Sale, Student Center, Mississippi Room.
Placement and Proficiency Testing: 1 p.m.-11 p.m., Student Center Auditorium.

Friday
Silva Mind Control, 8 p.m. to 11 p.m., Student Center, Ohio Room.

16 Wednesday
Film: Famous Comic Festival, Student Center Auditorium.

17 Thursday
Careers for Women, noon to 2 p.m., Student Center, Missouri Room.

18 Friday
Basketball: SIU vs. Stetson University, 7:35 p.m.
Gymnastics: SIU vs. University of Pennsylvania, 2 p.m., Student Center Auditorium.

20 Saturday
Silva Mind Control, 8 a.m. to 5 p.m., Student Center, Ohio Room.
Delta Kappa Gamma Lambda, Student Center, Missouri Room.

21 Sunday
Silva Mind Control, 11 a.m. to 3 p.m., Student Center, Ohio Room.

Retired bank robber relives career in ink

JOPLIN, Mo. (AP)—Harvey Bailey does not look 86 years old. His hair is still black and he is perhaps 20 younger. And with his white beard, wire glasses and square jaw, he looks more like a retired successful farmer than a retired bank robber.

But between 1910 and 1932, John Harvey Bailey was America's most successful bank robber.

Today, after spending nearly 40 years in prison, including 12 years in Alcatraz, he lives a quiet life here with his wife of eight years.

Bailey recently retired as a cabinet maker, a trade he learned as a boy and resumed while in prison. In 1964, he was paroled from prison and moved to this southwestern Missouri city.

Not long after, Bailey met J. Evette Ha-as, a Texas writer and he began to write. Bailey's life, has written a book about it, "Robbing Banks Was My Business..."

Bailey says he decided to tell his life story because he was "tired of saying that I've been in the movies. I hope my story may be a warning to young people to stay out of prison or jail."

Bailey admits that he was tempted to publish this "true blue book," he says. "It was easy money. But then I graduated from banks. There was more money in robbery."

But Bailey robbed banks a year during the 12 years he was in prison.

Bailey talks freely of those days when he worked with such desperadoes as Machine Gun Kelly.

Family goes geodesic
Coffin watch

'Lying in State' rises;
three shows this week

By Dave Stearns
Daily Egyptian Staff Writer

"Lying in State" is, coming out again.

Scheduled for a minimum of three performances, at 8 p.m. Jan. 18, 19, and 20 at the Lake Theater, the play is now in its final re-written version. "Our eight November performances served as the play's 'out-of-town' tryout, and now the long ends are tied-in an elaboration process. It is a compliment to this University and this theatre department that the play has received such a careful production and warm reception," Lane Bateman said, who is the play's author and a graduate student in playwriting.

As an entry into the American College Theatre Festival, the play's November showing was selected as a regional winner in the festival and will compete in Milwaukee on Jan. 23 against regional winners from all over the country.

In Milwaukee, the play will be judged by Arthur Miller, one of the country's leading playwrights. Brooks Atkins, dean of theatre-critics and Vera Roberts, President of the American Theatre Association.

"Lying in State" is judged to be a national winner. Bateman will receive a production of his play at the Kennedy Center in Washington, D.C., $2,500 in cash, full membership into the Dramatists Guild and an offer of management from the William Morris Agency.

"This is a play about homosexual problems in a straight society," Bateman said. "If I win, it could be a boom to my career or a disaster."

Since the play's opening, which ran for eight sold out performances, Bateman has received a mixture of reactions. "I've received a lot of letters and comments from gay people, who say that they'll never be ashamed anymore. I also think the play brought a lot of people out of their closets."

"However, I've been attacked by many gay people who disagree with the play's attitude toward monogamy. I believe that gay people trying to live in a monogamous situation suffer massive amounts of unhappiness. This disagreement has been my biggest hassle."

But the Advocate, a national gay newspaper, interviewed Bateman and has asked to reprint various local newspaper articles for their publication.

"My second biggest hassle," Bateman said, "has been from the Jesus people. I seem to really bring out the venom of them. I've gotten so many people who say they love me and are concerned for my soul. But they say that I'm going to burn in hell forever, which doesn't make me terribly excited."

Psychologist offers males 'lib' counsel

MONTCLAIR, N.Y. (AP) - Did your wife come home the other day and tell you she wanted a marriage "contract" or a separate bank account or her own job and career?

And you didn't want to do it?

There's a man here who is trying to teach other men how to cope with the liberated woman.

While the woman of the house goes off to her "consciousness-raising" group, the man can go his.

"It's almost directly geared to the idea that the man who has a relationship with a woman who is growing gets culturally put off balance because we haven't been trained to this new growth," he said. "It is to help men who are sensitive to what is happening to women become more knowledgeable of the consequences to them."

Dr. James J. Gallagher, a 48-year-old psychologist who runs a career-counseling firm, is starting to offer group sessions for men who are having trouble in their relationships of the role of modern women.

Gallagher accepts the liberation of women as a sociological change that's happening.

"This is the way the world is going to go," he said. "It's no use trying to hold the gates and hold things off."

Silva Mind Control
Introductory Lecture 8 pm
Thurs. Jan. 17
Classes Start 9am—9pm
Sat. Jan. 19
Sun. Jan. 20
Student Center — Ohio Room

Greek council will sponsor variety show

The 27th annual Theta Xi Variety Show will be held Mar. 1 and 2 in Shroyer Auditorium.

The show, sponsored by the Inter-Greek Council, is open to all. Entertained SIU students. Entry forms are available in the Area Office of co-eds Friday and Saturday in hall. and in the Student Activities Office. Entry deadline for the show is Jan. 15, when auditions will begin at 10 a.m. in Davis Auditorium.

The individual and intermediate talent categories may include such talent acts as song, dance, in

Chinese prints on sale

Chinese and Central Asian wood-block prints will be on sale in the Missouri Room on the second floor of the Student Center Monday through Wednesday.

Student Government Activities Council (SGAC) will sponsor the Turks International exhibit from 10 a.m. to 6 p.m. All prints will be under $10. A limited edition of prints will be directly imported from Swavambhu-Nath, Nepal, Jim Rohr of SGAC said.

The exhibit has been traveling on the university circuit and has been on display at Northwestern University and the University of Illinois.

The Kiss

Terrace Thompson kisses Paul Kpapper in a seduction scene from "Lying in State."

At last...contraceptives

Through the privacy of the mail.

Whether you are a big city slick or a country hick, or in a small town where people know each other well, for the problem is the same. How to obtain the birth control pills you need confidentially.

Now, Population Planning Associates has solved the problem. We offer you a complete line of contraceptive methods, sent by mail in a plant package for absolute privacy.

Choose from the preainted Contraceptive, the completely anesthetized Pill. Or the presently popular Plastic (FVrtex), the Fail Safe, the Systemic, the Tuesdays, the Palace. and many other models are available to you through the privacy of the mail. Each contraceptive is tested for 1 year's use. All are approved by the U.S. Food and Drug Administration.

MONEY BACK GUARANTEE

See for yourself how satisfaction's today's conditions are set to use, even though they are also offered at a lower price. No. 157 contraceptive, for instance, is no longer available in the United States. And many more contraceptive models are available to you through the privacy of the mail. Each contraceptive is tested for 1 year's use. All are approved by the U.S. Food and Drug Administration.

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By Linda Lipman  
Staff Writer

The next two weeks at Mitchell Gallery will be the scene of an unprecedented regional art exhibit, unprecedented because the artwork is not judged before its acceptance into the show.

Assistant curator Ernie Graubner said he prefers an unjuried show, so visitors can decide which pieces they personally enjoy without being influenced by prize tags. Close to 90 works have been contributed for exhibition from residents in 17 Southern Illinois counties.

Graubner said not more than 50 per cent of the artists were SIU students. "An effort was made to publicize the show in the news services throughout the area," Graubner said. Most works came from people in the Carbondale-Murphysboro area. SIU contributions came not only from art students and faculty, but from people in other academic departments, traditionally barred from student or faculty art exhibitions.

Graubner said because the show was not prejudged and screened, problems in arranging pieces in the gallery did arise. "Pieces were coming in right through the weekend when we set up," Graubner explained. "Our viewpoint was to exhibit everything as long as it was original and was the only one of the artist's in the show. That's a lot different than setting up a show that's already been determined. Nothing was turned down for this exhibit," he added.

Graubner said pieces were arranged in his best judgment, but the gallery still appears slightly crowded because of limited space. Graubner tried to pair items together. He pointed to a traditional landscape scene and explained the comparison to a surrealistic landscape of the same size.

"There's nothing unusual about the art itself," he added. "It's a mixture of the traditional and the abstract, from old people and young."

Visitors to the show may feel the same way, depending on their frames of reference. "Untitled," by Ed Barry of Carbondale, is a large multi-colored painting, with a three-dimensional lift, a blue head and protruding hand. Nothing unusual. Or glance at the nude figure giving the peace sign. "All Art Aspires to the Condition of Music," by Bace Butters of Carbondale. The piece is displayed on a traditional children's toy -- the Etch-a-Sketch. Don't shake it or the nude disappears. Everything goes, including a bird-shield, which is more of a breastplate. Even titles given to the art are descriptive. "Woman" is a black thing in the shape of a partially deflated tire. That's food for thought. A portrait of an old man clothed in overalls, "Mr. Downing," by Sue Slotar of Benton, seems almost outstanding, but there's a place for the traditional, too. The acrylic is valued at $500.

Another art form, stained glass windows, go for $75 a pair. The glass, 18-inch by 12-inch each, was contributed by Jim Economos of Carbondale. Other objects in ceramics, needlework, weaving, carving, sculpture, glass, jewelry, woodworking and dollmaking have found display racks in the gallery and on the floors. None will be sold, per se, but a list of the artists and their addresses will be available to visitors who wish to query about values and purchases. Graubner said he expects about 80 per cent of the works will be sold.

"This is an exhibition for and by the people," Graubner said. Visitors will make their own judgments. "This show is not for me," Graubner emphasized. "It will be difficult for somebody to come in and not like anything," he continued. "It's not a jury show and the variety of pieces has not been limited. The people will make up their own minds and give their own mental awards."

A person interested in a variety of art forms conglomerated into one master-piece will be interested in "Phil." That's the name D. J. Kennedy of Chester chose for abstract jewelry, coins, feathers, wood, bamboo rods and even one seashell hung together by leather and suede straps surrounding an abstract painting. A visitor could surely find something he likes in at least one of the exhibits.

The gallery is located on the first floor of the Home Economics Building and is open from 10 a.m. to 4 p.m. Monday through Friday. The show closes Jan. 25.