A down-to-earth manual on spiritual consciousness with advanced meditations on purification, energy transmutation, and the five states of mind. Master Subramuniya


**Beautiful books for students**

By "Hansa Dagley"

Pathfinders Library, a six-book series by Master Subramuniya

Comstock House, 48 pp. each, $1 each.

Master Subramuniya claims to be a "western Guru." He was born and raised in California on the shores of Fallen Leaf Lake near Tahoe. After getting some training in performing and mystical arts and meditation, he went to Sri Lanka for two and a half years with a cultural and religious mission. There he studied yoga and Hinduism and also performed Kangdi and Manipuri dances.

In 1949, he was initiated in Jaffna and ordained by his Guru, Jnanaguru Yogananth, affectionately known as Yogaswami by his disciples. He established his first asrama the same year.

Now he teaches meditation and Shaiva Siddhanta Hinduism (a sect of the complex and long tradition called Hinduism). He is the founder of Wallua University of Contemplative Arts (Kapaa, on the Garden Island, Hawaii). It has several monastic orders. He has written several booklets, books and articles.

This six-book collection is designed for use as a "basic guide to meditation, to help those on a spiritual path over the boulders, around the pitfalls and past the dead-end trails." The books are printed on natural biodegradable paper in two colors with photographs. They have attractive cover designs, a 5¼ inch by 8¼ inch format and have undergone several editions.

The Fine Art of Meditation contains a series of questions and answers on the aspirant and the master recorded on an evening in November 1972 at a "Meeting of the Ways" radio program in San Francisco: The teacher outlines briefly the student's needs and practices demanded of his own students. Meditation in its highest form requires discipline and dedication found in the fine arts. In simple language, suggestions are offered about diet, relaxation and how to breathe, what to eat, whom to study with and what to concentrate on. The master is obviously not interested in having the followers amass more knowledge about spiritual consciousness; he wants them to experience it for themselves and is willing to give them the needed tools.

*I'm All Right, Right Now* suggests the goal of the meditator is to find his quiet center and stay there: simply be. In question and answer form, the message of the master is, "at this very moment the world is perfect and we, all of us, are all right. To realize this fully, we need only quiet the external ramplings of the mind, to seek within and discover that I'm all right, right now."

According to the master, in *The River of Life*, the spiritual seeker finds that by letting go of fear and possessiveness, by cultivating an attitude of affectionate detachment, he is free. He neither expects reward nor fears punishment. The master likens the flow of life's energies to a cosmic river. The attachments and the congested currents of the subconscious "basement" are the obstacles of the path. He gives seven daily meditations to encourage the meditators to study themselves and to let go of the banks of life's river.

The Power of Affirmation offers nine well thought-out affirmations for us in daily life to use in the spiritual fulfillment and material abundance that are our heritage. Master Subramuniya also outlines the judicial use of affirmations. Cautioning the distinctions between desires and genuine needs, he suggests the key that makes them work: "I will be what I will to be. I will do what I will to do. I will do what I will to do."

Everything is Within You is a talk by the master to his devotees. He points out that diligent practice of spiritual sadhana leads man naturally to mystical states of contemplation, to inner peace — Knowing, Light, God. He also suggests that sadness gently shatters the concepts of time and space and guides one to the mountain top. From there, he claims, one may see with fresh clarity the way it really is: that man himself is the creator of his own life happenings and that everything actually resides in his own consciousness and only apparently exists 'out there'.

A letter written by the master to a devoted seeker, opens On the Brink of the Absolute. The letter is about contemplation as a rare and wondrous experience on the spiritual path. Contemplation can range from visionary sights and sounds to an inner peace "that passeth all understanding."

As experience of samadhi, he says, "You realize you are the spirit, the life force of all. You become the spirit consciously, if you could say spirit has a conscious. It is the experience on the brink of the timeless, formless and shapeless." The Path, a six book series by Master Subramuniya

Comstock House, 72 pp. each, $2 each.

This is a collection of colorful books on meditation and the spiritual life. They also adapt the 5¼ by 3½ inch format, are printed on good quality paper, and attractively designed by John Richard Kuzich. The Self God: A Western Mystic's Insight into Self-realization was originally given to the master in 1969 to a small group of devotees at the temples in San Francisco. It is a summary of his teachings of the timeless, causeless, formless Self. It is claimed that: "Man is not man to this God." In order to attain this mystical realization and experience, much work needs be done and the author described his way, the discipline and the final goal of self-realization.

Reflections: A Western Mystic's Inspired Thoughts on the Path with 30 illustrative photographs is the first volume of a collection of meditative reflections gathered by the renunciate disciples of the master from his life and teachings. "Only when man realizes the self does he attain his full maturity and find completeness. Life is meant to be lived — joyously.

In The Clear White Light: A Western Mystic's Transcendental Experiences the master discusses in poetic and figurative language the realms of mystical experience. He also offers techniques and guideposts to those who have awakened their inner vision and describes a variety of 'super-conscious experience' encountered on the path of enlightenment. His approach is realistic and state that inhibits the aspirant.

The Lotus of the Heart: A Western Mystic's Three Essays on Awareness is comprised of three essays: The Lotus of the Heart, The Self and the Creator, and The Dance of the Infinite. They further explain the nature of insight and enlightenment. The master says you take the step of faith when you move within the shell of his own consciousness, to fully experience, to break through that self-made shell and to discover the truth and the reality of life.

The Search Is Within: A Western Mystic's Simple Guidelines for Spiritual Living attempts to describe the path of the ancient Indian sages, in simplified language. The master suggests that all paths lead man back to himself. To truly know anything one must first know oneself. The master shares the 36 basic principles of life which his devotees follow and reminds the reader that 'past and future are but illusions of the mind.'

Some traditional practices of India and darshan are explained.

The Meditator A Western Mystic's Outline for Advanced Meditation suggests meditation is easy. Our thoughts and concepts make it seem difficult but it's not. Of course, it takes time and sedulous efforts to pursue the vast depths of meditation. This effort, the evolution in life style that inevitably accompanies spiritual sadhana and the day-to-day guidelines that Master Subramuniya teaches his students, are discussed.
of the inner spirit

Raja Yoga
by Master Subramuniya

Comstock House, 216 pp., $5 paper. $7 hardbound.

This attractive book—the color cover shows two post-poses engaged in discussion—is intended as a down-to-earth manual on spiritual consciousness with advanced meditations on purification, energy transmutation and the five states of mind. One wonders how any well-read person in Indian philosophy or culture will be able to understandably swallow these transmutations and the use of otherwise traditionally well-understood terms which are used here in a highly ambiguous manner. The writer wrote these aphorisms in Raja Yoga in 1950 and added seven pages later. The book is supposed to be a classical and eminently practical manual for the seeker in the tradition of the Saiva Siddhanta school of Hinduism, in which the master is said to have been trained. But to a person familiar with the technical vocabulary of the Hindu tradition and with the yogic system of philosophy, the language of this work will appear to be not only strange, ambiguous, unfamiliar and unclear but also confused and misleading.

There are, on the one hand, some very nice suggestions offered to the seeker for self-search based on the scriptures of the Hindu traditions. On the other hand, severe terms of punishment and reward and explanations of religion are so freely used without caring for their definition and precise meanings that any serious student or scholar of Indian traditions will be left wondering what to make of such writings. Besides, the danger is that many persons who are sincerely interested in yoga but are not familiar with the original will take these statements to mean what they say and be misled into very unusual and mysterious meditations in search of the mystical knowledge.

Of course, one is free to offer one’s own views and interpretations of yoga, but a caution must be taken when one is talking about things that have a precise meaning and have been discussed with care in many original texts. For example, the four conditions or states of the body, mind, and spirit and dreaming, deep sleep and Turiya have been analyzed and discussed in the Upanishads, and in the tradition that follows. The author of this book talks about the four states of the body and mind in the same style. A direct reference is also made to the Hindu tradition. The states enumerated are conscious, subconscious, subconscientious, subconscious and superconscious. Any scholar of psychology or philosophical psychology may be left wondering about their meanings. The opening lines of this section read:

“Saiva Siddhanta Hinduism, man’s spiritual, philosophical and devotional laws and guidelines leads him through practice to the ultimate within himself. For many thousands of years each Saivite Guru has illuminated portions or all of these systematic teachings to his closest disciples, thus adding to the wealth of Hinduism.

The five states of mind and the basic laws of transmutation here again outline for the seeker needed knowledge and tools to make full the force of awareness from the seeming bondages of mind to realize the Self beyond all aspects of mind, time, space, causation. Learn to distinguish the vibratory rate of each state using them as a road map of the within to know where you are in consciousness at all times.”

Terms like time, space, causation etc. have a specific meaning and usage in the common language. The claims of realizing something “beyond all aspects of mind, time, space and causation” need clarification and explanation one may take a suggestion from such expressions that there “exists’ a reality beyond all these.”

The term “Self” God also needs further explanation. For example, if it is a translation of the term Brahman of Adi

vaita Vedanta, which is referred to many times, it cannot be forgotten that God as Ishwara (Personal God) is also considered to be only a creation of ignorance and is a product of the “superimposition.” Adyana of the mind Brahman or Self (Atman) or God (Ishwara) or for that matter is also said to be “all that is” only from a particular point of view, that is, it is so only in one sense and it cannot be said ordinarily according to Saiva Siddhanta or Advaita Vedanta. Man is not man. Man is God. The term “man” is not equivalent to “Self” or Atman and Brahman, neither is Brahma, a meaningful equivalent of Brahman. It must be remembered that “God” in the western sense as a personal God of monotheism is accepted only in some types of yoga and ways of self-realization. In Jainism, early Buddhism and several schools of Vedanta, yoga is considered a means of progression but also only a product of ignorance (Arjnya) which must be transcended if realization and self-realization is the state of mind Brahman or Self. Krishna is a manifestation of the Self. The story of the moksha of Krishna and Vishnu is a typical example of such a story. There are many beliefs about the Self and its nature, and each believes in its own way.

The term Dharma, literally and strictly speaking, is not a doctrine or "what one ought to do." It necessarily need a God. Rather in the case of Saivis the distinction between God and soul does not exist, hence, the use of the term religion for the practices of Dharma is possible only by extension and with caution.

However, it may be said that all these booklets are not meant to be scholarly and strictly philosophical. They are for those who are interested in meditation to be used as a basic guide. Then, it becomes clear that they are addressed to a certain kind of individual who sees this kind of literature to aid in the preliminary stages of meditation. So long as this is borne in mind, these books will be helpful.

Two other books from Comstock House are Guide to the Wailua Story (the story of a people who live two-thirds within) and Spiritual Community Guide for North America: A New Age Travelers’ Handbook. The “Guide” is colorful and attractively designed; it contains information about places, people, shops and gurus, mandalas and astrology, etc. in the United States and Canada. The Wailua Story is a handbook of Wailua University which was founded by Master Subramuniya. Once known as the Himalayan Academy, Wailua has nine academic schools and two temples. The handbook points out that academic degrees are not given at Wailua, nor do we attempt to present anything even in the inner teachings and the related lifestyle. Wailua is not substitute for college and provides no preparation for professional careers. At a time when, to meet the sincere interest of people in yoga and self-search, all kinds of sectarian and cult institutions, schools and unam are sprouting up and many gurus are offering all kinds of things in the name of yoga and meditation (often without making clear as to what they stand for); it is to credit to Wailua to make such clear statements about its offerings.

In the andere hand, it is comforting to find that many are being benefited—therapeutically and otherwise—by Wailua’s teaching when they need it badly, but on the other hand it is very disappointing to note that the yoga system is too imaginative and scientific discipline for self-realization and self-fulfillment being commercially exploited in many ways by interested persons and groups. Many self-styled gurus are offering whatever they want to in the name of yoga. It is surprising that the American educational system has not taken serious cognizance of this fact. Millions of young men and women are left to the mercy of unqualified teachers of yoga or swamis and gurus, because no good programs are developed in the colleges and universities.

It is hoped that an attempt to solve the problem will be made before it is too late. It can already be said that individual students must proceed with caution when their lifestyle is in question.

“Hansa Dagley” is the pen name of a native of India and a college-teacher of yoga, world-religion and philosophy in the United States.

Danger and boredom on music’s frontier

By Dave Stearn
Staff Writer

"Creep into the vagina of a living whale," reads the performance directions for a new musical composition by Nancarrow and Huber.

Whereas Beethoven and Mozart generally used more conventional one-word terms, such as "allegro" or "legato," Paik’s choice of terms reflects his belief that everything is mutually, sequentially, Paik’s composition, "Danger Music for Dick Higgins" is performed by literally crowding into a living whale’s vagina. And nothing else. Those performing, therefore, are called "Danger Music for Dick Higgins." Kind of an X-rated Pinocchio.

Which all goes to show that there are other musical ideas being explored besides those of Miles Davis and Three Dog Night.

"Danger music is a fragmentary movement of the Fluxus Group, which consists of composers who stress danger and boredom as the aesthetically important values," art critic Robert Chamberlin, a composer and SIU alumna, in discussing new trends of music.

One of the more boring aspects of Fluxus is an unfinished piece, which Lamont Young has been labeling over for the past five years—and when completed, will take three months to perform. Yet until now, the composition consists of two tones that linger at an interval of a natural third for a few days then perhaps switch to a major seventh and then perhaps switch to a minor. Maybe it will be marketable on cable TV soon.

"There aren’t very many composers in thisfragmentary group," Chamberlin added. "Probably the main trend these days in music is environmental control with multi-media devices. This is not new—Scariot wanted to use different colored lights in the performance of his compositions. But now, composers want to control the environment and the senses of the audience.

"One composer conceived a piece called 'Highway Music' in which there were sound generators emitting a tone that gradually diminished over a one-mile stretch of road. So in this composition, the audience was the people driving by.

"I don’t know how long this trend will last, but I have been popular at various times in the past and somebody has always come out of it saying, ‘Let’s forget about it, it’s abstract,’" Chamberlin said.

Chamberlin’s show was made to look larger by his long beard (the sort that occasionally finds its way into songs) and his New York City tie. He was wearing a shirt—apparently appeared across the Alhambra building during his final year at SIU, he was asked to compose a piece for the University Orchestra—an honor previously never given to a graduate composer.

Chamberlin’s own music, Chamberlin said the first thing to consider is the practical limitations of the instruments he writes for. "As far as styles of music go, they’re the same," he said. "But I like to compose strictly controlled pieces with some improvisation involved.

"I’ve been influenced by serialism but the most important thing in my music is rhythm. No music can exist without it. Music can exist without melody and with minimal harmony, but you can’t get rid of rhythm because the piece has to evolve in time," Chamberlin explained.

And rhythm means absolute time, how things will take to perform, real time, how many days, hours or weeks it takes to compose the piece, its most important, immediately, time, how the composition controls the listeners’ perception of time.

Some critics may pass off the improvisatory and chance techniques that many young composers, including Chamberlin, utilize as a cover for lack of technical ability or musician- ship. Chamberlin argues, "a good composer knows pretty much what’s going to occur in the piece, and this takes a kind of selection. A composer decides when the composer gets up there and tells the orchestra what to do. If you want to, sit there, walk around, play your horns."

Therefore, how well thought-out a piece is, there is always a chance that something will go wrong.

"Once a piece of muse was being performed, which featured a hidden narrator speaking through a speaker mounted on stage. I invited the audience to perform in the piece, one guy walked onto stage yapping Chamberlin, you’re a fraud, and sticking his tongue out at me. Then he ripped the wires off the speaker and carried it away.

"And when the narrator saw that his speaker was about to be ripped up, he started yelling, ‘No, don’t cut me off! Don’t take away my music!’"

"Chamberlin admitted frankly, ‘It was an appropriate thing to happen on that particular composition.’"

Some of Chamberlin’s more recent and controversial compositions have domesticated Jewish titles and programs—which seems unlikely since he is the son of a Lutheran minister.

"I became extremely interested in Judaism after arriving at the advent of the pieces last summer. It made me very angry that something as ridiculous as this was happening. I react emotionally to what was happening over the last 30 years, and identified a lot with the Jews.

"You know, its not just a political stance, but a religious one as well. And that carries with it a double punch,

Composer Bob Chamberlin plays the piano while Alan Oldfield, assistant professor of music, turns the pages.

For the kids, Prokofiev and his words

By Tim Ransom

Prokofiev’s Peter and the Wolf, (Narrated by Mia Farrow); Britten’s The Young Person’s Guide to the Orchestra, (Narrated by Andre Previn) The London Symphony Orchestra, Andre Previn, Conductor.

Prokofiev and Britten both have written music more ambitious and technically challenging than Peter and the Wolf. Britten, like Holst and Vaughan Williams before him, belongs to that long and admirable English tradition which values a music rooted deep in a sense of community, both in performance and perception. Prokofiev, at least in his mature works, is Russian in 1934, committed himself— with uneven success. The government would claim it was to a music "for the people."

So the strong audience orientation of both works should not surprise. Britten finished the Variations and Fugue on a Theme by Purcell in 1945 as the soundtrack for an educational film on the orchestra, while Prokofiev wrote the Peter for the Children’s Theater, using the Russian folk tale to illustrate instruments of the orchestra.

"And as time a waltz of recordings has happened, there has been a second success. Prokofiev, especially, proved himself one of the master orchestrators of our time, and even the smallest orchestra of 'Peter' is no mean vehicle for his talents. Economy of means, clarity of texture and — as usual — Prokofiev’s great flair for melody and humor aptly serve his primary desire, i.e. to reach a kiddie-audience.

Instruments or groups of instruments stand for different characters in the story: how the Pater caught the wolf, and one test of the command conductor and players have. Admired the music is how convincingly they can fuse the score with distinct personality. Both in this case, admired by EMI’s sharp but ambient recording pick-up And The Farrow fill-in gives the facts is everybody’s memory of an audible, live, subblyster.

If the ‘Guide’ comes off less effectually, the reason may be organic to the work itself, at least in this narrated version. Narration is optional, and the anachronistic effect of an overlaid voice even with Previn’s ease, tends to accentuate the family by family секtoning over the music’s continuity. The best way to experience this work, especially for those who want their orchestra in structurally dissected and labeled may be to ignore the narrator with play-by-play analysis, then without it to get Britten’s synthesis of purist music. There are more recordings available that offer both and Previn’s is an exciting account that the spirit of Peter at its original inspiration as well as the zest of complete revolution.

If you or a little kid you know has never really listened to a modern opera show with cleverness, skill and comparative simplicity; then here is Prokofiev show things you might want more.

Saturday morning cartoons and ‘Smokin’ in the Boys’ Room’ may prove less than the ultimate entertainment.

Tim Ransom is a graduate student in English.
Art from the fire

By Linda Lipman
Staff Writer

Outside the sun is hot but the day is not warm. The brisk air and the open fields make you feel like you're away from it all.

But inside, your cheeks turn red for another reason. Three sunken gas furnaces are fiery red, melting down one thousand pounds of ingot and scrap bronze in less than four hours.

The SIU Foundry, hidden south of campus in a tin hut across from Evergreen Terrace, is the "best equipped University foundry in the Midwest," graduate student and sculptor Hancel Gill proclaimed.

Comfortably dressed in blue jeans and workshirt, Gill picked up a ceramic shell mold and watched the silicon (sand-based mixture) crumble onto the floor.

"You sure got dirty in this business," he smiled.

Gill teaches metal sculpture to about 20 students this quarter. The class is taught in the relic Goodluck Glove factory, also off campus, but the students prepare their small models at the foundry, learning each step in the process of making the wax mold and casting to produce work of art in bronze, aluminum or brass.

SIU is one of few universities to use the ceramic shell process in metal sculpture, because the process in relatively new. Gill explained. The plaster molds are typical.

In the ceramic shell process, a wax pattern is constructed in any shape. The beginning students molds are usually under a foot long. The wax figure is then dipped in slurry, a combination of silicon and sand. A fine sand is then applied to the surface, which adheres to the slurry. This process is repeated, so there are several layers of the same staff in different consistencies," Gill explained. He turned the fan back on so the 20-some models on the table would dry.

At this point, the models are funny-looking to a layman — crystallized chunks with styrofoam cups hanging at one end of each piece. The wax is later tilled out at temperatures exceeding 300 degrees and melted through the cup.

The system is basically for smaller pieces, but larger models (four feet or more) may use the ceramic shell mold process, if done in pieces and later welded together.

Gill walked to the back of the hut, stepping over large sand blocks and cracked plaster, left from molds which had been used and cracked open.

In this room, three graduate students were preparing larger pieces. One student was in the "wax stage" of a slightly smaller than life-size head. The other two girls were combining the sand mixture on two abstract pieces.

When enough ceramic shell molds are finished (the wax burned out and the cup removed), the students have a "pour." The metal is heated in a "crucible" foundry lingo for 40 to 120 pound melting pots). Not all three furnaces are lit if the students plan a small pour, as they have this quarter.

Metal is getting harder to come by, Gill said, and "we do try to conserve energy. Natural gas is kind of expensive." The ceramic shell molds are expensive, too. Gill said. The finished mold costs between $1.25 and $1.50 per pound.

Bill said several graduate students set the furnaces, under supervision of one art faculty member, and pour the metal into the casts. When the metal hardens — voila! — the mold is cracked, and the metal figure stands alone. The sand cannot be reused and is hauled away.

Each mold lends itself to a different form. The larger ones may be made in the sand mold process. The pattern is compacted within a sand block. When the metal is poured, the sand mold must be "buried" so it doesn't explode.

The sand mold is a sand-packed box around a relief form. Two blocks of sand fit into each other and holes are drilled to pour the metal through. "You have to be able to think in reverse to make positive and negative patterns," Gill explained.

Art for art's sake! Students at the SIU Foundry learn each step in the process for "artistic reasons," Gill said.

In a commercial foundry, the draftsmen perform only one step in the process, "of say, making fireplaces implements." The commercial foundry casts iron in several molds then manufactures several thousand of the same piece. In a commercial art foundry, the pieces are cast on a consignment basis, Gill explained.

The art students work in an experimental operation "The creative idea is put into form as opposed to industrial casting of items like wrenches," Gill added. "Sometimes you get a flash for an idea and you can finish the piece in less than a week, if you hustle. But in being creative you can't make yourself have ideas."

Art foundries have been around for awhile, but only recently has universities opened them for studio artists. The SIU Foundry, at its present site, is only two years old.

"Casting is becoming more popular and more facilities are being built. Once it gets more recognition, more foundries will be open for art casting," Gill said.

Metal sculpture was once regarded as mystical. But now, according to Gill, the myths are breaking down and more artists are getting involved. Discoveries are being made all over the country and artists are taking on a more creative attitude toward metal casting.

Photography
by
Richard N Levine

Eleven pieces from the ceramic shell process were welded together to produce this bronze cast by senior James Fourrke.
A book to return
and haunt the reader

By Madelon Golden Schillp

The Eye of the Storm

By Patrick White

Viking, $8.95. 608 pp.

Nobel Laureate Patrick White's new novel is described by a somber-colored tapestry intricately interlaced with meaning and detail. The Eye of the Storm's mastery is funereal; in its pathos, it is grandly and beauty.

While the book will find a ready audience in those who appreciate fine literature, it is a strong mach and an acceptance of overwhelming disappointment with human life. There are few relatives or even hopeful scenes. White's philosophy is one of despair and self-delusion, an impulse to evil, cruelty, and self-destruction in most people.

The story, however, is continuously intriguing and wins the reader's afloat from the opening paragraph to the last. White is a giant. This book will first position him, then come back to haunt, the reader.

The setting is White's homeland of Australia, although his living-breathing characters may come from any civilized society. The plot concerns a wealthy old invalid slowly dying in her fancy bedroom. At 86, Elizabeth Hunter still has a few shrewish memories left in the past and the present, although she is a desiccated shrew whose manner is still as frail, "like a deck chair upset by the wind" when turned on her side. Appropriately, the nurse who is surrounded by nurses, an adhering housekeeper, and a trusted lawyer.

Her 11th-hour wish is for her middle-aged daughter, Elizabeth, to be allowed some years of absence, for a few last hours of goodnight. Elizabeth, the title character, is a famous actor, whose profile and popularity are of his ego, are wanting. Her daughter, Princess Dorothy, is a sagging figure in an old dress, and Dorothy's wish is for her middle-yeared love from her husband.

Her daughter, Princess Madelon Golden Schillp of Carbondale is a former staff writer for the Chicago Sun-Times and the Chicago Tribune Sunday magazine.

The self-appointed elite in control of the money

by Walter J. Wills

The Dollar Barons

The self-appointed elite in control of the money

by Christopher Elias


433 pp., $8.95

The picture on the dust cover suggests banks and bankers have a stranglehold on the consumer, business, government, housing and car financing.

The thesis of the book is expressed by this picture plus the proposition that bankers consider themselves to be a self-appointed elite responsible only to the banking industry as they are the only ones who know what is good for themselves, hence, for the United States and the world. This particular type of arrogance is better expressed and with more credibility by Halberstam in The Best and the Brightest. Many other books have been written in the past few years on the power of the self-appointed elite, particularly by Solzhenitsyn who were deemed too political.

Some critics felt his recognition was long overdue (this is his ninth novel), that others would rate him as less deserving than writers such as Jorge Luis Borges or Andre Malraux, for example. By and large his novels have been concerned with lonely and alienated individuals whose search for meaning in existence through and despite suffering has been a recurring theme.

The Nobel committee cited White for his "epic and psychological narrative art, and his unique creative power, an ever deeper reassessment and on-going analysis of man's most pressing problems that have never ceased to engage him in a wrestling with the language".

Madelon Golden Schillp of Carbondale is a former staff writer for the Chicago Sun-Times and the Chicago Tribune Sunday magazine.

Old controversy

By Loyd E. Grimes

I Led Three Lives

By Herbert A. Philbrick

The Capitol Hill Press, 300 pp., $7.95

Herbert Philbrick's book is a first-rate adventure story. It begins in the decade of the 1940s covered in this volume when members pictured societals. However, more of us may recall the long-running television series based on his nine years' experience in the underground apparatus of America's Communist party. This is a revised, updated edition and a worthwhile reference source for the serious student of communism.

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Some critics felt his recognition was long overdue (this is his ninth novel), that others would rate him as less deserving than writers such as Jorge Luis Borges or Andre Malraux, for example. By and large his novels have been concerned with lonely and alienated individuals whose search for meaning in existence through and despite suffering has been a recurring theme.

The Nobel committee cited White for his "epic and psychological narrative art, and his unique creative power, an ever deeper reassessment and on-going analysis of man's most pressing problems that have never ceased to engage him in a wrestling with the language".

Madelon Golden Schillp of Carbondale is a former staff writer for the Chicago Sun-Times and the Chicago Tribune Sunday magazine.

Old controversy

By Loyd E. Grimes

I Led Three Lives

By Herbert A. Philbrick

The Capitol Hill Press, 300 pp., $7.95

Herbert Philbrick's book is a first-rate adventure story. It begins in the decade of the 1940s covered in this volume when members pictured societals. However, more of us may recall the long-running television series based on his nine years' experience in the underground apparatus of America's Communist party. This is a revised, updated edition and a worthwhile reference source for the serious student of communism.

Loyd E. Grimes is a retired international educator and foreign service officer.

by Walter J. Wills

The Dollar Barons

A MacMillan book

The self-appointed elite in control of the money

by Christopher Elias


433 pp., $8.95

The picture on the dust cover suggests banks and bankers have a stranglehold on the consumer, business, government, housing and car financing.

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Communicators become lost in their message

By William Eaton

When I was Your Age — STOP
By Edmond C. Hallberg and William G. Thomas

The Free Press. 1973. 219 pp., $3.95

This book was written to describe the problem of communication between those over 30 years of age and those under 30, using exactly 30 years of age as an example of a class of persons best qualified to objectively review such a book.

The authors, both of whom are over 30 and therefore potentially suspect, each hold university positions that require them to counsel and advise students and that experience has apparently made them sympathetic to students and the problems younger people encounter in coming to grips with older people, especially their parents. The central problem in communication, as suggested by the title, seems to be the tendency of both parties to think in stereotypes. Those under 30 regard their parents as hypocritical, over-nourished, profane, war-loving, New Bunker types, while those over 30 countervailing stereotypes of their own that regard anyone under the magic age as an anarchist, dirty long-haired, sex-perturbed, such talk in stereotypes blurs the individuality and has led to fragmentary intergroup communication that is characterized by stilted clichés on the part of the older people and by speech that seems off-target to the younger people. The authors have made much of this kind of phony stereotyping that renders dialogue impossible. The book abounds with such phrases, for example, the little "STOP" signs constructed by the authors. Here are two examples:

"Don't you know the sacrifices we've made to pry you out of college?" Now look what you've done. STOP

"I want to try every-thing— everything, feel everything, and be everything even if they even pin the "gays" STOP"

These little STOP signs are just one kind of gimmick employed by the authors to pry also the first page of every chapter at a 45-degree angle, and in the same style. The gimmicks are used by such performers as Frank Zappa and Bob Dylan. The authors tend to do this in their book, but it seems thin — and that frequently.

The book is an attempt to loosely describe the mores, dress, music, sex, and culture to younger and older college students, with an emphasis on the culture and American college life in general. The authors employ a mere 16 pages of words to describe 30 years of culture and communication which can take place. Their conclusion — filled in with brief case studies — is that this communication would best be served by what they term "GO" phrases such as:

"You're right. Authority should be earned. It's not a divine right."

GO

Apparently this book was written to call attention to the communications problem and suggest that it is the central issue in the generation gap. It does succeed in making this point. It fails, however, in making any other points: its descriptions of the youth culture and its attempt at coming new terms is too formalistic to "acapella." to describe the university community and its controversial, often confusing, and in the last analysis without much meaning. The idea that good communication requires avoidance of stereotype thinking is important. Unfortunately, the message gets lost in the passage through youth culture. A slow walk down Illinois Avenue on a sunny day would be more instructive than this book.

William Eaton is an assistant professor in the Department of Interpersonal Communication and Administration and Foundations.

Noisy Minority and their goals

By John Hilaard

Student Writer

The Three Faces of Revolution by Dr. Fred Schwarz

The Capitol Hill Press. $8.95

The Noisy Minority is explained to the Silent Majority by Dr. Schwarz, a leading anti-Communist. The discourse in a scholarly way dissects the current revolutionary movements within the U.S. Today there are three primary faces to revolution — communism, anarchism and sex-salvationism, his preface states. Each one is explained, along with their origin, ideology, goals and methods.

He does an excellent job of discussing communism, but doesn't do as well on anarchism. This is not surprising, as the anarcho-syndicalist theories disagree on what anarchy is. His discussion of sen- timents is largely a review of an old feud between himself and the leader of this movement, philosopher Herbert Marcuse.

Schwarz explains the difference between agitation and propaganda, how the Communists regard Marxism-Leninism as a science and themselves as the creators of this science. He discusses the use of violence as a weapon and a tool for revolution. Many of these points are keys to understanding radical movements.

He accomplishes his goal of producing a good, readable layman's guide to the revolutionary movements which recently were so active and may march again. This book, already in its second printing, may be a previous run's best seller. You Can Trust the Communists (To Be Communists).

The Art of Tantra by Philip Rawson

New York Graphic Society, Greenwich, Conn. Paper, $7.95

Tantra art expresses an obscure my- stical strain of thought and beliefs cherished by certain Hindu and Buddhist sects with an origin perhaps three thou-sand years old. Yet, according to the author the quickening interest in understanding of Westerners no longer than ten years. Tantra itself has been under the scrutiny of Western scholars no more than two genera-tions.

In his latest book, Thomas Morton re-presents contacts with Asian religious people who furthered his exploration of Eastern contemplative monasticism. Morton writes again and again in his notes about this or that sacred drawing or woodcarving cloth shown to him by these people. Mantra and Tantra are two terms which have religious meanings in the eastern traditions and the West. Tantra. The media range from complete Nil. The texts in which these are conveyed are also called Tantras.

A simple explanation of a most complex subject is offered by Rawson in the following statement:

"Tantra is a special manifestation of Indian feeling, art and religion. It may be used in almost any way by people who are prepared to un- derstand inner meditative action. There can be no quick and easy definitions. They have been tried, but they either turn out to be so broad and general that they are expressed in Indian words that they can scarcely mean anything to the Westerner, or so narrow that they are only true for a part of the enormous and diffuse reality. There are many vari-a- tions of practice and belief. However, there is one thread that can guide through the labyrinth: all the different varieties of Tantras can be strung on it. This thread is the idea that Tantra is a form of religious teaching and cosmology. This is essentially an essential teaching and cosmology. This is essentially a way of thinking about your own being. Parents that Tantras in this form are taught are often called Himalayan Tantras or mountain Tantras. The Goddess Parvati, a form of the consort of Siva, South India, 15th century. Bronze, 7 inches.

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From out of Red China - stunning display of treasure

By Patricia Degen of the St. Louis Post-Dispatch

LONDON

A stunning show of archeological treasures furthered in the United States from 1972 has been on tour by the People's Republic of China. It is now at the Royal Academy, which opened its doors to the United States on an as yet unannounced itinerary.

The exhibition spans a period from paleolithic times to the Yuan Dynasty of the 13th century. It makes the most recent works contemporary with the visit of Marco Polo.

Noteworthy, the impressively new tomb excavations reached the West a year or so ago. Interest in the show has been intense, not only among Chinese scholars but as the public as well, and there have been long waiting lines at the Academy ever since it opened. One of the spectacular finds of the second century B.C. tombs of the Western Han Dynasty prince, Liu Sheng, includes the Princess Tuyu Wan, who has provided the most dramatic highlight of the show. The royal couple are shown on a throne in a chariot with shrouds covering the entire body and constructed of thousands of jade tablets fastened together with gold wire.

Taist masters of the period believed the corpse could decay in the body. Jade was even ground to eat. The jade, gold and silver were often placed on the nine orifices of the body in preparation for burial. These but costumes were a case of carrying the tradition to its limit with a consummation extreme. The princess, or rather her shroud — her body having long since non-magically disintegrated in the dust — lies below floor level in a dark red room. Glowing over the whole is a translucent white form, the look of a strange and ancient astronaut resting after eons of intergalactic drags.

Chinese antiquarian dates back at least to the pre-Han period before 206 B.C. A development of Confucian philosophy which valued the utilitarian rites as a stabilizing force in society, it was in the first and second centuries, when there was a strong influence of the Confucianism as a force against the infiltration of "foreign" Buddhism, built upon the methods superior to any in the West for many centuries. The study and dissemination of the glories of the past as a unifying cultural force is fully under-
**'Lying' surfaces bearing honors**

By Dave Stearns

Daily Egyptian Staff Writer

Never one to lay low for very long, Lane Bateman's "Lying in State" has been given the extravagant treatment for the third time — April 12 and 13.

The drama department will perform a fourth show on campus for those who have been unable to attend the first three performances, which have had several honors attached to it — not to mention the sold-back shows which ran during November and January at the University Lab Theater. "Lying in State" was chosen as one of the best nine productions in the American College Theater Festival, held earlier this year in Milwaukee. Consequently, "Lying in State" will be performed in the Eisenhower Over of New York City's Kennedy Center, which has an audience capacity of 1,000. To give the feeling of playing to a larger house (and to test script revisions), the upcoming SUU performances will be held in the 900-capacity University Theater.

When we performed in Milwaukee, the audience lost a lot of detail in the characters," director Phyllis Wagner said. "The audience caught the broad things, such as the comedy, but the more intimate things didn't project well.

We got laughs on almost all of the lines, but the players' emotions controlled the audience's laughter as well as they could in the smaller Lab Theater," said she.

The play is being re-blocked and the sets are being modified to suit a proscenium stage. Script changes, which have been occurring since the play's premiere in November, include three-dimensional qualities given to the previously flat characters of Alan and Clayton.

"Alan was more of a snotty brat to begin with," explained Paul Klappro, who plays Eric in "Lying in State." "He's sort of around the edges.

And the seduction scene has been restructured to clarify Alan's intentions to show Eric that he could be attracted to other men besides Paul," added Ms. Wagner.

Clayton was a sissy-hating charismatist in the original script, which Waberman has added an elements of concern over his girlfriend, Justine.

The movie interpretations of their roles influenced Lane a great deal," Ms. Wagner said. "He found that certain lines simply wouldn't work with certain actors. But the players have been an integral part of creating the script.

For example, the original script did not have the scene in which Chiao tells her mother she is a lesbian. This came out of an im-provization during auditions." "My interpretation of Eric has changed over the past few months because of my personal growth as a person," Klappro said. "The play has been a long slow process of liberation for all of us. I think," added Ms. Wagner.

Klappro, who received the runner-up best actor award of the Midwest region for his performance in "Lying in State," commented that the play's many performances gave him an opportunity to increase his concentration and facility as an actor — as he got himself into the role of Eric night after night.

"But the problem is, how to be in 'Lying in State' and stay in school at the same time. After we got back from Milwaukee we found that we were two weeks behind in our classes.

Tickets are available at the University Theater box office, priced at $1.

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**Author to talk on present-day Irish literature**

Irish playwright and critic John Boyd will lecture on "Drama and Fiction in Ireland Today," at 8 p.m. March 11 in the Studio Theater in Pulliam Hall.

Boyd is a graduate of Queens University, Belfast, and Trinity College in Dublin. Boyd was a producer for the British Broadcasting Company for many years, and presently is serving on the Board of Directors of the Lyric Theater in Belfast.

His plays deal mainly with aspects of life in Ireland. Besides "The Flats" and other plays, Boyd has written an autobiography, and several books of fiction and poetry.

There is no admission charge for the lecture. Anyone interested in the Irish theater is invited to attend.

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**SGAC bringing 'The Godfather' for four shows**

"The Godfather" is coming to SUU.

The Student Government Activity Council (SGAC) will sponsor between eight and in showings of the film, running from March 28 through 31 in the Student Center Auditorium.

Ellen Nemeth, head of the SGAC film committee, said SUU will be one of only 14 universities throughout the United States in 1974 to get the award-winning film.

The Godfather is the biggest money-making movie in the history of the U.S. Administration for the showing at SUU will be $1.

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**Liberia follows U.S. on coins**

WASHINGTON (AP)—Several nations have adopted decimal currency systems and non issue dollars, but Liberia is the only one to use exactly the same coin denominations as the United States. Founded by freed American slaves in 1822, Liberia has many of its coins struck in the United States. Liberia uses currency circulates freely in the African country.

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Logan House March 11, 1974, Page 9
Cancellations could damage future concerts

By Linda Lipman
Daily Egyptian Staff Writer

Two weeks... two concerts... canceled.

"Students are going to wait until the night of the concert to buy their tickets from now on. And we're not going to know if the show will sell out," Jim Slavik, chairman of cultural affairs, said.

Slavik was referring to his anticipation of student reaction regarding the canceling of two concerts on campus. But two concerts that were scheduled by two organizations, using two different methods, in two different facilities and canceled for two different reasons.

Slavik said SIU "lucked out" in getting out of their contract for a falsely represented Fleetwood Mac concert that was scheduled for Shryock Auditorium on Feb. 23.

The Arena situation was slightly different. For the J. Geils Band concert scheduled for March 9, the Arena management had received only a verbal agreement between the organizing body and the Geils Band.

"A phone Fleetwood Mac was scheduled to tour, and there was no way I was going to let them appear here. I think most of the students were happy we canceled them. It's better than getting ripped off," he said.

Slavik said in the year he has been on the cultural affairs committee, not one group has canceled or even shown up for a concert. "We have a pretty good track record," Slavik said.

The committee books shows through the "top of the promoting field," so cancellations don't happen too often." If a group does cancel, the manager might postpone the concert, cancel it all together or send another group of equal caliber in their place.

But a lot of problems come up during the negotiating stage of booking a show, Slavik said. A group may get a contract and hold out on it, waiting to see if something better is going to be offered them.

"We usually wait until we have a signed contract before we start advertising and selling tickets. It's very rare a group will cancel after they've signed," he said.

The Arena management was waiting for a return on a contract with J. Geils. The concert was canceled two days later as money was coming in to the promoter. "We had sent the contract and were waiting for the group to return it signed. Since the date was coming up soon, we had to start advertising and selling tickets," Justice explained.

"More professional" entertainers will make a verbal commitment stick. For the Geils Band concert, a personal problem of the lead singer caused the group to cancel, only three days before the concert on the bands they would then replace.

"In the long run, if a group decides to cancel, we're better off letting them off the hook," he said.

The Arena was up in excess of $3,000 in advance preparation for a concert. If the group rescheduled, that money is saved. The only recourse for a broken contract is court actions, which can run $6,000 in New York, where the contracts are interpreted.

Justice said the cancellations may hurt ticket sales, but this will mean a "bigger deal." He added, "J. Geils Band has got to be dying if they don't show up the second time we schedule them."

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The Killers" will examine cancer, a disease that will strike two out of every three American families, at 7 p.m. Monday on WNET-TV.

"People four cancer more than any other disease," David Prowitt, executive producer of "The Killers," explained.

About 53 million Americans who are now living will eventually have cancer, and this year alone, 350,000 Americans will die of the disease.

"The alarming thing," Prowitt added, "is that so few forms of cancer can be prevented, and only ten per cent of the people who get cancer get one of the kinds that doctors can do something about.

The 90-minute documentary, produced by the WNET Science Program Group under a grant from Bristol-Myers Company, will examine all kinds of cancer, but will focus on the kinds of cancer that can be detected early and treated.

The program will show the work of doctors and researchers at St. Jude's Hospital in Memphis, where young leukemias are successfully treated by radiation.

In addition, the documentary will visit a therapy session in New York City where women who have had mastectomies to remove breast cancer are talking with a therapist about their surgery. A young woman, who underwent mastectomy seven years ago, will explain how she and her husband-to-be reacted to the surgery.

Also, in what is believed to be a first for national television, a woman will demonstrate how women can check themselves for breast cancer.

The program, titled "Cancer: The Cell That Won't Die," also will include a candid and moving conversation with a New York housewife who has a very advanced case of cancer, and a look at a hospital that is successfully treating cancer in animals.

Prowitt said the program will examine diagnostic techniques, existing methods of treatment, and the latest research that is being conducted at centers across the nation.

"What we've learned as we've put this program together," Prowitt added, "is that the country is not making the best use of the treatment that's currently available. If you get cancer in one part of the country, you may receive excellent treatment. It all depends on where you live and whether or not you can get to a cancer specialist.

"New Cancer Centers are opening across the nation," Prowitt noted, "and we'll try to give the viewers some straight answers on what they can expect from the new facilities.

Like the other four programs in

"The Killers" series, the final installment, "Cancer: The Cell that Won't Die" will be followed by local programs examining local cancer problems and treatment. Charles T. Lynch will host "Inquiry," at 8:30 p.m. to follow up to the cancer show. Viewers are invited to call in questions of the guest.

"Cell That Won't Die"

A New York City couple explains how they are coping with a diagnosis that the wife has a usually-fatal cancer. The interview appears during "Cancer: The Cell that Won't Die" at 7 p.m. Monday on WNET-TV.

"I'm going to keep moving forward," says the husband-to-be, explaining how he is coping with a diagnosis that will probably result in his wife's death.

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