The Irish Connection
Trans-oceanic bonds
link Ireland to SIU

By David Rice

"So you're from Ireland? Tell me, how come you traveled 'way across the world to study at SIU?"

This is a question I get three times a day, and I have long been in a daze trying to come up with a simple answer. But not any more. I now have a new reply. I place my beer carefully on the counter, lean forward like the ancient mariner, fix the listener with my beady eye, saying in a low hoarse whisper: "It seems you have not yet heard of The Irish Connection."

It works marvelously. Usually the listener leaves abruptly, muttering something about an urgent appointment. Only rarely does some hardy spirit ask for details. Then he really gets it.

Did you know—I ask—that SIU once had a wildly close relationship with a haunted Irish castle in County Cork? And did you know that the Pope was here in Carbondale as Visiting Scholar and that he was an Irishman? And did you know that a certain instructor at SIU recently got a cable appointing him to the Senate of the Irish Government? And did you know that SIU once succeeded in capturing a wild Irish poet and bring him partially tamed to Carbondale, where they nearly succeeded in domesticate him? And did you know that if you sat in on a sociology lecture in Ireland's Galway University that you might hear the lecture speak in the accents of Galway-Irish? Or did you attend a similar lecture at SIU you might well get that lecture in a Galway-Irish accent? And do you know that at this very moment as we sit here in Jim's Pub, that you are entirely surrounded by Irishmen? If you don't believe me, listen to the accents in which the more foppish arguments are being conducted...

At this point the listener customarily bounces from his seat and tutto tremble in the door and out into the night, whereupon all four Irishmen finish off his pitcher of beer.

Yet it is all quite true. The Pope was here. His name was Eoin O'Mahony, celebrated throughout Ireland for his wit and gorgeous flowing beard, known for many years as the Irish Pope, and customarily addressed as "Your Holiness." Somehow or other SIU waylaid him during a lecture tour of the States, whereupon he settled down for a spell as Visiting Scholar and enjoyed himself immensely.

When I was an undergraduate in sociology in Galway, I sat reverently at the feet of Carbondale's Gerry Booth, and learned the SIU-Hugh Duncan brand of sociology before I ever heard of Durkheim or Weber. Before Booth, we borrowed Dick Rivers from SIU. Last year we got Gerry Gaston. Next year, who knows whom we may get?

Most of these characters had a tendency to ask frightfully embarrassing questions about Ireland, questions we had never thought of, and of course we came close to communal nervous breakdown. In the interests of justice, if not of revenge, we decided to loan to SIU our one and only Michael D. Higgins, better than whom no man was fitted by nature for the asking of unsayable questions. Carbondale has partially recovered from that particular visitation. During Higgins' term here he got a cable from the Irish Government announcing his appointment to the Senate of the Republic of Ireland, which appointment was celebrated by much of Carbondale in the traditional Irish manner, for three days and three nights. Carbondale's loss is the Irish Senate's gain. (It is said that many Senators have been seen furiously slinking into psychiatrists' clinics, and that many manifest a slight tremble in hand or limb.)

The Irish Connection really does exist. It may still be a frail growth, but its slender tendrils already entwine, like ivy, sectors as varied as sociology, athletics, Morris Library, English, anthropology, journalism and community development.

How did it all begin? Where lie the roots of the Irish Connection? Unbelievably, it all goes back to the twenties and thirties in a little town in the twenties and thirties in a little town in Southern Illinois, Du Quoin. One autumn evening in 1922 a young Du Quoin student was browsing in a shop in Chicago's Loop, and found a copy of a just published work called Ulysses by a certain James Joyce. He was fascinated and began to read and collect all he could about James Joyce. That student became Dr. Harley Crossmann, an optometrist in Du Quoin, and over the years this man of modest means assembled what became known as the finest collection of Joyce material in private hands.

Many years later Morris Library was opened at SIU, and contained a tiny rare book collection filling little more than a wall cabinet. An exhibition was held of this small collection, and Dr. Crossmann was invited to lend his Joyce materials to fill out the exhibition. It was the beginning of a long friendship, and finally some years before his death, Crossmann presented his entire collection to SIU for a nominal fee. This became the nucleus of a steadily growing collection of Irish manuscripts which has now become world famous, and includes the papers

Photos:
The places and faces of Ireland
by David Rice

Prints by Peter Stenberg
of Lennox Robinson, Katheryn Tynan, Myles na Gopalaigh, letters of Yeats, Joyce, Shaw, O’Casey, Patricus Colum, Lady Gregory, George Russell, Mary Lavin and many others.

While all this was happening in the early 1960s, a number of people in different sectors of SIU seem to have discovered all at once a shared interest in Ireland, albeit one for a different reason. Sociology’s Prof. Charles Snyder was at that time engaged in a study of Emigration and was beginning to look into the Irish experience with the problem. Anthropology’s Prof. Cal Riley had spent a year in Europe using Ireland as a base, and returned with a fascination for Ireland’s prehistory. There are links in many other departments. The School of Journalism has brought to Carbondale as visiting professor, Liam D. Bergin, widely respected newspaper editor and political commentator and has sent student Tom Finan to Ireland for an internship with the Daily News.

Anthropology has had its Irish students; the Department of English has closed ties with Ireland. There are ties too in athletics: as early as 1966, Mike Bull came from Northern Ireland on an athletic scholarship and returned to become an Olympian and United Kingdom Champion. Today Gerry Crag of Derry competes for SIU on the cross-country team.

Over the last decade the Irish Connection has brought SIU people to Ireland and has brought a succession of Irish men and women to Carbondale, people as varied as author Mary Lavin, poets John Montague and Seamus Heaney and Northern Ireland Prime Minister Terence O’Neill. Always there has been the elusive goal of permanently establishing an Area Studies Program. Perhaps the high point was reached in 1970. That was the year that Dean R. McCoy and Prof. Bushee were on a tour of Ireland. They had the opportunity to meet with President Delyte S. Snyder and had the chance to develop the Area Studies Committee. The committee was disbanded in 1971 with the death of President S. Snyder. As a result, the Irish Connection seems to have become a tradition. This is the tie between SIU and Galway University. Few outside of sociology and community development have perhaps yet realized the unique value of this link, a link rich in promise for comparative studies, in that both universities are situated in areas strikingly similar and both have similar functions to perform.

Southern Illinois is a depressed area and SIU was developed with the expectation that it would be a leaven in that dough. Ireland’s west coast is the most depressed part of the island and Galway University’s prime function is to somehow benefit the western hinterland.

Southern Illinois has outmigration and SIU is developed with the hope that it would be a haven in that dough. Ireland’s west coast loses thousands yearly to Dublin and the industrial east of the country. Both areas are clearly separated from the rest of the state—Southern Illinois by Route 70, Western Ireland by the River Shannon.

Both areas know well the emotional depression that is the child of economic depression. Both are too-heavy with elderly citizens and watch their youth flee to the cities because they cannot give them jobs. Both areas lack an economic infrastructure and must place their hopes in light industry. Both have unhappy labour-union histories; Bloody Williamson and its aftermath in the Illinois of the twenties, the great Lock Out of 1913 in Irish industry which has spawned distrust to this day throughout the land.

Both areas inspire fearsome loyalty in their peoples, who hanker to return even after years away in cities. Both areas have mines: Southern Illinois has its coal deposits which may well boom again with the energy crisis; Galway has its newly discovered Tynagh zinc mines, which are already beginning to rank among the largest in Europe.

Both regions have stubborn, suspicious, individualistic, immensely conservative Irish or Scots-Irish inhabitants who eschew co-operative ventures, dislike risks—putting their...
money in treasury certificates if not in old socks—who detest public officials, loath government intervention yet resent government indifference and hate everything Red but rednecks.

Both areas have been dubbed Pogromania and lie heavy on the conscience of their respective governments. And both talk of establishing their own provincial governments: lightly in Southern Illinois, very seriously indeed in Ireland’s western province.

And both have a university, right slap in the middle, charged with the task of revitalizing their respective hinterlands.

Both universities are facing up to this challenge. SIU has its Community Development program which essentially is that part of the University which goes right out into the field and tackles the problems of a depressed region. It is the essential link to the people of Southern Illinois and the most tangible basis of the University’s credibility. There is the School of Business, concerned with the economic complications of the region. There is the School of Medicine, expressly created to supply medics for rural Illinois.

Galway’s approach may be different, but the end purpose is the same. Galway U. brings a largely free third-level education to the young people of western Ireland. It operates, too, an energetic program of external adult continuing education throughout the west. Its agricultural program is geared to the problems of poor western lands. Its famous oceanography and marine biology departments test new strains of shellfish for seaside industries, stock rivers and lakes with trout, and watch over the ecological balance of the region. Galway’s sociology school concentrates on migration, demography, rural sociology, anomie, and the myriad problems of a declining west coast. The school of education produces high school teachers fluent in both Irish and English to meet the needs of west coast schools.

There is so much in common—and so much rich diversity—in the tasks and problems of these two universities, so far distant yet so close, that the prospects for interaction are rich beyond compare. There is so incredibly much to be learned by each from each. It would be hard to conceive in this wide world two institutions better suited to work in harness.

There is the rationale for the Irish Connection. It is neither a matter of sentiment, euphoria, fashion, nor passing fancy, but a matter of urgent and sober exchange of ideas.

It would be a tragedy were the link ever to break, for it has brought to this campus that measure of tolerance and understanding which only international exchange can foster and has given an opportunity to learn from a similar environment but different culture. To us Irish it has opened a window on a part of the United States that is hauntingly like our own land, so that we can compare, and learn, and grow, and become wise.

David Rice is a master’s degree candidate in the Department of Community Development; he is currently serving a community relations internship with the Daily Egyptian. A native of Newry, County Down, Northern Ireland, he has attended Joyce’s school, Clongowes College, Angelicum University in Rome and Galway University. He is a member of the Dominican Order. For 5 years Fr. Rice served as editor of Irish Spotlight, a monthly magazine of comment.

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Photography by
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Touring Irish artworks on view in St. Louis

Though their names are often unfamiliar to the general public, Ireland has produced many artistic personalities whose works reflect an especially intimate understanding of the people and the country. To capture and convey this cultural intimacy, the St. Louis Art Museum presents Irish art from an Irish viewpoint in its current special exhibit, Aspects of Irish Art. The exhibit of more than 75 fine paintings and many exquisite examples of silver from rarely-seen private collections in Ireland and from museums in Ireland, England and the United States will run through June 9.

Aspects of Irish Art was organized by James White, director of the National Gallery of Ireland, as a survey of Irish painting from the first quarter of the 18th Century to the "Irish Renaissance" at the turn of the 20th Century.

Among the painters included in the exhibit are James Barry, George Barret, George Chinnery, Francis Danby and the American-born Gilbert Stuart, who spent five years in Dublin hiding from creditors. Most Irish painters were also strong 'personalities' apart from being artists, or perhaps as part of being artists. An upswing of interest in things Irish may be attributable to an interest in colorful and highly individual personalities as a reaction against the Age of Technology.

In his essay, "The Spirit of Irish Art," Denys Sutton theorizes. "A paradoxical feature of our national age is that the attempts now being made to standardize life and to bring everyone into line, removing age-old customs in the process, have stimulated a valiant minority all the more strongly to champion the concept of individuality. This is possibly one of the reasons why considerable interest is now being taken in a country as famous for its personalities as Ireland."

Sutton's essay is included in the beautiful catalog prepared for Aspects of Irish Art by the National Gallery of Ireland. The catalog also contains essays on "Georgian Architecture" by Edward McParland, "A Century of Irish Domestic Silver, 1711-1833" by Kurt Tucher, "A Century and a Half of Irish Painting" by James White and "Art and the Irish Renaissance" by Terence de Vere White.

The Irish silver pieces, all from the 18th Century, supplement the paintings as they exhibit the same cultural and artistic influences. Like Irish painters, 18th Century Irish silversmiths were strongly influenced by the tastes of fashionable London and by Continental craftsmen.

To round out the special exhibit, a New York collector, Phelps Warren, has lent the exhibit choice examples of Waterford glass. Few marked pieces of Waterford exist, but it is possible to identify true Waterford by its distinctive characteristics: pillar and arch cutting, swags filled with fine diamonds, prismatic cutting and heavy vertical fluting. The best period of Waterford production was from 1782 to 1825 and all the pieces on exhibit at the St. Louis Art Museum date from this time.

During the month of May, the museum also will present two special programs relating to the Irish exhibit. At 8 p.m. Thursday, James White will speak on Irish painting. Phelps Warren will appear at the museum at 8 p.m. on May 21 to lecture on Irish glass. Both lectures are free.

The St. Louis Art Museum, located in Forest Park, is open from 2:30 p.m. to 5:30 p.m. Tuesdays and from 9 a.m. to 5 p.m. Wednesday through Sunday.

The Triads of Ireland

(Translated from the Irish)

THREE accomplishments well regarded in Ireland a clever verse, music on the harp, the art of shaving faces.

THREE things that foster high spirits: self-esteem, drunkenness, courting.

THREE things that are always ready in a decent man's house: beer, a bath, a good fire.

THREE things that are always ready in a bad house: strife to confuse you, grousing, an ill-tempered hound.

THREE darkesses into which it is not right for a woman to go: the darkness of mist, the darkness of the night, the darkness of a wood.

The THREE deafnesses of this world: a doomed man faced with a warning, a beggar being pitied, a headstrong woman hindered in lust.

The THREE rudenesses of this world: youth mocking at age, health mocking at sickness, a wise man mocking a fool.

THREE sounds of increase: the lowing of a cow in milk, the din of a smithy, the hiss of the plough.

THREE who throw their freedom away: a lord who sells his land, a queen who takes up with a boor, poet's son who deserts the craft.

THREE slenderesses that best hold up the world: the jet of milk into the pall, the green blade of corn in the curd, the thread spinning out of a decent woman's fist.

THREE scarities that are betwixt abundance: a scarcity of fancy talk, a scarcity of cows in small pasture, a scarcity of friends around the beer.

Thomas Kinsella

Cape litter with heart-shaped pierced blade.
William Bond, Dublin, c. 1798.
Sterling silver from the National Gallery of Ireland.

The Piping Boy
National Home, 1789.
Oil on canvas from the National Gallery of Ireland.

Daily Egyptian
Published in the Journalism and Egyptian Laboratory Monday through Saturday throughout the school year except during University vacation periods, examination weeks, and legal holidays by Southern Illinois University, Communications Building, Athens, Illinois, 62601. Second class postage paid at Carbondale, Illinois. Subscription rates are $1.00 per year or $2.00 for six months in the United States. 50¢ per year or $1.00 for six months for all foreign countries. Neither the Daily Egyptian nor the Daily Egyptian staff assumes any responsibility for the opinions of its editors. Statements published do not reflect the opinion of the administration or any department of the University. Edited and business offices located in Communications Building, North Wing, Phone 558-2011. Howard R. Long, Editor and News Officer, Adnan Combat, Business Manager, Edward Hous, Managing Editor, Larry Marshall, Night Editor; Carol Wex, Advertising Manager; Sharon Walters, Classified Advertising Manager; Jean Carman, Office Manager; Milt Pete, Production Supervisor; Steve Robinson, Asst. Production Supervisor.


Photographers: Richard Levine, Dave Moker, Steve Sampson.
Growl, purr, oink, roar, snort and dance!

By Dave Starns
Staff Writer

"Dance exists at a perpetual vacuum of talent. At the moment of creation it is gone."

—Marcella B. Segal, freelance dance critic.

Yes, yes. Moments of dance die as they happen before our eyes. But there will be future moments.

The barefoot revolution against ballet led by Isadora Duncan produced staunchly individualistic choreographers who follow only their own rules to craft and find their individual approach to movements.

Three cases-in-point: Holly Cat- ching, Lonny Gordon and Moira Logan, who are choreographing the upcoming Southern Repertory Dance Theater concert, Dances from the Beast.

Moira: "I'm not involved with posterity in making my dances. I'm not trying to make an indelible mark in the world of choreography. I do what I believe and I do it for right now and right here. I'm not concerned with tradition or making tradition—I don't reject it but what we do is immediate," she said, lounging in the grass near Purr Auditorium before rehearsal. Lonny: "I hope I'm creating something unique in space and time. I'm trying to synthesize my back yard into a statement that's unique to me. I'm making theater to please people, but to make them think," he said, swiveling a tea bag around in his cup.

But how can a viewer take fullest advantage of the moment?

Holly: "People should view my dances as innocently as a child. I'm hoping for a kinesthetic reaction from the audience—I think it lends itself to a mass of people rather than an elite group.

Lonny believes the viewers should make their own rules for viewing the dances.

"People should come to my programs with an open mind and look and interpret my dances anyway they wish," he said.

The three choreographers even see the title of the show, Dances from the Beast, in different respects.

"I think some of the deepest impulses we have are creature-like qualities and dancing brings us closer to these qualities," Moira said. "Dancing gets you away from the artificiality and over civilization of politeness and puts you in touch with primary impulses—the 'divine animal' within yourself. I mean, really, doesn't it? Dogs and animals have more fun? They don't have any hang-ups, except domestic dogs... or rats that have been used in lab testing.

"I'm tremendously inspired by animals' movement. I use animal images in teaching. And the beginnings of dance were folk ceremonies, where people would dress like animals and imitate them," she explained.

"Romantic ballet is full of beasts," Holly said. "You have the Swan Maidens and Beauty and the Beast. I'm doing a solo titled "Taurus"—it's my astrological sign—and the dance attempts to convey the qualities of a Taurus. You can have nasty, ugly beasts and delightful, charming beasts," she added.

"All of these dances are about some form of beastiality," Lonny said. "Which is not a negative statement, since we're all animals—sometimes less refined, sometimes very refined."

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Of course, all the dancers try to convey the qualities of human beings, too. The specific components of Dances from the Beast include six dances by Lonny—"Paper Women," "Tama Lighthouse," "Bardens and Showers" and "Holy Figures in the Playground"—of which are inspired by people, others are abstractions of concepts.

"Tama" was a gift to my Kubuki teacher—it's a terribly personal dance," Lonny said. "It consists of reaching and centering and relaxing and gathering—those kinds of movements. And it utilizes 24 slide projections overlaid on a film film. "Paper Women" is for my mother—she's about her life and the qualities in her—spaciousness of personality, fragility but strength, for paper can be very strong. 'Black Zinnia' is for my aunt—I tried to capture the primitiveness and elegance of a woman of the southwest. There's a constant repetitiveness of thematic material, which is manipulated in various ways. That's what my aunt has done in her life—she's found what works for her and replayed it in many variations.

"Bardens and Showers" is about conquering and discovering frontier and there's moments of burden and joyous, life giving moments, or showers. "Dazzling Storms" is trigologically humorous, about people who can't get their act together. They dance the same steps and can't get the steps together," he explained.

As for Moira, her "Lighthouse Dreams" consists partially of "all the dancers using their dream images and bringing them together. The dance develops out of improvisation. There's a lot of input from the group from the conception of the piece to its final realization.

"Place" is the tentative title of her solo, which utilizes the piano music of Erik Satie. "The composition is a musical environment to dance in," she explained. "In other dances, such as "Sparkle Plenty," which is on the program, the music has a strong influence on the dance. I love the music, which is by Sidney Bochet—it made me want to dance. "In 'Lighthouse Dreams,' sometimes the music cues the movement and sometimes the movement cues the music."

For Moira, music is an environment,
Daytime Programming

Monday through Friday

7:45-2-Cartoon Carnival (e)
8:00-3-Jeff's Cakes
8:08-4-New Zoo Review (e)
8:15-5-The Phantom
8:20-6-Romper Room (e)
8:30-7-What's My Line? (e)
8:35-8-Jack LaPlanche
8:50-9-Please Don't Eat the Daisies (e)
9:00-10-Concentration (e)
9:15-11-The Hoo (e)
9:20-12-Joan's Place (e)
9:25-13-Romper Room (e)
9:30-14-Jack LaPlanche
9:35-15-The Flying Nun (e)
10:00-16-Split Second (e)
10:15-17-Gambler (e)
10:30-18-The Virgin (e)
11:00-19-Movie
11:30-20-The Virgin (e)
12:00-21-The Virgin (e)
12:30-22-The Virgin (e)
13:00-23-The Virgin (e)
13:30-24-The Virgin (e)
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20:30-38-The Virgin (e)
21:00-39-The Virgin (e)
21:30-40-The Virgin (e)
22:00-41-The Virgin (e)
22:30-42-The Virgin (e)
23:00-43-The Virgin (e)
23:30-44-The Virgin (e)
24:00-45-The Virgin (e)

Monday Evening, May 13

6:00-1-Truth or Consequences (c)
2-Wheeler (c)
4,5,6,7,8,9-News (c)
8-Electric Company
11-Andy Griffith Show (e)
12-The Lucy Show
6:05-3-Three Stooges
6:20-2-To Tell the Truth (c)
3-ABC Evening News (c)
4-Other People Other Places. With Peter Graves as host. "Bali-Kingdom of the Apricots." This program will show life in all its facets of the mountainous island off the East Coast of Java, and the amazingly varied artistic expressions of its people, as shown in their stunning dances and rituals.
4:30-What's My Line? (e)
5:15-11-The Virgin (e)
5:30-2-The Virgin (e)
6:00-3-The Virgin (e)
6:30-4-The Virgin (e)
7:00-5-The Virgin (e)
7:30-6-The Virgin (e)
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22:00-35-The Virgin (e)
22:30-36-The Virgin (e)
23:00-37-The Virgin (e)
23:30-38-The Virgin (e)
24:00-39-The Virgin (e)

Tuesday, May 4

6:00-1-Truth or Consequences (c)
2-Wheeler (c)
4,5,6,7,8,9-News (c)
8-Electric Company
11-Andy Griffith Show (e)
12-The Lucy Show
6:05-3-Three Stooges
6:20-2-To Tell the Truth (c)
3-ABC Evening News (c)
4-Other People Other Places. With Peter Graves as host. "Bali-Kingdom of the Apricots." This program will show life in all its facets of the mountainous island off the East Coast of Java, and the amazingly varied artistic expressions of its people, as shown in their stunning dances and rituals.
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22:00-35-The Virgin (e)
22:30-36-The Virgin (e)
23:00-37-The Virgin (e)
23:30-38-The Virgin (e)
24:00-39-The Virgin (e)

Wednesday, May 5

6:00-1-Truth or Consequences (c)
2-Wheeler (c)
4,5,6,7,8,9-News (c)
8-Electric Company
11-Andy Griffith Show (e)
12-The Lucy Show
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11:30-14-The Virgin (e)
12:00-15-The Virgin (e)
12:30-16-The Virgin (e)
13:00-17-The Virgin (e)
13:30-18-The Virgin (e)
14:00-19-The Virgin (e)
14:30-20-The Virgin (e)
15:00-21-The Virgin (e)
15:30-22-The Virgin (e)
16:00-23-The Virgin (e)
16:30-24-The Virgin (e)
17:00-25-The Virgin (e)
17:30-26-The Virgin (e)
18:00-27-The Virgin (e)
18:30-28-The Virgin (e)
19:00-29-The Virgin (e)
19:30-30-The Virgin (e)
20:00-31-The Virgin (e)
20:30-32-The Virgin (e)
21:00-33-The Virgin (e)
21:30-34-The Virgin (e)
22:00-35-The Virgin (e)
22:30-36-The Virgin (e)
23:00-37-The Virgin (e)
23:30-38-The Virgin (e)
24:00-39-The Virgin (e)
Wednesday, Evening, May 15

6:00
1. Truth or Consequences (c)
2. Weather
3. Movie News (c)
4. The Electric Company (c)
5. Andy Griffith Show (c)
6. The Lucy Show
7. Three Stooges

6:30
1. To Tell the Truth (c)
2. ABC News (c)
3. Wild Kingdom (c)

7:00
1. The Nightly News (c)
2. Mike Douglas Show (c)
3. The Lemon Quartet

7:30
1. Wednesday Night at the Movies (c)
2. The Virginian (c)

8:00
1. Movie at 8
2. TV Movie at 8
3. Doc Elliot (c)
4. Million Dollar Movie (c)
5. News (c)
6. Saturday Movie

8:30
1. Million Impossibles (c)
2. ABC Wide World of Entertainment (c)
3. The CBS Late Movie
4. ABC Wide World of Entertainment (c)
5. Saturday Movie
6. Movie

9:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

9:30
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Saturday Movie
6. Movie

10:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

10:30
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

11:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

Thursday, Evening, May 16

6:00
1. Truth or Consequences (c)
2. Weather
3. Movie News (c)
4. The Electric Company (c)
5. Andy Griffith Show (c)
6. The Lucy Show
7. Three Stooges

6:30
1. To Tell the Truth (c)
2. ABC News (c)
3. Wild Kingdom (c)

7:00
1. The Nightly News (c)
2. Mike Douglas Show (c)
3. The Lemon Quartet

7:30
1. Wednesday Night at the Movies (c)
2. The Virginian (c)

8:00
1. Movie at 8
2. TV Movie at 8
3. Doc Elliot (c)
4. Million Dollar Movie (c)
5. News (c)
6. Saturday Movie

8:30
1. Million Impossibles (c)
2. ABC Wide World of Entertainment (c)
3. The CBS Late Movie
4. ABC Wide World of Entertainment (c)
5. Saturday Movie
6. Movie

9:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

9:30
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

10:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

10:30
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

11:00
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie

Friday, Evening, May 17

6:00
1. Truth or Consequences (c)
2. Weather
3. Movie News (c)
4. The Electric Company (c)
5. Andy Griffith Show (c)
6. The Lucy Show
7. Three Stooges

6:30
1. To Tell the Truth (c)
2. ABC News (c)
3. Wild Kingdom (c)

7:00
1. The Nightly News (c)
2. Mike Douglas Show (c)
3. The Lemon Quartet

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11:30
1. The Virginian (c)
2. Million Impossibles (c)
3. ABC Wide World of Entertainment (c)
4. The CBS Late Movie
5. Movie
SIU’s Paul Schilpp adds
two more volumes to series

By Julie Tidone
Staff Writer

Paul Arthur Schilpp, SIU professor of philosophy, conceived the Library of Living Philosophers over 30 years ago in order to engage the top philosophers in the world in a dialogue on their work and to ask them difficult questions during their lifetimes.

In this “living seminar,” an international panel of 20 or more eminent thinkers examines the thought of the great minds of this century—among them Dewey, Einstein, Russell, Whitehead—and the philosopher himself replied to each of his critics. Each volume also contains what is in many cases the only autobiography of the philosopher (including Einstein’s) as well as an up-to-date bibliography and comprehensive index.

The fourteenth and latest of the philosophers studied in the series is Karl Popper. Popper, founder of the London School of Economics, is considered a critical philosopher is Britain’s most distinguished living philosopher. This year he was awarded the coveted Sonning Prize of Denmark amounting to about $45,000, joining such earlier recipients as Sir Winston Churchill and Bertrand Russell. In 1965, he was knighted by the British Government.

The publisher of the philosopher series, Open Court of La Salle, Ill., declares the two-volume Popper study to be the “most comprehensive and definitive study of his thought by 35 distinguished contemporary scholars of Europe and America.” A reviewer of the volumes in the New York Review of Books for May 2 commented: “If Popper is not the greatest living philosopher of science, I am not sure who is; and that Popper has influenced important scientists is undeniable.”

Popper, an Austrian schoolteacher who left his native land in 1937 in antici-

pation of Nazi annexation, gained a world-wide reputation in 1945 with the publication of The Open Society and Its Enemies. He has been a leading figure in the philosophy of science for many years, his Loge of Scientific Discovery, a translation of a work he had already published before he left Austria, is now a part of almost every philosophy of science course in the English-speaking world.

Popper’s latest achievement, his theory of “objective knowledge,” is a solution to an entire range of problems, including: the methodology of bodies and minds, the objectivity of morality and aesthetics, problems of political, intellectual and artistic change.

Schilpp began the Library of Living Philosophers in 1939 at Northwestern University and has continued it at SIU since joining the philosophy department here in 1965 as Distinguished Professor. Other volumes being edited in the ongoing series are devoted to the philosophers of Gabriel Marcel, Bruno Blanchar, Georg Henrik von Wright (Finland) and Jean-Paul Sartre.

Popper’s writings, his “dispositions” in a descriptive and some critical essays on Popper’s philosophy. In the third part, Popper replies to his critics and the fourth part is an exhaustive bibliography of Popperian literature.

In his 180-page autobiography Popper depicts detail his philosophical development from the age of fifteen. The philosophical topics he deals with include: the rejection of essentialism and Marxism; his contribution to the “confirmation problem,” his work on the “world of ideas” and critical thinking, on the distinction between “objective” and “subjective,” and on the destractive power of historian and critic. To the best of our knowledge, however, Popper has not published any criticism of his Viennese Circle and takes responsibility for “killing” logical positivism. For the first time we understand the impact of Popper’s theories on Popper’s encounters with his “fellow Viennese,” Wittgenstein.

The 33 descriptive and critical essays in Popper’s Library of Living Philosophers III might be arranged in the following groups:

Popper and Logical Positivism

Victor Kraft’s essay is an intellectual history of the Vienna Circle, as seen by an insider of the Viennese Circle. Popper, in his reply, explains what he considered the “Popper Legend” that he was a positivist who was a member of the Vienna Circle, that he considered metaphysics as meaningless, and so on.

Problems of Demarcation and Hypoth-
exicality

Essays by William Lohse, W. V. Quine, Hilary Putnam and Imre Lakatos. Popper’s principle of demarcation between science and pseudo-science (or pseudo-scientific), the relationship between the demarcation criterion and testability, the role of “primitive” laws and initial assumptions, and the status of Popper’s falsifiability principle.

Problems of Induction and Confirma-
tion

Sir Peter Medawar (Nobel Laureate), C. A. M. Wilks and A. A. Kitching discuss Popper’s solution to the Humean problem of induction and its consequences in the confirmation of scientific hypotheses. Also included in this group is Y. Bar- on, who points out Popper and Hempel on the corroboration of theories.

Mind-Body Problem, Evolution and

History


Of these Sir John Eccles is a professional historian, the other are philosophers. Their common ground is their exchange of correspondence as an aid to the writing of their essays.

Problems of Rationality and Logic

Under this title are included essays by Paul Bernays, Jacob Bronowski, C. Lejewski, G. Schlesinger, A. J. Ayer, Carl G. Hempel and Adam Skolimowski. Bernays’s essay on “rationalism” attempts an “elimination of Popper’s psychologism.” Skolimowski compares and contrast Popper with Peirce. Skolimowski’s essay on “the nature of the philosophy of science” examines Popper’s differences and similarities.

Problems of Individuality and Society

In thehistory of philosophy there is an excellent group of papers by Tom Settle, Henry Bergaung, Patrick Suppens and Paul K. Meehl on the problem of interpretation of probability, objectivity in quantum mechanics, and critical theory of time which have, according to Popper, taken a considerable part of his life’s work. Also included in this group are the contributions of J. O. Wisdom and T. E. Kuhn on “Popper and the nature” of “normal” and “extraordinary” science and the structure of scientific revolutions.

Historical and Social Philosophy: In the history of philosophy there is an excellent group of papers by Tom Settle, Henry Bergaung, Patrick Suppens and Paul K. Meehl on the problem of interpretation of probability, objectivity in quantum mechanics, and critical theory of time which have, according to Popper, taken a considerable part of his life’s work. Also included in this group are the contributions of J. O. Wisdom and T. E. Kuhn on “Popper and the nature.”

The above articles, taken together, examine comprehensively every aspect of Popper’s philosophy. In more than 300 pages, Popper has not conceded much of substance to his critics but has gathered together many misunderstandings of his position. That misunderstanding a philosopher is commonplace is evident in the way Popper begins his replies “Kneale attributes to me, incorrectly, the view ‘Putnam’s whole criticism turns out to be a false alarm.’”

Like Schilpp’s Einstein volume, the Popper Volumes will be of immense interest and importance to both philosophers and scientists.

The contributions to the volume and Popper’s replies to them are excellent, a critical debate—lucid in style, brilliant in argument, and illuminating in stimulation to the mind. The contributions to the volume and Popper’s replies to them are excellent, a critical debate—lucid in style, brilliant in argument, and illuminating in stimulation to the mind.

The contributions to the volume and Popper’s replies to them are excellent, a critical debate—lucid in style, brilliant in argument, and illuminating in stimulation to the mind.
By Julie Titone
Staff Writer

A young American shares life with Tibetan monks in the Himalayan foothills... Sounds like a new television serial. But for John Merkel, the Eastern experience was a real one.

Merkel, a graduate student in art at SIU, spent a year and a half in India and brought back a philosophy of life. Sitting at a borrowed desk in a University Galleries office, he talked about his experiences.

Merkel, now 30, first went overseas after he graduated from California Lutheran College in 1967. He had been particularly interested in ceramics and, through Ben Weber, a Dutch national professor under whom he had studied, got a two-year apprenticeship in a small "pottery" shop in Holland. He did just about every task in the shop, from working with clay to loading handmade dinnerware sets. And he learned.

"After working hours and on weekends—whenever the shop was closed—I was free to work by myself," he said.

While in Holland, Merkel met three Tibetans who stimulated another interest of his, mysticism.

"As an undergraduate I got interested in mysticism, first through Christian mystics. I gradually read about all the mystics I could." Besides wanting to know more about Eastern religion, Merkel wanted to meet more Tibetans.

"They are tremendous scholars. Their libraries are just incredible." So, at the end of his apprenticeship, Merkel hitchhiked to India. He traveled alone, and it took two months to reach his destination.

"I went not knowing how far it was. If I'd looked on the map, I'd know if I would have done it or not," Merkel added that, as a general rule, the people he met along the way were very hospitable. He didn't have an exceptional amount of trouble getting rides, but was very happy when some traveling Germans took him with them for the last of the journey. In Afghanistan, he said, he had almost bought a camel for $60.

The Tibetans had given Merkel the name of an administrator of a large Tibetan school whom they said could help him learn and live with the people.

"He sent me to this small monastery in Dalhouse. It was a sort of a halfway house for monks traveling from one place to another. The number there varied from 20 to maybe 60 monks. I was given the job of tutoring English to a young talku." A talku, Merkel explained, is a person recognized at an early age as one who has been reincarnated. The talku has to go through various tests to prove who he was in the earlier life, like identifying some article of clothing that belonged to the monk he was supposed to be. A talku is looked up to, especially by the older Tibetans, and generally becomes the abbott of a monastery.

"The Dalai Lama is the most well-known talku of them all," Merkel said. "Tests for him are very thorough, very exacting."

High point of Merkel's stay in India was a 45-minute audience with the Dalai Lama. They discussed Merkel's experiences and religion, and the American was very impressed with the Lama.

"He was a fantastic person—very humble, not officious or anything. He has a great sense of presence. After about half an hour in the same room with him, you just begin to ring." Merkel met two other people in India who were important to him. The first was a teacher who taught him the Burmese Buddhist method of meditation which "is very much right for me...that's what I wound up practicing." He had found that the Tibetan lifestyle and meditation was not something he really cared to practice.

The other person was an American writer named Charlene, whom he married in a Buddhist ceremony in India. When their visas were about to expire, the couple moved to Japan where Merkel studied porcelain with a potter in Kyotu. In the fall of 1971, the Merkels returned to the States with their infant daughter, Lissa Khema (whom name is a Buddhist expression meaning "peaceful").

How has Merkel's experience with the Tibetans affected his outlook on life?

"Well, I don't float, I don't make mistakes or anything like that," he laughed. "I've just become more conscious of what I'm doing. You have to become aware of the fact that you're alive.

"So many people spend their time regretting the past and being anxious about the future, and their whole lives pass by them. That's one thing that all religious mystics stress—that first you have to live for the present." Merkel's "present" includes SIU. Looking over various schools after returning to the U.S., he decided that this would be a good place to study ceramics. He came here in fall quarter 1972, having been impressed by the studios provided for graduate students and the "lack of tension between students and faculty."

While he may not spend a lot of time worrying about it, the future is on Merkel's mind, too. Having just finished his thesis work, only a research paper lies between him and a master's degree at the end of this summer.

Merkel is hoping to return to Holland. He is trying to arrange a position, again through Weber, as artist-in-residence at a large porcelain factory there. Even if he fails to get that residency, it seems likely that Merkel will be back on the road again. Asked if he would like to have his own pottery shop, he replied that he has other things to do first.

"That's pretty much like settling down."
Mysticism and clay

Staff photos by
Eliott Mendelson
Firm offers outlet for local writers

By Julie Thome
Daily Egyptian Staff Writer

The Hinterlands Press, Southern Illinois’ newest publishing enterprise, has a simply stated goal: fine writing published in handsome volumes.

Steve Falcone, a teaching assistant in the Dept. of English, is founder of the Hinterlands Press. Home heating from manure

NORTH BRANFORD, Conn. (AP)—Home heating from a manure pile is the ultimate goal of a simple tank converter fashioned by Alton Eliaison and Joseph Pelliccio.

Two home-fuel tanks connected by pipes already are producing enough methane gas to heat Eliaison’s greenhouse, they say.

When the converter is fully operational it will use manure from Eliaison’s chickens plus dead leaves and plants from the greenhouse to produce gas. He has lived in Ireland, and was most impressed with the small presses he found there. With this venture he hopes to duplicate those Irish presses by helping writers whose work has gotten little notice.

“We plan to print small books of poems, sections of novels, and anthologies of poetry and fiction delving into the writing talent of the area,” Falcone said soon after the Hinterlands came into being on May 1.

Irish poet Tom Kinsella, a teacher-in-residence at SIU, was an inspiration to Falcone. Kinsella, who taught Falcone, began a small press when he went to Temple University in Philadelphia. The same “Hinterlands” idea was prompted by Kinsella, who often spoke of the “deepest recesses of a poem.”

The first Hinterlands issue, a selection of poems by Bob Randolph entitled “Railer’s Death,” was released last week. Randolph currently is working on his Ph.D. at SIU and teaches at John A. Logan Community College.

“Bob is the best area poet, and we’re very happy to start off with his stuff,” Falcone said. “The poetry sequence fits in well with what we’re trying to do.”

Falcone’s tasks include applying for copyrights, editing with the aid of his wife, Peg, and seeking financial grants and community support for the new press.

The project is being done by a Carbondale firm. “Railer’s Death” is available at local bookstores.

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Cooke’s ‘America’ rebroadcast set

Alistair Cooke’s ‘America,’ the most honored television series of recent years, will be rebroadcast next fall in prime evening time over the nationwide Public Broadcasting Service. The series will begin in September in a weekly time period to be announced.

The series was televised twice previously under Xerox sponsorship as 13 hour-long programs. For its public television run, each episode has been converted into two half-hour programs, enabling the series to be televised over 26 consecutive weeks. Cooke, the noted historian-journalist who conceived, wrote and narrates “America,” is filming new introductions and outlooks for each program.

So that the nation's school teachers may more easily utilize “America” for classroom instruction, each half-hour program will also be televised by many local PBS stations during school hours. Specific time and day will be determined by each station in conjunction with its local school system.

“America” is Cooke’s uniquely personal interpretation of this nation’s history from prehistoric Indian times to the present. The series was voted an Emmy award, among numerous other honors, as “outstanding new series” following its original telecast. Newsweek magazine, reflecting virtually unanimous critical acclaim, termed “America” the “first, and perhaps the finest, gift to the nation for its 300th birthday.”

“America” was co-produced by the British Broadcasting Corporation and Time-Life Films Ltd. To film the series, Cooke and a BBC crew traveled more than 100,000 miles, criss-crossing the country several times over a three-year period. Cooke appears on camera at a number of sites in the U.S. and abroad as he describes the people and events that shaped this nation. Based on the TV series, Cooke says that he has always preferred to “dig history out of the landscape.” He explains, “When I think of some historic person or episode, I tend to think of a place, some corner of that continental field that is forever American, because something charming or hideous or otherwise memorable had happened there.”

Cooke says that he undertook to film “America” with no preconceptions about how it would come out because “I am not sure whether the United States is going to come out intact or not.”

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The Netherlands National Tourist office and Newsweek Magazine need some information that only you can provide for a major research project.

Because there are more and more people in the world who are under 24, the chances are more people who will be traveling from one country to another will be in your age group.

Since you may well be traveling to Europe this summer, why not make your first stop “Amsterdam”. You can enjoy Holland for a few days and at the same time answer some of the questions we need answered there.

About your preferences, tastes, ambitions, perversities, pleasures and desires.

We will pick up some facts in Amsterdam and you'll pick up fifty American bucks.

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1. Your passport must prove that you were born between Jan 1, 1950 and Jan 1, 1958.
2. You must travel on KLM or other participating airlines, because you start filling in your questionnaire aboard the flight.
3. You must travel non-stop from New York or Chicago and make Amsterdam your first stop in Europe so that your reactions are fresh.
4. You must stay at least 2 nights in Holland to get enough “feel” for the country to finish your questionnaire.
5. You must be prepared to give us a couple of hours in Holland if we ask you to for an in-depth interview.
6. You must check in at the Holland/Newsweek desk at KLM's departure terminal at JFK, New York or KLM's O'Hare, Chicago or other participating airlines to be announced.

The program begins June 1 and ends Sept 1, 1974.

Holland/Newsweek Overseas Research Project
Engineer masters do-it-yourself hardboard

By Charlotte Jones
Daily Egyptian Staff Writer

Wood-working home hobbies now can convert soft maple, aspen, cottonwood, basswood and birch into wood as hard, more colorful and almost as beautiful as expensive black walnut.

Howard N. Rosen, a research chemical engineer at the Forestry Sciences Laboratory at SIU, along with his assistant Bob Badkin has developed the technique based on the principle that wood and a certain liquid plastic will combine and harden into a tough, scuff-proof material unknown to most wood craftsmen.

The wood-plastic combination process works by pulling the air out of dry wood until a low vacuum is formed, then replacing the air in the wood with a water-like liquid called plastic monomer. After the wood has been covered with the liquid plastic inside the vacuum container, the vacuum is released and atmospheric pressure forces the chemical into the wood in a matter of seconds, Rosen explained.

The wood must cure at about 150 degrees for 10 hours. This forces the plastic absorbed by the wood to harden. Then the wood pieces can be cut, sanded and glued or boiled into bowls, salt and pepper shakers, candy dishes or just about any combination, Rosen said.

The durability of the wood-plastic combination in itself is a great asset, but the enhanced beauty of the wood is almost unbelievable, Rosen said. The process accentuates the grain even in dull, inexpensive woods.

Adding dyes gives the wood an even color throughout the piece, and adds a lot of variation to wood products.

As a result, wood-plastic products need a minimum of finishing because the plastic penetrates the wood making the whole thickness the same as the surface. In contrast, a varnish finish on most woods can chip off, baring unfinished wood.

A varnish finish can be used on wood-plastic products to give a glossier finish but a coat of vegetable oil is best on bowls or other products to be used for eating purposes.

Rosen said the process costs about $1 per board foot. A hobbyist can equip his home workshop for about $100 including equipment and chemicals.

Main equipment needed includes a filter pump, Fisch galvanized pipe with end caps, 2 one-gallon jugs, a kitchen scale, vacuum rubber tubing and an electric iron without an open heating element.

Rosen said the liquid plastic chemical (methyl methacrylate) is slightly toxic but not dangerous if used in a well-ventilated area.

The wood-plastic product can be machined on a lathe, bench saw, jigsaw and drill press like untreated wood but because the material is much harder, tool life is reduced, Rosen said. Carbide-tipped tools will last longer and make machining easier.

Another disadvantage is that more expensive glues must be used to bond the wood pieces. Elmer's glue won't hold. An epoxy resin glue is best, Rosen said.

If not using glue to fasten wood-plastic pieces, bolts or screws should be used. Nails split the material, Rosen said.

Although Rosen said he thinks the process is especially applicable to home craftsmen he hopes it will become popular in high school or college industrial arts programs.

Persons wanting more information on the wood-plastic process may call Rosen at 453-2318 or write for his "How to do it" booklet at Forestry Sciences Laboratory, SIU.

Although using the plastic in combination with wood is new, products made from the chemical alone have been on the market as Plexiglass or Lucite for quite a while. Rosen said.

One of the most popular uses is in furniture.

Another major commercial use for the process is in oak flooring. The technique also is used in a wide range of other products including archery bows, pool cues and golf clubs, Rosen said.

Photos by

Eliott Mendelson