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Daily Egyptian Staff

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And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots. And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord. And he shall be filled with a spirit of the fear of the Lord, and he shall not judge after the sight of his eyes, neither decide after the hearing of his ears. But with righteousness shall he judge the poor, and decide with equity for the meek of the earth; and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he smite the wicked.

Nature of man... remains a question

by Paul Arthur Schlegel
Distinguished Professor of Philosophy

The editors of the April 2, 1973 Time "Special Section" on "Second Thoughts about Society" correctly analyize the easy-going optimism of the earlier part of this century based on an all too rosy-viewed basis of human nature, certainly gone. And with it an unchanging, unalterable, unirrevocable human progress.

The difficulty is that today's scholars rather shy away from even the use of the term "progress" if for no other reason than a term does not make sense in terms of human nature, certainly gone. But they may be wrong when they headline this article as "The Redecision of Social Science".

Social scientists would likely insist, that without a change in our understanding of human nature, since we have never yet changed our view on what human nature actually is, Decision (not Revolution) might be better, therefore social reform.

And it is true, of course, that the felt bankruptcy of yesterday's optimism are based on an unexamined concept of human nature. Who—or what—does it mean to "redeem"? It called this question "The Most Profound Question in the World." Despite that, it seems to me that David Hume complained of 7000, "human nature is the only science of man, and yet has been hitherto the most neglectful of them all.

Despite man's natural concern with self-preservation, he seems, by and large, to be much more interested in the analysis and domination of his physical and material environment than it is himself.

We seem to be getting a constantly better comprehension and understanding of the physical environment while remaining, for the most part, about as ignorant of our own nature. Anathropology, psychology, psychiatry, and social psychology, each of these— ingeniously—remains are the beginning of various and often conflicting concepts of the understanding of ourselves. Yet, despite all the progress made by these various human sciences, man himself feels himself lost. So fast, in fact, that amidst the practical, individual variety of the foggies playing on him, he can barely get a voice to ask the question: "Lost in what?"—unless one were just to say: lost in his environment. Is he the master of his own soul and the master of his fate? Not that one could notice.

His sense of feeling lost is so all encompassing that, no matter where he turns, and no matter what he does, to the problems, he finds himself totally frustrated. Yesterday's "Conclusions of Religion" are, for most moderns, passe. The contemporary vogue of turn in Oriental mysticism leaves most of us unimpressed: after all, to "lose oneself in the ash," so far from satisfying, always seems to raise more questions than it ever answers. Perhaps precisely because it is so much coped with the trappings and with external things, man wants to have the time or the inclination to consider "the most stupendous question in the world. What is Man?"—"Who Am I?"

Besides, there probably is no single subject matter in the educational curriculum if the educational system in question in all its infinite ramifications.

For the State controls and subject to be manipulated or (worse, so-called democracy) a "man made one man state," and yet, quite naturally, bring up the rear of the comprehensive; for, even the "God is dead" school has not yet succeeded in ridding religionists of their (wobbly) Absolute. And as a matter of fact, in terms of political freedom and the utterances of some major stocks in trade or religion, his very nature is fine, limited and relative, can in the nature of the case, only by the absolute. Absolute may tell us much, mere how much less have the real answer.

Of course, the exchange for which our civilization has lived and presumably has been running in this (bitter) lesson for quite a while. Social scientists are also beginning to wake up to it. Even psychologists are no longer so cocksure. And what is, if you like, the true answer?

One is sure to see that there is either easy or comfortable. But continuing to live in a man's paradise obviously is not the answer.

Perhaps the real roots of all our problems lies precisely here: We still keep hankering after Absolutes and certainties, which are simply beyond the possibility of finite creatures.

On the other hand, when one has made up his mind to come to terms with a recognition of our finite existence, there is no longer an empty or hopeless, actually gains new significance and meaning. It now is the picture of a challenge. And without a serious challenge is indeed empty.

It is exactly as one can do by himself, or his own boots, and of his own power to develop, and use them as much as at all possible.

What brings me back to my original question: Why or what is Man? Although I would not claim to have the answer to this "most stupendous question," I feel obligated to drop at least some hints of some of the directions in which an answer to it will have to look.

As a starter, then, let me say that man is that animal who, by virtue of his unique capacities for... a) abstract rational reflection. b) making moral judgments. c) spiritual self-transcendence, is a unique creature in the animal kingdom. For although, of course, that as an animal, man shares many aspects of animal nature and functions, it is equally the case that what makes man human is not those characteritics which he shares with other animals, but precisely those wherein he differs from them.

Under (a) above, the great British biologist and former Secretary General of UNESCO, Julian Huxley, puts it this way: "Man is the thinking animal." Precisely! That is as far as the relatively normal human being has at least the capacity to think—which to what extent he actually uses this capacity or not. Abstract reflective thinking is a uniquely human capacity, most men do not engage in much serious comprehensive or systematic reflective thinking. As the oft-quoted Mr. Anonymous put it: "2 per cent of the people think. 2 per cent of the people think they think. And 99 per cent of the people would rather be right than think." That remark is probably not very far from the truth.

But it can change nothing on the claim that every relatively normal human being does have this capacity. If men did use it more, humanity would not be in the mess which the Time article describes.

Universities are, by the way, supposed to be dedicated to the task of getting students to think (instead of merely enduring). But, after having spent many decades in such institutions of so-called higher learning, I must confess that I have serious doubts about this claim: If it is true, as one California educator some years ago stated, that the average college graduate "reads one and one half books per year after graduation, and one of those books is likely to be 'Liada.'" This would not indicate that students have learned to do any serious thinking in college. What is more: if that professor's claim is correct, it is no wonder that man is confused, world is a mess, and humanity and without any sense of direction.

What I have been saying here under (a) above applies. mutatis mutandis, just as much to (b) and (c). But, there really is no need here to go into details. The point, on the whole, should be clear. Man's frustration and sense of being lost are not the consequences of man's own capacities—capacities which not one among us has ever yet developed to their highest possibilities—but are the result of the fact that man, by and large, has been too lazy and lackadaisical to be willing to use the mind which he actually is equipped to work.

Let's just take a concrete illustration from our very recent and recent experience right here in Southern Illinois and Minnesota, as an at all too clear example. The Mississippi flood of '73 and '74, the impact of torrential rains for all too long a time, have been on a real ramage. At a recent every account, the Kasukake Island flood has had to be moved and thousands of acres of agricultural land have been inundated with a financial loss which is running into millions of dollars. Even if you call the rain—at least as legal negligence —a "act of God," I submit that all of this destruction could have been prevented if man had only used his God-given intelligence.

After all, rivers do occasionally rise; and sometimes they rise to flood-stage; and sometimes they rise even beyond that. What is more, we human beings know this very well; and so does even an imperfect government, to say nothing of the heads of engineers, one of whose major functions is supposed to be to prevent such calamities. Getting everybody out at the last minute, filling and heaping up the levees, and every manner of thing can be done at the last minute. But it certainly is not a very efficient way of preventing such disasters.

Government is supposed to be foresight, and even after most possible events long before they occur. And the so-called "act of God" just had not used either their intelligence or their knowledge when they should have done so and were perfectly capable of doing so.

I'll admit that this illustration, taken as it is from our external (physical) environment, obviously offers easier possibilities of solution than do the problems which concern our personality and which are of a poetic nature. But perhaps, if we were to be willing to pay the price of a more serious study of human nature than we have yet to date undertaken, it should not be impossible to meet problems in those areas also.

In any case, great challenges lie all about us in practically every area of human life and experience. Let's face up to them and deal with them, crying that we do not know what to do or how to meet mankind's problems!
Orthodox church keeps traditional worship

By Dave Stearns
Daily Egyptian Staff Writer

While Roman Catholic priests have undergone changes in their mass, such as the use of guitars, the Eastern Orthodox Church in Royalton still keeps its traditional form of worship.

"Celebrating the Liturgy should be a beautiful, colorful and uplifting experience," according to the Rev. Father David Homlak, who is the pastor of the Protection of the Holy Mary Orthodox Church in Royalton, 30 miles north of Carbondale.

Most of the congregation, which numbers 100, is second-generation Slav, descending from immigrants who came from Pennsylvania to Illinois for jobs in the coal mines, Homlak said.

There are a few people who came from Eastern Europe for economic reasons, Homlak said.

This church was founded by Russians, but we belong to the Orthodox Church of America. Whichever the church goes, it adapts itself to the language and customs of the particular area, without disturbing the international church as a whole. The only time we use the Church Slavonic language any more is occasionally in hymns," Rev. Homlak said.

"Church Slavonic is to the Russian Orthodox what Latin is to the Roman Catholic. The different East European Languages all evolved from Church Slavonic.

The Liturgy is almost entirely sung or chanted, and the different prayers and responsories, being antiphonal between congregation and the priest.

"The service is not a ceremony for the sake of ceremony. We keep this tradition because we are orthodox and that is the way orthodox people worship.

"Topped by a lavender "domed" the shape of the church building is patterned after the image of God's kingdom in the Book of Revelations.

"According to the Rev. Father Thomas Hopko's book, "Worship," ...Unlike the pointed arches which point to God far up in the heavens, the dome or spire on all embracing ceiling of the church gives the impression that Christ 'united things in heaven and things on earth'."

Inside the Royalton church are many elaborate and colorful icons which are paintings of saints. Many are hand painted, the best of them coming from a monastery in Massachusetts. Some of them came from Russia, Rev. Homlak said.

"Icons are intended to be symbolic depictions, rather than portraits. Because God became man, he can be symbolically depicted in human form," the Rev. Homlak said. This is in keeping with the concept that Orthodox churches should be a manifestation of God's kingdom on earth.

The church follows the Julian calendar. This means that the fixed holy days are 13 days after the Gregorian calendar that most Western churches use.

He estimated that there are three million Orthodox followers in the United States, of different ethnic backgrounds. Some of the congregations belong to the Serbian, Ukrainian and Greek mother churches, he said.

"The faith is that of the early Christian church, and is a continuation of centuries of tradition," Oliver said. "If the worship seems exotic—and we don't like to be stereotyped as being exotic—it is because it has grown out of Eastern culture. The church has kept this tradition going amidst counter Western influences."

The Orthodox church at Royalton is topped by a lavender "dome" to fit the pattern of the image of God's kingdom found in the book of Revelations. Photo by C. William Herrell. Below, painting of the archangel St. Michael, near the altar. Photo by Dave Stearns.

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Myths surrounding Beethoven evaluated

BEETHOVEN: BIOGRAPHY OF A GENIUS
Reviewed by Henry S. Yverdeng, Department of History
Ludwig van Beethoven was an extraordinary figure—got only so great a musical genius that his name has become virtually synonymous with the higher reaches of concert music, but a man of vast emotional range, of abrupt and passionate moods, of the extremes both of intensity and sensitivity, of nobility and pettiness. Though his inner creative life was ruthlessly disciplined, his outward bearing and his life itself display the most chaotic disorder, and gave rise to a limitless fund of picturesque anecdotes and stories (venturously an existence as his own in his maturity he rarely ventured outside of Vienna and its environs), Beethoven’s career is one of those myths about which there is much to tell.

George R. Marek’s bulky book (first published in 1969, just before the composer’s 200th “birthday,” but only now in paperback) cautiously yet unpredicatably ventures fact and muck into the Beethoven story. Marek rejects the tale of Beethoven’s meeting with his great musical contemporary, Schubert, and discards as legendary many traditional emphases of the Beethoven canon—the drunken tyran of Beethoven’s father, Jonathan Livingston Seagull, for example, or the composer’s perpetual unkindness and lack of literary culture. But the treasury of authentic anecdote still remains immense, and Marek has a knack for choosing and vivifying an amazing range of biographical material. Documented are the evidences of Beethoven’s geniality, chumminess, absent-mindedness, and financial illness and unscrupulous contrivance to contribute an unforgettable portrait of a man enigmatically universal.

Long a producer of classical recordings at RCA, Marek seems rather too modest concerning his own musical attainments, for the musical evaluations which occasionally creep into this biographical study are usually pertinent and perceptive. He even largely avoids that common pitfall for writers dedicated to celebrating Beethoven’s revolutionary position at the frontiers of musical Romanticism—the unnecessary downgrading of the preceding Classical school of Mozart and Haydn. Though Classical formalism can be misleadingly presented as intrinsically unrigged and unloved, Marek knows better—even if he does somewhat under-emphasize the customary Classical framework of Beethoven’s own production.

Was another theory of so well-known a figure as Beethoven needed? In his “Foreword” Marek ably presents the case for his own defense—and what counts is that he substantiates his claims. New evidence, if on familiar points, has in fact been unearthed here, and new speculations and interpretations are offered. Note the detective sketching involved in the lengthy chapter, “The Woman in Beethoven’s Life.” At the same time, Marek resists the temptation to psychoanalyze his subject; and is usually content to let facts speak for themselves. Particularly admirable are his several comprehensive views of the European scene at selected points in Beethoven’s life—the liberal “Enlightenment,” the French Revolution and Napoleon, and the Viennese scene before and after the Congress of Vienna. To be sure, the reader learns relatively little about Beethoven’s music as such. For some preliminary insight into the music, one might best go to J.W. Certainly, Beethoven’s “Spiritual Development” (which Marek does not much like), and of course to the music itself, as heard in concert and on records. For the novice or the old timer the rewards of Beethoven’s music should be all the greater for Marek’s help toward understanding the man and the era that produced it.

100 NINETEENTH-CENTURY RHYMING
ALPHABETS from the Library of Ruth M.
Balduin, Southern Illinois University Press,
Carbondale. 1972. 256 pp. $11.95

Kathleen G. Fletcher
Associate Professor
Instructional Materials

The Alphabet Book was popular in the 19th century. Dr. Ruth Baldwin, Professor of Library Science at Louisiana State University, has compiled from her extensive collection of 19th century children’s books the “100 Nineteenth-Century Rhyming Alphabets in English, a beautiful reproduction of these delightful books. The arrangement is by subject or theme. Some of the themes are objects; names of children; birds and beasts; flowers and fruit; occupations; behaviors; and religion.

Objects:
A is for apple pie
B is it, or
A was an Apple Pie ever so nice
A was an Apple Pie juicy and sweet
Names of children:
A is Ann with milk from a cow
A is for Amy; pray look at her doll
A stands for Alfred
A is for Albert—or A is for Alice so fair
Birds and Beasts:
C stands for Camel: he lives in the East
C is a Cat, who pursues rats and mice
C is a cat, see me catching a mouse

About life itself...

JONATHAN LIVINGSTON SEAGULL

Right from the moment that you read the dedication you know that Richard Bach’s “Jonathan Livingston Seagull” is a book with a point. And by the time you’re on page two, you’re into the story.

Stating that “Jonathan Livingston Seagull is an extraordinary story about a seagull would be like saying that golf is a game that you hit a little white ball into a hole. The idea is there, but the concept isn’t.” “Jonathan Livingston Seagull is about life itself.” Jonathan Livingston Seagull is a philosophy. Its beauty lies in the reader’s own individual interpretation. As a reviewer, I must be frank. If you haven’t already read it, there is little I wish to say. Describing the experience would be like rushing about the rock opera. “Tommy.” The book simply must be read.

“You will begin to touch heaven, Jonathan, in the moment that you teach the perfect speed,” says the Elder Chiung. “And that isn’t flying a thousand miles an hour, or a million or flying at the speed of light. Because any number is a limit, and perfection doesn’t have any limits. Perfect speed, my son, is being there.”

In analysis of Bach’s styling, abilities, I must comment that the language is simple and that the story flows together easily. There is not an unnecessary word in the whole book.

Reviewed by Chuck Vautra, student writer.

I was an Italian,
who had a white mouse.
NEW EARTH by Jack Chen (Athenium Illinois University Press)

Review by Oliver J. Caldwell, Ph.D., of Higher Education

This is a unique account of the social, agricultural, and governmental revolution which followed the 'liberation' of China by the Chinese Communist Party. It provides valuable insights into the reasons for the later Cultural Revolution, based on the ideological differences between Mao Tse-tung and Liu Shao-chi.

In 1955 Jack Chen visited Huisentung County, which lies in the valley of the Chon River on the slopes of the Tien Mu Shan range. Chen records the truth and accomplishments of the peasants as they formed collective farms. Later, these collectives were merged into the larger and economically more viable communes. This is a story of the beginning of rural socialism in China. To understand the magnitude of the changes that took place in terms of the improved well-being of the population it is useful to have known this area in an earlier time.

The motor road west from Hangchow to Anhwei province winds through this area. Twenty years before Jack Chen's visit I stood near a disabled car on the bank of one of the many small rushing rivers that pour from the mountains down to the plain. Suddenly two small figures started an intense fire-fight with rifles and machine guns. They were across the narrow river from our road, and more than a hundred yards apart, at right angles to the river, with the line of battle extending around the area. They were not bothered to shoot at us, and I began to feel that we were invisible. When our car finally started we were glad to move on. We found the country to be a series of armed camps. The Nationalists troops nervously held the road at key points, just all around them the country was claimed by 'bandits.'

In those times, the landless, dispossessed, who chose to fight rather than to starve seemed to number a substantial part of the total population. The collective farm was turned by a landowner who charged up to sixty per cent of a sharecropper's total product for rent. Out of the remainder, the renter had to pay taxes. There was no crop insurance, no public health program, no public education, no guarantee of civil rights; and in the interest of loans could be as high as sixty per cent per annum.

The result was social disintegration. Before 'liberation' these people were living in the last years of an almost perpetual civil war which had begun a century earlier when the old Manchu empire began to break up. This book records the beginning of the establishment of a new order in China. It is a book which should be read in its own right. As the United States by people seriously interested in learning how to cooperate effectively with the new China.


What happens in a school when it has all the money it wants, all the staff and administrative personnel it needs, the advice and counsel of the faculty from a first-class college of education, an infusion of child-centered educational principles, and an influx of eager students? Unfortunately you have a blue-print for disaster; that is what Roland Barth loudly proclaims. (Certainly it is not difficult to find current and generally traditional educational practices; something has to be done to provide alternate patterns of education. Largely through the efforts of liberals such as Hov, Koos, Hummon, and Goodman many have come to see the inadequacies of the average classroom. Then, the projects, the Hammerstorne and Sillerman, raised their voices and we had instant patterns for "good schools." To what the Brits do.

In fairness to both these gentlemen, they were more than aware of the problems associated with cultural transplant, but the situation in the schools, particularly of course urban schools, is so parodic, so critical that we have tended to abandon caution and institute instant open classrooms on the British model. But the plant is tender, and a transatlantic shipment is hard on it. One of the outstanding characteristics of English education is its orderly and evolutionary development. Open education in the best English primary schools has been a long time coming. It has been gradually developed over a hundred years or more; accelerated by socialist politics. More dramatic developments were occasioned by wartime conditions. The movement of city children into safer urban areas necessitated the development of new patterns of teaching. Teachers had to make do. Thus, improvisation became a key to the subsequent development of education in England, particularly in the primary school. But improvisation must be confounded with lack of planning if provided a new educational climate, one that was conducive to opening education.

In America, the movement towards open education has been swift, and once deemed desirable, was accelerated by vast commitments of money and manpower. Unfortunately these frequently do not produce the desired results. It seems to be in education it is not money and manpower that change things for good, but those human ingredients of understanding, ingenuity, sincerity, and generosity.

This may sound partisan; it is not meant to be. American schools have to find their own solutions to their own particular and peculiar problems. Barth suggests that the answer will not come from open education, from traditional education, from this or from that, but rather, by making choices available to everyone. Parents now have almost no choice concerning which school send their children to, which teacher will instruct their children, what subjects those children will study. It is mandated.

Barth does not have much faith in the university to lead the way to change, and he does leave us all wondering what the next step should be. His views, all the same, are salutary if not heartwarming.

Reviewed by Lawrence J. Dennis, associate professor, educational administration and foundations.
A special exhibit of Namban art—antique religious art from Japan—is now on display at the St. Louis Art Museum. The exhibit will close May 8.

The Namban art exhibition is the first of its kind ever to be shown in the West. It consists of 70 loans from Japanese museums and private collections. If Namban art is virtually unknown to the Western public, it is rarely seen outside the two specialized collections in Kobe and Osaka. Namban art flourished briefly in the second half of the 16th and the early 17th centuries and, with the persecution of the Christian religion, that nurtured it, either vanished or remained hidden, and therefore unknown, for well over 200 years.

Thus Namban art is among the rarest of Japanese antique art forms and what remains is but a small part of a once-vigorous art form that flowered and died during one of the most fascinating interludes in the history of Japan.

Namban, literally "southern barbarians," refers to foreigners, especially Portuguese and Spaniards who came to Japan in the 16th and 17th centuries to trade and to spread their religion.

European Genre Scene with Water MILL (detail) (Photo Courtesy St. Louis Art Museum)
Eight-day Passover feast celebrates Jews' freedom

By Jim Brown
Daily Egyptian Staff Writer

Passover, the world’s oldest continually observed festival, begins its eight-day religious celebration for Jewish people around the world today.

A three-hour Seder, a symbolic gathering that includes both religious and social elements, will be conducted by Carbondale Rabbi Earl Vinebour, starting at 6 p.m. in the Student Center Ballroom B.

Passover, which has been celebrated for over 3,500 years, is a Jewish holiday signifying the ancient Hebrews’ liberation after several centuries of bondage in Egypt. The festival got its name when God “passed over” the Hebrews’ homes in Egypt because they had placed blood on their doorposts. During the last of the ten plagues to befal the Egyptians, God smote all the first-born of the Egyptians.

During the eight days of Passover, which ends at sundown next Monday, April 25, the Jews must refrain from eating any food which contains leavening. During this period, “matzah,” or unleavened bread, is eaten. It signifies the time when the Jews were fleeing from Egypt—they couldn’t wait for the yeast of the bread to rise in the oven.

At the traditional Seder (“order”), symbolic foods are placed in the center of the table. These foods include:

1. Salt water, representing the bitterness of bondage in Egypt suffered by the Hebrews. The greatest period of oppression occurred during the reign of the Egyptian pharaoh Ramses II (The Great Uprising). The Jews’ Exodus from Egypt happened during the rule of Memnon VII.

2. Green herbs, symbolizing the tears of the Hebrew slaves during their bondage.

3. Greens, such as celery and parsley, which symbolizes the huge freedom and rebirth of the Jews in the Promised Land after their 40-year wandering in the desert.

4. Hard-boiled egg, representing the Jews’ symbol for fertility. The egg was used to the ancient Hebrews in fertility rites of the spring, to produce more children and green pastures for flock crops.

5. Matzah is used throughout the eight days of Passover and is called the “bread of affliction,” to remind the Jews that their ancestors were slaves in Egypt.

6. Haroset, made up of chopped apples, cinnamon and nuts, symbolizes the mortar used by the Jews in help construct the huge pyramids in Egypt.

7. Bitter-tasting vegetables in the Seder plate signify the animal used by the Hebrews in ancient sacrificial rites.

8. Wine, which is drunk as a symbol of joy during all Jewish religious festivals, also plays an important role in the Passover service. Four cups of wine are drunk, each one to separate the service into four parts. The Orthodox Jew still drinks the four cups but the Conservative and Reform Jews have added two more cups of wine to the service in recent years. The two additional cups represent the creation of the Jewish state of Israel in 1948, and the reunification of Jerusalem by Israel in the Six-Day War of 1967.

The “Matzah of Hope” has also been added to all Passover Seders in recent years as a reminder of the large number of Russian Jews waiting to be given permission to emigrate to Israel.

The first day of Passover this year is also the 30th anniversary of the Warsaw Ghetto Uprising, which took place in 1943 during the Nazi occupation of Poland in World War II.

Another part of the service occurs when the youngest child in the family chants the “Four questions.” The youngest person in the family asks “Why is this night different from all others?” The child then answers “because on this night our people were freed from the bondage of Egypt.”

Along with the symbolic foods, special songs are chanted to celebrate Passover. About a dozen songs are tied in with the holiday’s theme of freedom. Some of these include Hallelujah (“The bread of affliction”), Chad Gadya (“One Goat”) and Adir Hu (“He is Mighty”).
The rest of the film details the deterioration of Paul and Jean's relationship. Paul, initially a slightly frightened and unworldly sex object, becomes the vector for Jean's destructive obsession. As Jean loses control, Paul falls in love with another woman, and she leaves him. The film explores themes of obsession, manipulation, and the destructive power of unchecked desire.

Awards and reception:
- "Last Tango in Paris" was met with mixed reactions upon its release. It received critical acclaim for its provocative content and performances, but also faced controversy and censorship in many countries.
- The film was nominated for various awards, including Best Actor for Brando at the Venice Film Festival and the Golden Globe Awards.
- It was also nominated for Best Director at the Academy Awards.

Conclusion:
"Last Tango in Paris" is a controversial film that continues to spark debate about themes of sexuality, love, and obsession. Its impact on the film industry and society cannot be underestimated.
Sing' or SIU: uden, ·

... at loss of a job.

In 1971 Weidberg was a stunt driver and actor in a film made for a national insurance company. The film was incorporated into a TV special that was seen on national television. The film and all rejected a group of teenagers stealing a car because a careless driver had left the keys in the ignition.

"But I'm living," Weidberg says, "I wasn't told how fast to drive the car."

So Weidberg sped 80 miles per hour while an untrained film crew tried to catch both Weidberg and the policemen that were chasing him down a deserted, unpaved Chicago street.

"It wasn't in the script," Weidberg adds. "I was supposed to go 45 m.p.h. I got a little carried away."

The film later won the National Safety Council Award for 1971.

Weidberg also has experience as a stunt driver.

"I do character analyses too," Weidberg says. "That means developing a character from scratch without the help of a director."

At age 14 years old, when he played Oliver in the play by the same name. Although the part began on a high school stage, Weidberg kept it in professional stock. That was 1968.

Since then he has played Pippin and was seen on NBC's "Pep-

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Columbus landing
located by expert

SAN JUAN, P.R.—(AP)—A Politi-
cr jury-rung authority on the
Christopher Columbus has added
to his list of evidentiary con-
troversy over where the Great
Explorer landed in Puerto Rico.
The Great Discovery, according
to his biographer, Samuel E.
Morison, first arrived on the west-
coast of Puerto Rico at a point on
Ancona Bay.

Some historians have main-
tained that Columbus landed in the
northwest corner of the island
about 22 miles above where Morison
says it happened. Columbus first landed
in Puerto Rico. A third theory holds
that Columbus may have got stuck
at Requeron, on the southwest
coast of the island.

"He couldn't possibly have gone
inside Requeron due to the winds,"
Morison asserted emphatically in
an interview here. "He first real-
free entry was Ancona." Columbus
approached Puerto Rico from St.
Crux, in the U.S. Virgin Islands and
was steering a northwesterly course.

Morison had flown over the
northern section of Puerto Rico, ac-
panied by Aurelio Teo, president
of the Puerto Rican Academy of
History. After examining the area
from the air, the Eyepar old
Morison then made an on-the-
ground investigation of the place
where the Spaniards landed on
Nov. 19.

"The Convo is
year-round job"

By Jim Gunders
Student Writer

The coordinating staff of con-
vention is kept busy throughout
the year trying to provide students
with inexpensive entertainment while
working to improve future programs.

"Get the public fired up during
the convention presentations is just
part of the program when the staff
puts together. Preparation for the
shows presents the staff with a full
week job," Hazel Burnett assistant
coordinator of special programs
said.

Miss Burnett explained that she
receives "tons of mail" every day
and is continually reading articles
in "The Village Billboard" and
various other directories, which
provide information on performers.
Miss Burnett said that besides
reading mail, her staff receives tips
from other schools, works advice
from organizations on campus and
works with Student Government in
planning for convention presenta-
tions.

Miss Burnett stressed the im-
portance of her staff members as
being the "backbone" of convention
performances.

"Without the help that I receive
from my secretary and the mem-
bers of the staff, the presentations
would not be possible," Miss Bar-
nett said.

Miss Maggie Massa, a fresh-
man in general studies, does most
of the publicity duties in preparation
for convention. Miss Burnett said.

"Miss Massa did her duties con-
sistently with putting out posters,
checking local newspapers and new-
spapers to see if local radio stations
are provided with material about the
upcoming convention. She said she
would like to have an opportunity to
work and play."

"I like the variety of performers
at-convention. I've watched a lot
of people that I would have never
seen if not for the convention," she
added.

Miss Burnett emphasized the
importance of the local students
attending the shows from the comfort
of their own homes.

"I feel that college students
are under a lot of pressure," she said.
"I feel that we like University
now, so I don't think it's very
entertainment. It gives them a chance
to go to the shows and we feel that
would normally be charged.

Miss Burnett said the schedule
for convention was much more hectic
than just putting on a one-hour show
in the Arena.

Besides all of the advance
preparation for a convention, she
tells us that she enjoys preparing
the presents and becomes excit-
ed with them, then at 10:30 a.m. the
performers go to the "Passing"
and are put into place for the
show. The show is shown throughout the
U.S. on thirty stations and is broadcast
over the facilities of Radio
Free Europe.

At 12 noon the entertainers are
accompanied into the Arena, where
the show begins and it lasts for fifty
minutes.

After the presentation members
of the public are invited to attend an
informatory rap session held in the
Student Center. These sessions
start around 2:00 and last until the
performers have to leave.

Miss Burnett said that in the future
she hopes to be able to present some
outdoor presentations. Mainly, she
said she would like to see an in-
creased interest shown by the
students.

"I believe any type of entertain-
ment is culturally oriented.
Therefore, I believe that students
can find many interesting and won-
teble experiences in the con-
vention presentations. If we put our
energies in the right direc-
tions, then the students should be
able to make changes," she said.
Activities

Monday, April 17
School of Music: Graduate Recital, Joanne Kamen, soprano, 8 p.m., Old Baptist Foundation Chapel. Orientation 9:30 a.m., Student Center Illinois Room. Two trying leaves Student Center at 11 a.m. Prayer of Morning Liturgy, Dinner, 6:30 p.m., Student Center Ballroom B.

Tuesday, April 18
Trauma Center Conference: All day in Student Center Ballroom and Auditorium. Southern Illinois Life Underwriters, Morning, 9 a.m. to 1 p.m., Student Center Ballrooms. Baseball, SIU vs. Wisconsin, 3 p.m., Abe Martin Field. Wednesday, April 19
Southern Illinois Film Society Presents: Famous Comedy Festival, 7 p.m., Student Center Auditorium. Baseball, SIU vs. Wisconsin, 3 p.m., Abe Martin Field.

April 18, 19 and 20.
Baseball: SIU vs. Wisconsin, 1 p.m., Abe Martin Field.
School of Music: University Orchestra Concert, Dan Przybylo, conductor, 6 p.m., Shryock Auditorium.
Thursday, April 19
Baseball: SIU vs. Murray State, 3 p.m., Abe Martin Field.
Friday, April 20
School of Music: University Chorale, Dan Przybylo, conductor, 8 p.m., First Methodist Church. Calypso Theatre: Jacques Brel is Alive and Well and Living in Paris, 8 p.m., Communications Building, April 20. Convocation: Erik Hawkins Dance Co., 8 p.m., Shryock Auditorium.
Saturday, April 21
Arch Students: Banquet, 6 p.m., Student Center Ballroom B.

Inquiry ’73 to examine pollution

The pollution problem will be examined on “Pollution, a State of Mind,” insights on WSOI-TV’s presentation of Inquiry ’73.

DMU Quin Fair theme disclosed

DMU Quin Fair—the president of the Du Quoin State Fair, Bill Hayes, will 1 p.m. with civic leaders to announce the theme for the 1973 event. It’s “For Sport’s Sake, Keep the Hambylonites in Southern Illinois.”

The Hambylonites, premier event in American harness racing, moved to Du Quoin from New York in 1973. New York interests now seek its return and bidding is expected to be stiff when Du Quoin’s contract with the Illinois Harness Racing Society expires next year.

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Calipre Theater slates four performances of Jacques Brel

By Edie Pratt
Dally Egyptian Staff Writer

The Calipre Stage has a regular season of performances. But it also gives a regular season of directors. In many cases, an undergraduate or graduate student will request the use of the stage to do his own show. Sometimes the show is a master's thesis production but often it isn't. Both the case with Brel is Alive and Well and Living in Paris is different, however, because it "is more intimate," he explained. "The show is a cabaret kind of thing and it would need its own stage." Although sporting 26 songs, the show features only four singers. But finding the right people was easy, he said. "The voices for this show have to be mature and I have some trouble finding a man with a strong voice."

He never did get a tenor singer but said he is satisfied with the cast which includes Lauren Baker, Nancy Callahan, Gary Gohart and Thomas Shepard. As a singer himself, Webster knows what it wants in quality. Although he has directing experience or is extensive, he has directed several productions over the years. With a "Flower in My Hair," "Of the Groupes of the Grovers of the Groffs" and "Reach Out and See Me," in addition to acting as music director. Calipre explained.

Chamberlin was selected by the music faculty to compose "In-avation," which was performed by the "Dale Davis ensemble."

James Stroud, assistant professor, will conduct the orchestra in the remainder of the program which will include Bar- tok's "Concerto for Violin and Orchestra."

The Bartok concerto was composed after the death of Béla Bartok, who reconstructed the orchestra from Bartok scores, Stroud said.

Ending the program will be Beethoven's "Symphony No. 3" in D Major.

Like all of Beethoven's symphonies, the second symphony is less weighted down by the form, it contains the classical character of his earlier years, but has a bright and brilliant dance-like quality. It also has this first forward to a more romantic and dramatic style of his third symphony," Stroud said.

Chamberlin and his "four voices" will perform "Brel is Alive and Well and Living in Paris" at 11 p.m. this Friday and Saturday night.

The Calipre Stage is located at 1111 N. Pulaski and is open to the public.

Brel, who became interested in this is the first time his performances are not on a professional level. He said, "If you are going to produce real quality you are going to sacrifice some of the quality. I believe what we do is a mass production." He said, "We have not done anything of Jacques Brel is 1 p.m. Tickets are $2.50 and can be purchased from the Calipre box office on the 2nd floor of the Communications Building.

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