1-21-1974

The Daily Egyptian, January 21, 1974

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_January1974

Recommended Citation


This Article is brought to you for free and open access by OpenSIUC. It has been accepted for inclusion in January 1974 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.
An American folk art, a decaying art and a disappearing art are mirrored in these three glass forms. The rooster in the extreme foreground is a "whimsy," a capricious flight of a glassblower's fancy. The blue rooster, though lacking the look of fragility most often associated with glass animals, is remarkable because of its fusion of six separate elements. The milky vase in the background is a masterpiece of the great Finnish glassmaker Tapio Wirkkala.

Photograph by Elliott Mendelson
Waves rocked the ship with the force of all the gods behind them. Desperate for shelter, the navigator beached his vessel near the mouth of the tidal river Helus along the coast of Palestine. The crew, spying reeds from the storm-scrambled onto the sandy shore and began making dippers. Lacking stones to support their cooking pots, the sailors used two blocks of soda salvaged from their cargo. The fire burned hot in the evening wind. The food cooked and as the fire died down, the blocks of soda sank into the sand. Suddenly the sailors saw a shiny green rivulet flowing from the sand. Soon it hardened and the sailors picked it up, admired it and wondered.

The year was 2500 B.C. and Phoenician sailors had just made glass. So goes a legend written by Pini the Elder, a Roman writer of natural history. Picturesque as the tale may be, experts tell us it's scientifically impossible because the heat of a campfire does not reach 2210 degrees Fahrenheit, the temperature required to fuse sand and soda into glass. But the story shows that the invention of glass is, indeed, rooted in antiquity.

Despite its ancient roots, however, glass has been bastardized through the ages so that now only glimmers of perfection can be seen amid its convoluted lines. The Tapio Wirkkala of the art now stand by the commercialized vendors of the craft. Tiffany lamps and stained glass kits have replaced the slender chanteauvases that Wirkkala infused with his Finnish ension.

What has happened to this ancient art? There are the artists "working in the heat, smarting with fever, the even full of tears, the hands seared and burnt." Where are the Maurice Marinos willing to suffer the tills of a glass blower in exchange for creating real art? Toddy the output of glass is measured in dollars and cents and acres, miles and tons. A two-inch, two-minute rooster, like the one blown up on the cover, sells for 50 cents. Sheets of flat glass are pressed by the acre, factories process tubing by the mile and turn out building materials by the ton. Where is the artist who, as Samuel Johnson said, "enabled the students to contemplate nature and the beauty to behold herself?"

Both the artist and his creation are still there, if you have the patience and knowledge to look for them. It takes a high degree of aesthetic appreciation, but more important, it takes a knowledge of the fine art—not the craft—of glassmaking.

Odd, isn't it, that a handful of sand sifted through your fingers can be changed into a solid substance like glass—glass so brilliant it sparkles, so dull it's almost opaque, so strong that a two-inch cube will support 300 pounds, so hard that bullets cannot pierce it, so pliable that it will bend and twist but not break. Though the process of turning sand into glass is a complicated one, it involves combining sand with soda or lime or perhaps potash, firing the mixture with tremendous heat, and allowing it to cool slowly. As it cools it can be ladled and poured into molds, blown to form hollow soap bubbles or spun out in long threads.

History shows us that civilization has aesthetically viewed glass as a utilitarian craft which evolved into an art. However, its artistic zenith was shortlived as the dawn of the machine age brought rapidly advancing technology and the scientific skill to return glass to its utilitarian uses. When glass was turned into fiberglass and molded into the body of a Chevrolet Corvette, it was only a short step to the mass production of glass. Glass was replaced on a block of soda but a blowpipe, a tool which revolutionized the industry and threw glass production into the past.

Hindsight shows us that the blowpipe was a thousand years late. For at least that long glassmakers had thrust a long iron rod affixed to a blowpipe to a open kiln to cast into a cauldron of glass and then, by pulling, pouring and twisting, shaped the blob at the end. It would seem that much earlier a curious glassblower, using a hollowed rod to lessen the weight, would have taken a break, blown hard and discovered a ridiculous easy way to make glass.

The blowpipe also threw glass consumption into the public domain. No longer a luxury item, glass became a major industry in Rome, Greece, Italy and Syria. Glass as an European industry died during the Dark Ages, but was vigorously revived when Byzantines produced magnificent stained glass windows to embellish European cathedrals. Aesthetic use of glass was again on the upswing as Byzantine artisans demonstrated their virtuosity as artists of color, carving and design. But it must be admitted that the glass they made was crude, sprinkled with bubbles, knots and pockmarks.

The potentialities of glass were further explored in 14th-century Venice, where a Venetian glassblower produced crucibles, the first essentially colorless and transparent glass ever made. Cristallo changed the glassmaker's point of view. He now emphasized skill of workmanship in shaping the fragile material, and displaced the importance of enamel decoration. The transparency of the glass was no longer hidden. Wine glasses, for example, with their thin flower-like cone, were given the exquisite fragility of a phantom lily.
England added to the technological advancement by developing flint glass in the 17th century, so named because oxide of lead added to the molten glass produced a glass remarkably brilliant and luminous and — more important — more suitable for cutting. The dawning of the age of cut-glass occurred.

One of the two most important names in the American glass industry was Henry William Stiegel, better known as "the baron," whose flint glass artware fetches $500 and up, usually up. An eccentric megalomaniac, Stiegel established his little barony in Manheim, Pa., in the 18th century. Wherever he traveled in his gilded coach, trumpeters preceded him, and cannons sounded when he returned home. The comic opera lasted nine years before his empire collapsed in 1773 and "the baron" did time in a debtor prison. But in those nine years Stiegel produced some of the finest art glassware this country has ever seen.

Deming Jarves, founder of Massachusetts Boston and Sandwich Co. in 1825, is another recognized name in American glass. Unlike Stiegel, whose bizarre characteristics make colorful narrative, Jarves made history by inventing a method for pressing glass into iron molds. Labor troubles forced Jarves to close his plant in 1887, but not before it produced the famous varieted cup-plate, a plate used to hold a teacup after the cup had rested in a saucer filled with tea.

The rest of American glass history can be found in science texts dealing with insulation, oven-resistant bowls, pipelines, car windshields, optical glasses, television tubes and refrigerator dishes. Quite a turnaround from the art of Byzantium and Venice, n'est-ce pas? Perhaps the Phoenician's discovery was apocalyptic.
Bartok: buried music rediscovered

By David Sears
Staff Writer

Bartok: Violin Concerto No. 1 (1906-1907), Hungarian Piano Rhapsodies, 4 Piano Pieces, 1945. These compositions are not only unneeded but intrusive. This is Bartok's death. Bartok's musical innovations received the same score to his progressive—and more controversial—composer. Thus, for various reviewers, which took him into the 20th century. Perhaps would be commercialized! At any rate, the second movement of the concerto, neither seem to come close to the second recording offers two opposite listening experiences, but consistently conceived and masterfully performed.

The second movement is another attractive work is the first violin concerto. Composed when Bartok's "The Wooden Prince" which followed the libretto closely. The performance given to the initial suite by the Budapest Philharmonic, conducted by Andras Korodi, is appropriately energetic and pictorial. Each movement has its own well-defined character that make the piece extremely appealing and accessible

Some of the Hungarian genius' best works went unpublished

Bartok's evolving style and probably inspired some themes that were formulated and published in the 20th century. The composer's genius' best works went unpublished. The "Two Portraits". But the second movement of the violin concerto was not performed until 1958, when it was found among the deceased Ms. Geyer's belongings. She never performed the work, which is probably an indication that she never returned Bartok's affection. Bartok never had both his own music.

Bartok's musical innovations received the same score to his progressive—and more controversial—composer. Thus, for various reviewers, which took him into the 20th century. Perhaps would be commercialized! At any rate, the second movement of the concerto, neither seem to come close to the second recording offers two opposite listening experiences, but consistently conceived and masterfully performed.

Bartok: Violin Concerto No. 1 (1906-1907), Hungarian Piano Rhapsodies, 4 Piano Pieces, 1945. These compositions are not only unneeded but intrusive. This is Bartok's death. Bartok's musical innovations received the same score to his progressive—and more controversial—composer. Thus, for various reviewers, which took him into the 20th century. Perhaps would be commercialized! At any rate, the second movement of the concerto, neither seem to come close to the second recording offers two opposite listening experiences, but consistently conceived and masterfully performed.

Bartok: Violin Concerto No. 1 (1906-1907), Hungarian Piano Rhapsodies, 4 Piano Pieces, 1945. These compositions are not only unneeded but intrusive. This is Bartok's death. Bartok's musical innovations received the same score to his progressive—and more controversial—composer. Thus, for various reviewers, which took him into the 20th century. Perhaps would be commercialized! At any rate, the second movement of the concerto, neither seem to come close to the second recording offers two opposite listening experiences, but consistently conceived and masterfully performed.
An Interview with Charles D. Tenney

By David E. Edmonds

Daily Egyptian Special Writer

"I do an average of three courses a year. And you know, am not confined to any one department. For instance, I teach courses in English Literature, Philosophy, and I am teaching one in Journalism this quarter — Criticism and Review.""}

Dr. Tenney, professor of English and Philosophy at SIU for 14 years, administrative officer for seven years, and Vice-President for Academic Affairs and Provost for 18 years, briefly sums up his present (exalted) role in the University. Tenney has been SIU's second since 1970, when he retired from the vice presidency, only University President James Poulson was higher.

A University Professorship is (perhaps) the highest academic rank that any scholar can aspire to. It is conferred as a mark of exceptional academic and scholarly attainment, and the holder is privileged to teach any courses he wishes, in any discipline, in any college.

In a recent interview at his Center Street home, Professor Tenney reviewed SIU's progress since the early 1930's, when he came here after earning his Ph.D in English Literature from the University of Oregon, and made some predictions into the university's future.

In 1911, when Tenney was hired as associate professor of English Literature, Carbondale had no university, but only a teacher's college. The institution was upgraded into a university, and in 1937, Dr. Tenney was named to SIU's presidency. As part of the academic planning and reorganization prior to the change-over to university status, Dr. Tenney explained, "I knew that there was a need for more than an upgrade..." He added that the Grayson administration (then university president) "had the great Depression was then over."

The first two recruits for the department were Professors James A. Diefeneck and George K. Ingraham. These men were invited to teach two courses taught "Types of Philosophy" and "Aesthetics" — which Tenney calls "one of my most favorite subjects" — attracting about 40 to 50 students each term from various departments. (Dr. Tenney calls philosophy majors under the old curriculum, "the lucky ones.")

Tenney remained department chairman until 1945 when he became administrative assistant to the then President Walter Lang. He confides that this was "a delightful experience..."

I was delighted," Dr. Tenney confides, "to see the department expand and become one of the largest in the country, and probably one of the best staffed, too." 

Described by Dr. Plochmann as having "the widest and...deepest intellectual interest of any man on campus," Professor Tenney was, while shuttling back and forth between the English and Philosophy Departments, also a debate and tennis coach, as well as editor of the University's student publications.

"I have a lot of energy," Dr. Tenney said, "and of course the University was at that time a small institution. There were no professional coaches, and so to carry on programs of student sports and other activities, faculty members were involved in organizing such activities. As for my responsibilities, I was a tennis coach for a considerable length of time — as a matter of fact from 1933 to 1945.

Dr. Tenney became vice president in 1953, and was put in charge of academic Affairs. "I became responsible for planning, reviewing and implementing curriculum proposals," he said, and "I enjoyed the job because it was a very exciting experience. At that time, the school was very liberally staffed, there were many programs, and new courses could be added without any difficulty.

That was when the change-over to university status was made and the review procedure involved asking heads of departments to draw up their annual reports..." And curriculum committees outside to take a hard look at the departments to see if they had the necessary facilities to implement the programs that were there..." So that was enough money to provide the needed facilities. Initially, there were only two colleges and schools but only departments. The creation of colleges and schools began around the middle 1930's. Most of the consultants who helped us came from the University of Illinois and the older universities, such as Harvard, California, and others." It was not an abstraction transcending the daily activities of the university; rather, it inhere in and derives from these activities. It is the sum of the University's excellence, intellectual, aesthetic, moral, and practical. We know what it is, each of us in his own field; and we do not confuse it with mass and numbers, the calendar or the normal curve, social status, or salary... Excellence is everywhere and always as unique as it is elusive..."

Professor Tenney says that SIU was unique in the 1950's not only because of the peculiar nature of many of its programs and facilities but also because of its buoyant dynamism.

"At that period, we were one of the few institutions in the country that were growing very rapidly. The University became nationally known as a progressive, lively, and interesting place to be. During the 60's when demands for expansion and innovation were being made on almost all institutions, we gradually began to lose our uniqueness, for every other school was expanding as fast as we were doing."

He says that student-faculty and student-admission relationships were "pretty close in the early years of the University up to the late 1940's. Since the school was then much smaller than it is today, "everyone knew everyone else. Occasionally there were quarrels, but such quarrels were like family quarrels. They were resolved much faster. But as the school grew in size, things began to change. As the years went by... the students were in the girls in the years 1941 to 1945, since the men were absorbed in various aspects of the war that was then..."

The change-over to university status was, as Tenney explained it, prompted by a number of considerations.

"Most of the universities in the state were concentrated elsewhere and there was none in this area. There is a lot of local pride in a university, and many people here and around want one nearby. And of course, many students wanted more than just a teacher's education."

Equally, there was considerable opposition to the transition by people whom Professor Tenney characterized as "the older university men who had seen it for years and didn't want the picture of it that they had in their minds to change; some local interests which saw the change-over as a threat, and interestingly the University of Illinois which campaigned against the proposal. It was opposed because it was afraid of competition, even though it had no reasonable cause to fear anything. However, once the change was accomplished, our relationship with that institution became very cordial..."

Dardards are a myth. On the contrary, the taste of fine foods, or like the green glores of the countryside, generous excellence, though difficult to describe, is patent to almost everyone who seeks it. It is not an abstraction transcending the daily activities of the university; rather, it inhere in and derives from these activities. It is the sum of the University's excellence, intellectual, aesthetic, moral, and practical. We know what it is, each of us in his own field; and we do not confuse it with mass and numbers, the calendar or the normal curve, social status, or salary... Excellence is everywhere and always as unique as it is elusive..."

The University became nationally known as a progressive, lively, and interesting place to be. During the '60's when demands for expansion and innovation were being made on almost all institutions, we gradually began to lose our uniqueness, for every other school was expanding as fast as we were doing.

He says that student-faculty and student-admission relationships were "pretty close in the early years of the University up to the late 1940's. Since the school was then much smaller than it is today, "everyone knew everyone else. Occasionally there were quarrels, but such quarrels were like family quarrels. They were resolved much faster. But as the school grew in size, things began to change. As the years went by... the students were in the girls in the years 1941 to 1945, since the men were absorbed in various aspects of the war that was then..."

The change-over to university status was, as Tenney explained it, prompted by a number of considerations.

"Most of the universities in the state were concentrated elsewhere and there was none in this area. There is a lot of local pride in a university, and many people here and around want one nearby. And of course, many students wanted more than just a teacher's education."

Equally, there was considerable opposition to the transition by people whom Professor Tenney characterized as "the older university men who had seen it for years and didn't want the picture of it that they had in their minds to change; some local interests which saw the change-over as a threat, and interestingly the University of Illinois which campaigned against the proposal. It was opposed because it was afraid of competition, even though it had no reasonable cause to fear anything. However, once the change was accomplished, our relationship with that institution became very cordial..."
Recent poetry: good, bad, grotesque

By Pat McDermid

An enchanted hemmorhoid, a psycho-sexual birthmark and a list of useful questions for the next time you meet a Gainesville leech. A bunch of smart guys putting up or imbeciles who really mean it?1, are only a few of the great gift ideas available in New Directions 7th Anthology.

Edward Roditi, "From Rags to Riches" (the curse-inflected hemmorhoid) and Coleman Dowell's "The Birthmark" are each worth the cast (three bucks) of the entire collection. But when Fertigheirts' verse politics, Tennessee Williams' verse thoughts on King Lear's age, and the first of the first-rate work in this consistently fine volume are available at no additional expense, New Directions II has got to be considered the best list of Hemmorhoid, Satan's Super Bowl, for pound, of the year. Inclusion of the Roditi and Dowell stories will be a sure indication of excellence in future short-story anthologies. The books due next year from these two writers (The Delights of Turkey and Mrs. October) are, as the lit crowd says, "eagerly awaited."

Walter Abish's "More By George" and John Galey's "When You're 3000 Mules From the Air Force Academy," solid post-Borges stories, too, and if you like predictability or scientific conjecture, Roditi's translation of Rudiger Kremmer's "I'lling" is the last of them. I would be glad to bet you five dollars that one of the Roditi-Borges stories are going to win a Nebula Award before you're through reading this review, if the Nebulawards are ever decided at all.

These last two are delightful hybrids from 1972. On the negative side, a few lines by Abish and Galey that I thought were unimpressive, and even a few minor editorial oversights, such as a "r" missing in a word description of something in which Roditi could have used a typewriter. God knows the idea isn't new. Eisenstein used Miltion to illustrate film technique, and Ivan reeks of Milton's battle scene.

But this book is different. It's a script based upon Milton's epic rather than informed by it, and if writing is no more or less than a screenplay for the times/mind of the mind in the first place. Collier is not only out of his league but doing it into a strong wind on top of that. Still, the book ought to be read, not only "terribly witty" but fun and intelligent. Knock up a few bucks for it and that's a bargain, even if you're not a Milton-acci-buff.

The collection contains a book of poems by Brandon Watt. Once I was in possession of a poem about two phone calls. It's not as good as this, but those with a poetic bent to their thinking might find it interesting. This form of poetry (and some of these seem to intend it) is no longer a mere "joke" this journal of the interprespective will be well worth knowing.

Patt McDermid, a teaching assistant, is a doctoral student in English.
Favorable zodiac sign starts Asian new year

(Compiled from wire service reports)

To Americans the New Year brings a hangover and a flood of resolutions. To Asians the lunar new year brings tigers and 12 months of spirited activity.

The tiger, the third in the 12-animal Oriental zodiac, heralds the lunar new year on Jan. 23. Generally regarded as a bringer of good luck and prosperity, the tiger is expected to carry the sign of the tiger. But the tiger is not without its faults. Tiger people can be headstrong, selfish, suspicious and narrow-minded. But you can be sure that the Japanese, making every effort to deal with their economic chaos, will try to take advantage of the tiger's strength.

By Loyd E. Grimes

How the Far East Was Lost: American Policy and the Creation of Communist China, 1941-1949

Twin Circle Publishing Co., 507 pp., $3.95

This volume is a 10th anniversary edition of an earlier work by Anthony Kubek, research professor of history at the University of Dallas.

The author's epilogue brings the book up to date since President Nixon's visit to Peking in 1972. Kubek rather forcefully presents the rightist point of view in assessing the Sino-American relationship before and since Mao's assumption of power in China.

IN SUM

1. The author's viewpoint is not new.
2. The author's viewpoint is provocative.
3. The author's viewpoint is well presented.

A conservative view of U.S.-China relations

By Loyd E. Grimes

Leary wears white hat in his new autobiography

By Julie Tlome

Staff Writer

Confessions of a Hope Fiend by Timothy Leary

Bantam Books, 300 pp., $1.85

"Timothy Leary's dead" lyricizes the Moody Blues. But the man who has been called the high priest of hallucinon has not passed away.

At last report Leary was alive and as well as could be expected in a California jail. For all his experimentation with LSD, it was his possession of a big joint of marijuana that first caused Leary's freedom to go up in smoke in 1966. The renowned psychologist has not languished in prison since his arrest at the Madison Avenue apartment of the Grove Street drug factor.

In Confessions of a Hope Fiend Leary recalls his prison life, the flight from prison and the United States, and his life as a radical "housequest" of Algeria. More than just the man's version of his own Great Escape, the book is a well-written look behind the veil of the man who has some convincing points on his side, not the least of which is the ridiculously stiff punishment he received for what shouldn't be a crime at all. He may well have done wrong by promising underivable nirvana to desperate souls, but he wasn't tried for that.

It's not so much what he said, but the way he said it. Leary's writing ranges from wordful to wiseful to cryptic. It is at times, almost lyrical. He is an adept scene-setter, using his rapid style, the sentence fragment more than the rule of the grammar.

"Guards open the gate. Enter here the city of dissolution. Sorowitztown. The instinct to imprisoned is吉林. Segregate the mutant seed. Penitentiaries filled with virile Blacks. Lost cousin and the Great White American."

Leary manipulates words as well as he obviously manoeuvres people.

Descriptions of his imprisonment are the most complete. The psychologist was at work here, probing prison people from hardened convicts to guards. He paints a saddeningly believable picture of prison life, of its deals, degradation and depression. He blends into that society, but never fits entirely. Price of a much more crowded yard.

When describing emotion, Leary is at his best and worst. His elation over his freedom, his joy at joining his wife, his exuberance with the Weathermen who helped to free him, are most convincing.

But when he features his co-exiles, Eldridge Cleaver and other black militants in Algeria, the words no longer ring true.

Leary looked upon the Panthers as friends and who had all been taken under the wing of an Algerian government that he found to be revolutionaries. But all was not sweetness and light between the militants and Leary and his circle. He described the operation as a prison and his escape as a Great Escape. He may have escaped freedom.

Leary's escape was not sweetness and light for the Weathermen, who were not as innocent as they claimed to be. Leary's escape was a dangerous, but he escaped nevertheless. He is that kind of guy and that kind of writer. If a sprinkling of four-letter words and adventuring won't bother you, read Confessions of a Hope Fiend.

Best-sellers

FICTION

1. Burr, Gore Vidal
2. The Honorary Consul, Graham Greene
3. The Hollow Hills, Mary Stewart
4. The Philadelphia Experiment, Thornton Wilder
5. The Salamander, Morris West
6. The First Deadly Sin, Lee Sands
7. Dome Ninohara, Jancis Brett, Allen Drury
8. World Without End, Amen, Jimmy Breslin
9. The Billion Dollar Sure Thing, Paul E. Kennedy

Daily Egyptian, January 21, 1974, Page 7

mystery that surrounds a man branded folk hero and outlaw.

Confessions reads like a well-kept diary tossed with a strange, diabolical novel. The story begins Feb. 19, 1970, in the Orange County Superior Court, where Leary made his first appearance on the usual drug possession charges. But his entire story began well before that.

Leary came first into the public eye in 1961, when, as a psychologist at Harvard, he began experimenting with hallucinogenic drugs. Harvard fired him after accusing him of recruiting students in the use of hallucinogens. Leary bid adieu to the academic world, gathered some followers and tried to continue his experimentation in Mexico, where he was expelled after two months, and later in the Caribbean, where he was again unsuccessful. He finally established a foundation on a New York estate near Vassar.

Leary became something of a mystic, offering drugs as a means of enlightenment. He took up yoga and Hinduism. He preached a new kind of spirituality, though he never mentioned God.

A peace advocate who associated with militants, a knowledgeable social scientist who preached the gospel of hallucinogens, the "Pied high-priest" who was ruining the minds of American youth — each was the man sought by the hands of law and order. And they weren't about to let him go once they had him.

Confessions is, not surprisingly, a topsider about Leary. Leary wears the white hat in this one. However, if the author's prejudices are kept in mind, it is refreshingly readable. Leary's prose is a healthy contrast to the news magazine accounts of "what really happened."

In the opening scene Leary pictures himself as a small brave man at the mercy of a vindictive judge. And so it goes, Leary vs. Pisgah from start to finish. By the last chapter, dated July, 1972, it looks like Leary vs. Pigs. Unfortunately for the hero, the game doesn't end with the script.

Leary has some convincing points on his side, not the least of which is the ridiculously stiff punishment he received for what shouldn't be a crime at all. He may well have done wrong by promising underivable nirvana to desperate souls, but he wasn't tried for that. It's not so much what he said, but the way he said it. Leary's writings range from wordful to wiseful to cryptic. It is at times, almost lyrical. He is an adept scene-setter, using his rapid style, the sentence fragment more than the rule of the grammar.

"Guards open the gate. Enter here the city of dissolutions. Sorowitztown. The instinct to imprisoned is吉林. Segregate the mutant seed. Penitentiaries filled with virile Blacks. Lost cousin and the Great White American."
In the spring of 1973 Bowie toured the U.S. with the Seattle rock band Bluegrass, concerned with costume changes and stagecraft rather than with the quality of his music. The Aladdin Sane album was released and in the summer he announced that he would never again give a live stage concert. How and when he would perform the idea of Bluegrass has not yet been explained.

The album is a collection of 12 early British Bluegrass albums, many of which were done by various London bands between 1964 and 1967. Bluegrass, as viewed in the latest episode in a progression of events, fits perfectly into the scheme of Bowie's seven albums.

An increasingly prevalent attitude in Bowie's work has been that of could and detachment. Early albums, such as The World of David Bowie, contained musical character sketches showing his ability to understand individual peculiarities of human nature. Each succeeding album has became more popular and detached from the rest of human nature. These were replaced by something which was not mechanical, but then again so quite human. What emerged after seven albums was the "Jean Genie" of the Aladdin Sane album, a creature who... is so simple minded he can't drive his module. He hibernates in the neon and sleeps in a capsule.

The significance of the Bluegrass format is that it is the audience who is to be entertained by Bowie to portray the "siege" of the new single. The Moonlight fever has described this as being the equivalent to an interview about to do an album of other people's music?

The album begins with "Rosary," the first chart hit single of the original version of this and the album's other songs. Bowie continues to make the listener aware of the limits of human feelings and to hear the potential of the original albums. This album contains a fascinating and mysterious beauty made of the softer qualities of Bowie's voice mingling with the folk-roc and blues elements. The album is a collection of 12 early Bluegrass albums. It is clear that he has not yet lived up to this expectation.

Bluegrass music: spicy flavor, country tempo

By Linda Lipman

Red, White and Blue(grass) for Red, White and Blue(grass)

General Recording Corp., 1973

Bluegrass enthusiasts will appreciate this album of Red, White and Blue(grass) for its spicy flavor and country touch. The contributions of David Whitcomb and Grant Boatwright, quick pickers on banjo and guitar, add the spiciness that brings out the flavor of traditional bluegrass. Guitarist boatwright, lead vocalist and guitarist, adds an unexpected tinge to the rhythm group. Vocalist You're a Woman, is the group's new single and a nice change from the First Time, a mystery of the group's sound. It is definitely having a lot of country touch.

Bowie adds insult to injury when he further cheapens the lyrics to Yoko Ono's "I'm涛se you." Bowie handles bad lyrics like a genius, giving the audience more of a country sound of LeMon's voice. The album is a collection of 12 early Bluegrass albums. It is clear that he has not yet lived up to this expectation. The album is an exercise in country tempo.

Meadow: creamy style in ballads, folk-rock

By Ed Dunis-Waswicke

The Friend Ship

Paramount Records, 1973

The Friend Ship, with its creamy ballad style, floats into a welcome rock-music area like a mellowing agent to soothe a turbulent scene.

Their sound falls somewhere between Peter, Paul and Mary and Jefferson Airplane. They have all the personality fresh on the rock scene. The opening number begins softly ballad-like, a telling indicator of what is to follow. Their sound is clean, clear and mellow.

One interesting fact about Meadow is that they are harboring a celebrity in their ranks. Vocalist Walker Darby is the original lead (Claude) in the 1968 off-broadway hit. The original director was with Chris Van Cleave, he handles all guitar contributions and songwriting duties on this particular musical production. They then got together with Brian Ballantine, the actress from the American Academy of Dramatic Arts.

How they got together is unimportant. That they did is monumental. Their sound is bluesy, country and folk in a light rock-jazz form.

Fair," a strangely beautiful ballad presented in carnival fashion with sarcastic lyrics. One interesting fact about Meadow is that they are harboring a celebrity in their ranks. Vocalist Walker Darby is the original lead (Claude) in the 1968 off-broadway hit. The original director was with Chris Van Cleave, he handles all guitar contributions and songwriting duties on this particular musical production. They then got together with Brian Ballantine, the actress from the American Academy of Dramatic Arts.

How they got together is unimportant. That they did is monumental. Their sound is bluesy, country and folk in a light rock-jazz form.

One interesting fact about Meadow is that they are harboring a celebrity in their ranks. Vocalist Walker Darby is the original lead (Claude) in the 1968 off-broadway hit. The original director was with Chris Van Cleave, he handles all guitar contributions and songwriting duties on this particular musical production. They then got together with Brian Ballantine, the actress from the American Academy of Dramatic Arts.

How they got together is unimportant. That they did is monumental. Their sound is bluesy, country and folk in a light rock-jazz form. The album is a collection of 12 early Bluegrass albums. It is clear that he has not yet lived up to this expectation. The album is an exercise in country tempo.
Students to choreograph Repertory Dance show

By Dave Stearns
Daily Egyptian Staff Writer

Student Choreography is Winter Quarter’s emphasis in the Southern Repertory Dance Theatre.

Director Lenny Gordon is having his dance composition students (PE/ Theater 221) create the March 4 and 5 show, and is encouraging the students to create their own dance problems and solutions without any thematic restrictions.

“The dancers can be anything and everything the students want to make. I'm emphasizing the construction and the performance of the dances, and giving the students the freedom to create their own dance problems and solutions without any thematic restrictions.”

The students’ works will be shown in progress at 5-30 Feb. 19 in Shryock Auditorium, and Gordon, with the help of dance instructors Moira Langan and Hally Catchings, will select which pieces will be performed in the March show.

Student choreographers have

Concert set for Jan. 26

Glee Club goes patriotic

By Dave Stearns
Daily Egyptian Staff Writer

Amid the Watergate controversy and the Nixon administration’s political problems, the University Male Glee Club, which will perform in the Student Center on Jan. 26 in the Lutheran Church Chapel, Occupying the first half of the concert will be Randall Thompson’s “The Testament of Freedom”

Various, one is translating their artistic fantasies into realistic forms of movement that the students are able to perform, Gordon said.

“This teaches the students composition by presenting the problems, creating transitions between movements and developing new ways of looking at movement. I also try to get the students to become aware of what their own bodies can do technically, and encourage them to compose around these strengths and weaknesses,” said Gordon.

Gordon himself is creating dances, while teaching them. Shakespeare’s “All Is Well That Ends Well” will contain a Gordon created dance based on the “branle.”

“’I’m also working on another new dance, which is roughly titled ‘Holy Figures in the Playground.’ I got the idea over Thanksgiving when I was in New Orleans. It was at dawn and I was driving through the Quarter to have breakfast with a friend, when I saw a playground sand box filled with children.”

“The playground was filled with swings, and tunnels and geodesic things, but in the middle of all this there was a group of the Virgin Mary and Christ. It was the first time I had seen a statue of a plump Virgin Mary, and it reminded me of my mother,” he said.

Also, Gordon’s dance “Black Zarzo” will be performed in a January 21 Repertory Dance show with a new electronic score by Bryce Suddieby.

Just for kicks Members of the Southern Repertory Dance Theater practice for a student-choreographed show planned for March 4 and 5. The theatre is under the direction of Lenny Gordon. (Staff photo by Brian Hendershot)

SGAC bringing rock to Shryock Auditorium

Student Government Activities Council (SGAC) is meeting the rock music entertainment demand of SU by bringing two recording groups to Shryock Auditorium in February.

Spooky Tooth will appear in concert at 8 p.m. Friday, Feb. 8. All seats are reserved and priced at $3. Tickets may be purchased at the Central Ticket Office in the Student Center beginning 8:30 a.m. Friday.

Tickets for the Feb. 23 Fleetwood Mac concert were sold out in less than two hours Wednesday morning, according to a SGAC spokesman. Over 1,100 tickets were sold for the concert, to be held in Shryock Auditorium.

TYPING ERRORS

ERROR-FREE TYPING

CERTIFICATION ENROLL

人死亡于 OUTFU°H!

THEY'VE CLASSIFIED VALENTINE ADS

CAN BE A NICE REFLECTION ON THE

ONE YOU LOVE MOST

2 Price Sale

NOW NOW NOW

Daily Egyptian, January 21, 1974, Page 9
Calipre Stage presents three-part reading hour

The Calipre Stage will present a "Reading Hour: War and Other Happy Times" at 8 p.m. Jan. 25 and 26 in the second floor of the Communications Building.

The program will consist of three separate sections. "Winning Hearts and Minds," a compiled script of the poetry of Vietnam Veterans, will be read by Brian Estes, an ex-army and sophomore majoring in oral interpretation. Estes said he hopes to "articulate through the poetry much of what we saw and suffered in Vietnam." A short story written by Flannery O'Connor and adapted and directed by Ed Walker will also be included on the program. "The Crop" is billed as a glimpse into the creative process with strong social overtones.

The third part of the reading hour will be "Music of Kenneth Patchen" which has been compiled and directed by Robert Zafran.

Cast members of the production are Michael Mullin, James A. Perich, Martina Turowski and John Wanting. Admission is free.

For reservations call 453-2931 or 453-2983 between 5 p.m. and 4 p.m. Monday through Friday.

Brian Estes in Calipre Stage presentation

Multi-Media show returns to Shrock

By Dave Stein

Daily Egyptian Staff Writer

In 1972, Lawson Hall was taken over by multi-electronic wizardry and turned into a multi-media happening in which each room was an individual mind dancer.

Last winter's multi-media show, which featured depictions of hell and other things played to a jam-packed audience in the Home Economics Auditorium and had to turn away a few hundred students because of limited seating capacity.

This year's Multi-Media Concert will be held in the more expansive quarters of Shrock Auditorium (8 p.m. Sunday, Jan. 27) and will feature original music by Alan Oldfield, Will Guy Bottje and Bryce Robbley, an original dance by Leeny Gordon and film by Phil Lacer, amongst others.

Oldfield, a professor of composition, will present "Music for Oboe and Tape" and "Words of Wisdom," the latter being scored for 12 saxophones and a child speaker. "The saxes will be grouped in threes in the audience and on stage," Oldfield said, referring to "Words of Wisdom." "Each sax duet is different from the others and they will play simultaneously while relating to each other.

"There'll be a child speaker on stage, who will have a series of pictures. Since he can't read, he will be telling about the pictures through a microphone. Also, the speed of his speech will interact with the way in which the saxophone music will be played," Oldfield said.

This year's offerings from Bottje, a professor of music composition, include "Medallions 1," "Gas Quarteet with Tape" and "Confusions of Voice, Flute and Frequency Shifter." In discussing confusions, Bottje said, "I used the frequency shifter to produce summation tones or different tones of top signals, which modifies the timbres of the sounds."

Two student composers, Phil Lacer and Bryce Robbley, will present their pieces of sound welded with visuals. Lacer's offering is an electronic score and film titled "Kata" and Robbley has composed electronic scores for Leeny Gordon's dance "Black Zinnia," and Frank Payne's film, "Focuses." Charles Ives, an American composer, whose work remained obscure until recently, composed three pieces for quarter tone pianos, which will be performed by SLU graduate Robert Chamberlia at Sunday's program. "The composition is for pianos tuned a quarter tone apart, which is like listening to music in the cracks," Bottje said.

Other added attractions include a new film and tape piece by Peter Lewis of the University of Iowa, pre-program happenings by a group of Webster College students under the direction of Zare and synthesized visuals made at SLU. "Each of the above will be shown in the Shrock lobby before and during the program.

"But if you really want to know what happens, come to the concert," Bottje quipped.

FABRIC SALE

IT'S A SAVINGS SEW-IN

Knits-Polyester Woven
Wools-and other assorted fabrics...

$1.88-$2.88-$3.88

VELVET panne, crushed in assorted colors and styles...

Trims and appliques Fancy Fabrics-including brocades moires etc.

Fashion Fabrics

706 South Illinois Avenue

DAILY EGYPTIAN

536-3311

CLASSIFIED ADVERTISING ORDER FORM

Mail order: In remittance to Daily Egyptian, Southern Illinois University, Carbondale, Ill. 62901

PHONE NO.

No. of lines 1 day 2 days 3 days 20 days

2  1.50  2.90  4.10  30.00  50.00

3  2.25  4.50  6.75  45.00  75.00

4  3.00  6.00  8.25  60.00  90.00

5  4.00  7.50  10.75  75.00  125.00

6  5.00  9.00  12.15  100.00  150.00

7  7.00  12.50  17.50  125.00  200.00

8  9.00  16.00  23.00  150.00  250.00

9  12.00  21.00  30.00  180.00  300.00

10  15.00  25.00  37.50  225.00  375.00

Minimum charge is for two lines CHECK ENCLOSED FOR $
Jazzing it up

London Branch conducts the SIU Jazz Ensemble in preparation for a concert scheduled for 8 p.m. Feb. 13 in Shryock Auditorium. (Staff photo by Dennis Makes)

Stage set for annual edition of Quarter Night productions

By Julie-Place
Staff Writer

The stage has been set for a student takeover.

The stage is in the Laboratory Theater of the Communications Building, and the occasion is the department of Theatre's annual Quarter Night, held this year at 8 p.m. Jan. 21, 22 and 25. The students are the writers, directors, performers and stage crews presenting three one-act plays.

Subscriptions still available for American Film Theatre

Subscription rates for college students and faculty are still available for the remaining five films of the American Film Theatre.


Performance dates are Jan. 21 and 22; Feb. 4 and 5; March 11 and 12; April 8 and 9; and May 6 and 7. Matinee subscription rates for these five films is $10, single admission standby tickets are priced at $2.50 per ticket. Evening performances are priced at $30 per subscription and $5 for single admission.

The subscriptions and single admission tickets may be purchased at the Fox Theatre, where the movies are shown.

"Attendance of the films has been just fair," said Herman Alvarez, Fox Theatre manager. "Maybe, it's because people must pay high admission prices or commit themselves to attend so far in advance."

"Two comedies and one drama will highlight this year's Quarter Night, so named for the admission fee of 25 cents. The plays were selected by a student-faculty committee at the end of fall quarter. The directors, also chosen by the committee, chose a script from the five presented to them.

"The evening will include time after each play when all students involved with the play will be present for discussion with the audience."

"Night Train," written by graduate student Martin Jones, is a comedy about a group waiting in a train station who are harassed by a young couple. Junior Jane Natal is director, assisted by Lauren Marxen. The cast of seven includes Samir Kahlil as Dado, an old foreigner; Patrick McCamm in as a black soldier; Jerry Bader and Diane Breitwieser as Norman and Ethel Christie, as a meddling couple; Scott Salmon and Margaret Fones as Rup and Bonnie, the young couple; and Joe Nunley as the conductor.

"Now Let Heroes Pass" by grad student Michael Moore tells how the West was lost, the other side of the Indian-Pioneer story. Directed by senior Donald Waters with assistance from senior Beatia Blandi, the play's cast includes Kevin Purcell as the priest, John Spotswood as the banker, Dan Dunn as the senator, Gary White as Little Fox and Tom Cannel as the judge. Lewis Bolton, also a graduate student, has contributed a spoof entitled "Crossword Puzzle" to Quarter Night. The play concerns the plight of a college student who, with the help of the Irish landlady, is trying to escape the domination of his Jewish mother. Junior Everett Williams, with the assistance of Zo Hunt, directs Michael Myers as Percy, Lynn Crocker as Solly and Joan Dietrich as Victoria.

Ant Supplies

Sketch Pads
Paints
Including Grumbacher

20% Off

*Student discount cards Not Applicable
*Limited Supply

ILLUSTRATION BOARD
Hot & Cold Press

STILES
Office Equipment, Inc., Carbondale

THE LOGAN HOUSE

STARTING JANUARY 13
"BEEF OF BARON"
Night
Every Sunday, Monday, & Tuesday: 5 until 9:30 p.m.

$3.95 per person

Only

Standing Rib Roast—Roasted to medium rare perfection and carved at your tableside. Seconds are "on the House" and a complimentary glass of Burgundy Wine will be served with each "Beef of Baron" special!

Trying to serve you more in 1974!
Popsicle sticks create loom with recycled touch

Orange, cherry, lemon and lime. Pudge, tutti-frutti and a grape that's fine.

Jan and Dean's "Popsicle Man"

Recycled-popsicle sticks have taken the weaving world by surprise. Popsicle sticks, long a favorite material among arts and crafts instructors in summer recreation programs, have been recycled by a Crawfiville resident to construct a backstrap loom.

Kathleen Crabb, with the help of her 2-year-old daughter Josi, built the weaving loom out of popsicle sticks and a few hours of drilling and sawing.

"I saw an article in Ladies Home Journal a few months ago on how anyone could make a simple, wooden loom out of popsicle sticks and a few other pieces of wood," Ms. Crabb said. 

"So Josi ate the popsicles, and I decided to build one. The only really difficult part was drilling the holes in the sticks for the warp strings."

The warp strings are the ones suspended lengthwise on the loom, while the shuttle string is woven between the warp strings.

Ms. Crabb explained that the loom is a simplified form of the backstrap loom, one of the oldest types of looms known. The ends of the warp strings are looped through a piece of wood tied around her waist, thus derives the name backstrap loom.

Lifting and lowering the heddle (the wooden frame that serves as a guide for the warp strings,) the shuttle is woven between the strings. After making one "pass" through the warp strings, the heddle is pulled inward, tightening the strings in the pattern.

"The time it takes to make a placemat or a purse, for instance, depends upon the intricacy of the design. Although I started using the loom only a few months ago, I'm experimenting with different types of patterns and designs now," Ms. Crall added. "I hope to make a wall hanging for the house we just moved into last week."

Using either macrame cord or rug yarn, the loom can be used to weave wall hangings, scarves, potholders and perhaps even a picture frame.

While sitting erect to keep the warp strings at the proper tension, Ms. Crabb explained that she had not used a loom until recently.

"I taught myself the basics of weaving, which isn't too difficult on this small of a loom. I started with very simple patterns, and began to use more detail as I became familiar with the loom," she explained.

"I've made a couple of purses as Christmas gifts, some potholders and a small wall-hanging. I'd like to weave some placemats to set all of my plants on, but since we just moved last week, I haven't had too much free time."

"I guess the best thing about the loom is that it cost about $2.00 to build. Plus, I can weave Christmas gifts now instead of buying them. I really like it because it's so easy to use, and so inexpensive."

Now, anyone for a popsicle?

Text and photos
by Bill Layne