**Thanksgiving: a time for gourmet cuisine**

By Julie Tlone  
Staff Writer

Serry, Mcdonalds, but it’s Thanksgiving.

Even the most hamburger-addicted student knows that the approaching holidays mean fine food. For many of us, Thanksgiving conjures a crowd of family members, a clutch of herbs, frosted-covered leaves and a delicious meal of which the main ingredients are labeled “eat."

"This is the kind of meal that waits for you," says Rick Arnold, one of the area’s food specialists and owner of The Gardens restaurant.

While providing us with some of his favorite recipes, Arnold suggested ideas that anyone can use to make an extra-special holiday feast. And he emphasized that any student need not be intimidated by such a task.

Beginners may find it heartening to know that Arnold has had no formal training in his field. His success came "out of a sheer desire to glamorize food and make it more than a habit."

"Cooking is a learning process for everyone," Arnold explained. Anyone armed with a few good cookbooks, a knowledge of a few basic rules and a willingness to experiment is on the way to becoming a good cook.

The one thing paramount to good cooking is the use of absolutely fresh ingredients. Arnold said. Each cook should use his own taste buds dictate which seasonings to use, but should not allow any one flavor to dominate. A small blend of seasonings is the mark of good cooking.

Since, that's another basic rule of culinary art.

"The best cooking is the simplest cooking," according to Arnold. "It's like painting. If you use too many water colors, you get black."  

**Turkey & Stuffing**

(Basic recipe from James Beard)

1 18-20 pound turkey
1 onion stuck with 2 cloves
1 parsley sprig
Salt and pepper
1/4 tsp thyme
1 qt. water
1/2 lemon
1 stick (1/4 C.) or more softened butter
Stuffing: 2 C. pork, salt pork or bacon rind
4 C. flour
3/4 C. cognac or Madeira wine (optional)

Stuffing

(Prepare first)

1/2 C. butter
1 C. finely chopped shallots or cut green onions
1/3 tsp. dried or 3 tbsp. finely-cut fresh tarragon
6 C. bread crumbs
1 tbsp. up to taste
1/4 tsp. freshly ground pepper
Champagne to taste
3/4 C. pine nuts (if available)

For stuffing:

Melt butter in heavy skillet (12-inch if possible), add shallots or onion and tarragon; cook until soft. Add crumbs, pine nuts, and chopped green onion. Cook mixture nicely red but not brown. Add the mashed pine nuts, and champagne to taste. Add 1/4 cup cognac or Madeira wine (optional).

For turkey:

Salt and pepper turkey too full, since the bird will contract and the bread expand. Truss turkey, then put in a roasting bag and stuff with the mixture along with the mushrooms. Place turkey on rack in a shallow roasting pan, and roast 10 minutes at 350 degrees. Turn the pan around in the oven and cook for another hour. Then place the roast into the oven and let it cook until done. (Inner juices will run clear when a needle punctures meat.) A cup of champagne may be added to the pan before the test is put on. The meat will be steamed in a mixture of champagne, with no alcohol flavor remaining.

Allow to cool 20 or 30 minutes. Remove twine, skerers and decorate.

For gravy:

Remove fat all from cooked sauce. Save about 4 tbsp. of the fat. Put sauce in a medium heat, add flour, blend thoroughly, pushing all flavorful juices into the side of the pan. Bring sauce to a simmer, blend with 2 C. or more of turkey broth, until mixture thickens to a sauce. Cool and add to gravy. Add giblets to sauce, cook 4 hours, and serve. Add cognac and Madeira if desired.

**Cultural calendar**

**SIU**

19 University Symphony Band concert. Shryock Auditorium. 8 p.m.
28 University Orchestra concert. Shryock Auditorium. 8 p.m.
29 University Jazz Band concert. Shryock Auditorium. 8 p.m.
30 Comic Book Concert. Shryock Auditorium. 8 p.m.
31 Black Composers. Old Baptist Foundation Chapel. 8 p.m.

**CHAMPAIGN**

24 - 25 "Jacques Brel Is Alive and Well and Living In Paris." St. Charles Theatre and Opera House. 8 p.m.
28 - 29 "The Mistress of the Inn." St. Charles Theatre and Opera House. 8 p.m.

**CHICAGO**


**Now thru Dec. 31 "Sugar." Shubert Theatre.**

**Now thru Dec. 31 Los Angeles Envi­ronmental sculptures. Museum of Contemporary Art.**

**NOW thru Dec. 31 Near Eastern art in Chicago collections. Art Institute.**

**Daily Egyptian**

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Mrs. Dorothy Randall  
Photo by Julie Troke

Mrs. Mabel Adams  
Photo by Julie Troke

Mrs. Glennie King  
Photo by Julie Troke

PERSIMMON PUDDING

(From Mrs. Dorothy Randall)

Put through a colander one quart of native, ripe persimmons. There will be two cups of pulp.

Beat in:
- 2 eggs
- 3/4 C. sugar
- 1 tsp. baking powder
- 1 tsp. soda
- 1/2 tsp. salt
- 1/2 C. melted butter
- 2 C. milk
- 2 tsp. cinnamon
- 1 tsp. ginger
- 1/2 tsp. fresh grated nutmeg

One C. of raisins or nuts may be added to butter. Bake in a greased baking dish or loaf pan in a 325 degree oven until firm (about 1 hour). Serve with cream or hard sauce. Serve 8.

APPLESAUCE CAKE

(From Mrs. Glennie King)

3/4 C. shortening
1 1/2 C. sugar
2 eggs
1 1/2 tsp. salt
1 tsp. soda
1 tsp. cinnamon
1 1/2 tsp. cloves
1 tsp. baking powder
2 C. all-purpose flour
1 C. thick applesauce, unsweetened, if possible
1 C. plumped raisins or 1 C. chopped dates, or 1/4 C. each
1 C. chopped nuts
1 tsp. Mapleine flavoring

Cream shortening and sugar; add beaten eggs and applesauce. Add sifted dry ingredients and fold in fruit and nuts. Bake at 350 degrees for 45-50 minutes in an 8x12-inch pan or in two 8-inch layers. Frost with caramel frosting.

CARAMEL FROSTING

(From Mrs. Glennie King)

1 C. brown sugar
4 tbsp. butter
1/4 C. Half-and-Half
1 C. powdered sugar
1/2 tsp. Mapleine flavoring


SCALLLOPED OYSTERS

(From Christina Richart)

1 pt. oysters
2 C. medium-coarse cracker crumbs (46 crackers)
1/4 C. butter, melted
1/4 C. light cream
1/2 tsp. salt
1/4 tsp. Worcestershire sauce

Drain oysters, reserving 1/4 C. liquid. Combine crumbs and butter. Spread a third of crumbs in 8x11/2-inch round casserole. Cover with half the oysters. Sprinkle with pepper, using another third of the crumbs, spread a second layer; cover with remaining oysters. Sprinkle with pepper.

Combine cream, reserved oyster liquid, salt and Worcestershire sauce. Pour over oysters. Bake in moderate (300 degrees) oven about 40 minutes or until done. Serve 4.

Serve as a special treat with Thanksgiving dinner.

CREAMED ONIONS

(From Mrs. Glennie King)

1 lb. small onions, about 1 inch in diameter

Thick cream sauce:
- 3 tbsp. butter
- 4 tbsp. flour
- 1 C. Half-and-Half
- 1/2 tsp. salt
- White pepper

Cook onions in boiling water until tender; drain. Add the cream sauce. Serve hot.

SWEET POTATO DISH

(From Mrs. Mabel Adams)

Boil five or six sweet potatoes; mash. Add 1 tbsp. brown sugar and a little hot milk or cream. If desired, add 1 C. English walnuts. Place in buttered baking dish and cover with marshmallows. Brown in a moderate oven.

WILD RICE

(Thanks to Mrs. Glennie King)

1 C. wild rice
1 tsp. salt
1 tbsp. boiling water
2 tsp. butter
1 can button mushrooms
1/4 C. thinly sliced green onions
1/4 tsp. salt
White pepper to taste

Wash and then cook wild rice until tender, about 45 minutes; adding 1 tsp. salt to the boiling water before rice is added. When water is absorbed and rice is tender, remove from heat and add 2 tbsp. butter. Make the thin cream sauce. After rice is done, add the thin cream sauce and mushrooms to rice. Put all in a buttered casserole. Buttered bread crumbs may be sprinkled over the top if desired. Bake at 350 degrees until thoroughly hot throughout.

AVOCADO SALAD

(From Mrs. Mabel Adams)

1 C. cut up avocado
1 C. celery
1 pkg. lime jello
1 tbsp. horseradish
A little lemon juice

Combine all ingredients; chill in mold. Remove from mold onto a bed of lettuce. Garnish with cottage cheese around the mold and a little salad dressing on top.

DUTCH POTATOES

(Arnold says these potatoes will be fatter, whiter and less oily than those made with butter.)

Peel and dice into 1-inch cubes desired number of potatoes. Boil in salted water until the cubes are flaky and will not hold on to a toothpick. Drain and strain potatoes; do not rinse. Put potatoes in mixing bowl and beat with a French whip-type attachment. Slowly add enough sour cream to blend together, but don't let the potatoes become runny. At the last minute, add cayenne pepper, cracked salt and coarse black pepper, all to taste. Put in holding dish and serve.

SPOON BREAD

(Thanks to Mrs. Dorothy Randall)

1 C. cornmeal (water ground if possible)
1 C. boiling water
1/4 C. cold water
1/2 tsp. salt
1 tsp. sugar
3 medium eggs, separated
1 C. buttermilk
1 tsp. soda
1 tbsp. butter

Mosten cornmeal with cold water; add to buttermilk and blend. Mixture is smooth; cool. Add sugar and salt and beat in the yolks one at a time; add melted butter; then buttermilk with soda dissolved in it; stir in soda and add a little. Fold in whipped egg white. Turn into a hot, well-buttered shallow Pyrex dish. Bake at 400 degrees for 30 minutes. Serve piping hot, with plenty of butter or gravy. Serves six.

CHERRIES JUBILEE

(Flame-cooking is Arnold's specialty)

Although a kitchen pan may be used for this elegant dessert, a tablespoon chafing dish is preferred.

Spread 1 medium can of pitted Bing cherries with juice evenly across bottom of dish. Bring juices to boil. Peel in a thin strip 1 complete orange, and lay the rind in the cherry juice. With a sharp fork, pierce the orange several times; place it in a clean napkin and squeeze the orange juice into the pan. Stir in 2 heaping tbsp. brown sugar. Add 1/4 C. good quality cognac or 1/4 C. 151 rum. When the mixture is boiling, light a match to it; stir while it is burning. (You'll want to turn down the lights for a special effect.) When the flames die, ladle up 5 or 6 cherries and juice over a large scoop of rich vanilla ice cream. For an added effect and flavor, place a small piece of orange in each serving. Serves 6.

Note: The alcoholic content will be dissolved, leaving only the essence of the liquor.

CRANBERRY JELLY

(Thanks to Mrs. Glennie King)

4 C. cranberries
2 C. boiling water
2 C. sugar

Boil cranberries for 20 minutes. Remove from heat and rub through a sieve. Add 2 C. sugar. Cook 5 minutes, skimming off top bubbles. Turn into flat Pyrex dish. When cold, cut into cubes.

CUMARANT CURRY SAUCE

(For this sauce Rick Arnold uses a thick currant jelly from the mountain regions of North Carolina.)

Bring 4 C. currant jelly to a medium temperature in saucepan. Add dry red wine, 1 C. turmeric and bringing that mix, 2 tbsp. butter and bring to a gentle boil. Mix with French whip; sprinkle in 3 tbsp. flour. Heat mixture until it thickens up. The deep red sauce can be used on bread, as a dressing or by itself.

Daily Egyptian, November 29, 1972, Page 3
Wagner with a switch: subdued and relaxed

By Dave Strohm
Staff Writer

Boulez Conducts Wagner
Pierre Boulez Conducting the New York Philharmonic

Columbia Records, 1973

Pierre Boulez never does anything conventional—at least, not when it comes to conducting music.

As a definite interpreter of Stravinsky and Bartok, Boulez has now directed his energies toward shedding new dimensions on Richard Wagner's music. And whether you agree with Boulez's interpretations or not, you have to admit they are always interesting and meticulously executed.

When the late Arturo Toscanini conducted Wagner, he made entire orchestra swagger with German pride one moment and ache with longing, the next.出色的 pianists also delighted in cultivating rich, colorful tones from the score—emphasizing dramatics of the works.

But Pierre Boulez, perhaps a more scholarly conductor, avoids the subjective value of the music, and works to expose the harmonic attributes of Wagner's music. Upon initial listening, Boulez's subdued sound and relaxed tempo is tiresome. But after your ears adjust to the delicacy of the orchestral hues and the subtlety in which Boulez lingers over the harmonic resolutions, you realize the value of his approach.

The Meistersinger prelude is coated with a veneer of subdued strings which do not punch the grandiose notes but merely enunciates them. Rather than build a phrase with the entire orchestra, Boulez plucks the most expressive motive from the score and allows it alone—to crystallize the mood of the passage.

Boulez directs the "Rheingold" prelude with the same concept, but the outcome is definitely inferior to other versions. The dynamic swells of volume—that is, an integral part of the prelude—are too subdued under Boulez. And the separation of different orchestral sections which made Otto Gerdes' version so beautiful is not attempted by Boulez, and the result is a rather mushy sound.

But the Faust Overture is transformed into a musical soliloquy, like the opening bars in the fourth movement of Beethoven's Ninth Symphony. Each section has its own character. The basses are ominous and impose upon the violin's tranquility. A musical conversion is achieved here—a result not present in previous versions.

But the finest moments on the album lie in the Prelude and Love-Death from "Tannhäuser" and "Tristan und Isolde." Boulez summons a luminous and other-worldly texture from the music, which, combined with the constant dynamic development, unravels like a spiritual revelation. Where Toscanini used sharp attacks, Boulez uses a quick swell of sound.

Boulez views the piece as a growing organic whole by subduing the dramatic moments throughout the piece and conserving the orchestra's energy for the final supreme climax.

This sort of Wagner is not the unrestrained, dramatic music we are accustomed to hearing from the composer's repertoire. For this reason, Boulez Conducts Wagner is a must for Wagner admirers. But casual Wagner listeners would do better with the more subjective versions.

Best-sellers

FICTION

1. The Hollow Hills. Mary Stewart.
2. The First Deadly Sin. Lawrence Sanders.

NONFICTION

1. The Joy of Sex. Alex Comfort.
5. In One Era and out the Other. Sam Levenson.
8. The Go-Go Years. John Brooks.

By Ed Dumin-Wasowicz
Student Writer

Forest Green is lost in a jungle of deja vu

Capitol Records, 1973

While dealing myself near-death battle with a shaving razor, I decided to give this record one last spin before condemning myself in a manner of thoughtless reflection kept shooting back quizzical then pensive, expressions at me. Then I said, "You've heard a lot of this before.'"

Forest Green became a reality in the spring of 1970, and since then has written and recorded an upstir, the culmination of which is this offering by the same name. Three years of work has produced a tightly finished product that can be loosely labeled jazz.

However fine the end product, I can't help thinking that the group lost sight of goals set at its inception. Excursions that started my questioning eyes and ears roaming can all be capitulized by two conclusions: the album that it left apart from other selections.

For the most part the songs seem to fall within the snug, and unfortunately, constricting confines of rock jazz made fashionable by such artists as Chicago, Chess and Blood, Sweat and Tears.

This sound (though it leads the listener through familiar and at times overly-trod roads of past musical movements), gives enough exposure, could catapult Forest Green into the front row seats of success in the music world with the aforementioned brass bands.

But then there are those two songs, both written by Arthur Cohen, the piano player. One is an instrumental. "Beep Beep" and "Flute and Piano" are the featured instruments on this reflective piece that paves a concert scene complete with bubbling brooks, story paths and lilly-padded ponds. The mused foreground and background lead and lead the way through changing tempos that accompany you and lead out of the forest. This brand of music would make Forest Green a new and distinctive group, instead of a rehashed city jazz group.

This second number, "The Ballad of Widow Jenkins And Rita," is the other pleasant surprise on the album. This Beatlesque, honky-tonk cut is a humorous look at the plight of a part-time, part-time college, as he becomes entangled in amorous adventures.

So let's agree to say that I liked Arthur Cohen. The other six musicians, employing guitar, drum, vocals and flute, managed to dominate the album and allow Forest Green to be lost in an underbrush of jazz-rock deja vu.

The Who is back with clean, driving sound

By Randy McCarthy
Staff Writer

Quadruphonia by The Who

MCA Records, 1973

A Very Stolen Maxim: The bigger the band, the longer the time between albums and the greater the chance for a crash.

Now, two years after Who's Next, comes an album with a hard to handle name—one that will be compared (probably unfairly) with Tommy and since it took so long to arrive, it should be compared.

In a word, "Quadruphonia" is the Who's way of bettering and perhaps trying to see what the rest of the world's been doing. If you were putting your hands together, then jump on this album.

"Quadruphonic," the epic storyteller, is back, along with the band from Doctor Seuss. While Daltrey struggles to remember the words, Entwistle's reeling bass runs rampant in the background. Moon, who-selected the same drum twice (much less repeats a riff), plays sainly to a draw. And after giving credit to everyone else, Townsend claims the "remain-der." Townsend excels at personalized lyrics compared to Ian Anderson, who can flash an image at the drop of a flute. Townsend lets the lyrics tell his stories on the music to carry the mood.

Townshend sitting down and writing his lyrics one sentence at a time and then changing the last word of every line so they rhyme, "Got a bet there? I'll meet it. Getting high? You can jam it...

Who can argue with lyrics like that?

Come with us now to those thrilling days of hard rock every year. Jump aboard for a trip on the Strawberry Harley and wheel back to the mid-'60s—The person everyone was afraid to be.

Jimmy is Everykid. He toils around backstage England on a flashy motor-scooter with six headlights and four wheels. Jimmy can't say "I love you" or "I love you," but see where he's going or where she's been. His mother's a sop, his father eats more gas than Jimmy.

Jimmy likes to hit the Gilboy's gym. He's got four personalities, no two of which are compatible.

Quadruphonia is a sad album—it'll probably bring a tear to Marlon Brando's eye. He's a recent youth —harracks, zoot suits and pea shooters. With a present like that, who'd dare the future?

Jimmy's story isn't hard to figure out. It's told on the inside of the album jacket and is buried under more subjective.

Quadruphonia should never be heard through a stereo. Nothing less than the best stereo can handle its sound. Before you buy a new album, pause and get a new stereo. You deserve it as much as the album.

Townshend has a prosperous musical theme which surfaces predictably throughout the album. Just when you expect some strings, he takes them out for a few bars. And the ocean keeps butting in with enough sea gulls thrown in to show it isn't a leaky drain. It gets in the way.

I can close now: Who needs another Tommy? or, "Townshend's lost out there? I say it's the real thing.

Does the Pope smoke dope?

Does Richard Nixon have a leg to stand on?

Is Quadruphonia referred Tommy?

Forget it. Listen to Tommy again and then listen to Quadrophenia. We are as different as Wolfman Jack is from William F. Buckley Jr. The Kingman to where Nixon's tapes, no wonder he won't let anyone listen to them. Subconeta this album, then "light up and leave it alone."
Lou Reed’s ‘Berlin’ spews soapo drivell

By Mike Hawley
Student Writer

Berlin
by Lou Reed

Dunbar Music, Inc., 1972

Caroline says, as she gets up from the floor.
You can hit me all you want to but I don’t love you no more.

Lou Reed, who was responsible for the song, is a member of the Velvet Underground, a rock band that is associated with the punk rock movement. The album, "Berlin," is a concept album that tells the story of a man named Reed, who is lost and confused, wandering the streets of Berlin.

The album is a mix of rock, blues, and German folk music, and it is considered to be one of Reed’s most important works. It is a dark and brooding album that explores themes of alienation, depression, and addiction. The music is raw and powerful, with Reed’s distinctive voice and the band’s driving rhythms.

Overall, "Berlin" is a masterpiece of rock music, and it has had a lasting impact on the genre. It is a must-listen for any fan of Lou Reed or rock music in general.
From milk jugs to pinhole cameras

By Linda Lipman
Staff Writer

Building your own camera... from a milk jug!

During a time of technical advancement and $300 cameras and $150 lenses, students in CAP 458, "Experimental Camera Techniques," are devising their own personal pinhole cameras from everyday objects and a little black tape or paint amounting to 30 cents.

First discovered in B.C., before lenses were invented, the pinhole is a way of producing a camera image without a lens, Charles Swedlund, associate professor of photography, explained today at SIU, the pinhole is undergoing a renaissance.

Student Ray Kazlas devised his "Kazlas-flex" pinhole (from one gallon milk jug, using two cans of black spray paint (to make the camera light tight) and a 4x5 film holder inserted to the bottom of the jug. "The bottle cap serves as the lens and the camera even has its own handle," Kazlas said.

Although Kazlas hasn't perfected his results, he's had fun working with the camera. He figured out mathematically that the pinhole has a diameter equal to an f/6 lens. The hole was made by a No. 16 needle inserted through brass stock.

By dividing the diameter of the hole and the distance between the "lens" and film plane, he came up with f/6.

"The pictures are not sharp because the light refracts once inside the camera, and the film plane is distorted by its shape," Kazlas explained:

The sharpness of the image depends on how clean the hole is. Kazlas sanded down both sides of the Shimstock, but some grains of wood dust still fuzz in the image, "But if the pinhole is well sanded it is not perfect. Another problem is the film," Kazlas said, establishing a system for keeping the camera and film holder light tight.

"Each paint chip off and every bit of repaint or tape. I also used black velvet around the film holder to insure the tightness around the film," he said.

Kazlas' exposure may range from one-second tenth when using Tri-X film to two to three minutes on paper. Kazlas uses a fine-grain positive film (much slower light sensitivity). Exposures are hard to estimate, he added.

Gary Warnimont has built three pinhole cameras. His "Viva-flex," which he describes as his "picture of Viva paper towels, has an infinite depth of field, a term which means objects from within a few inches to infinity are in focus. The film (using adjustable depth of field) is curved around the tube which causes some distortion."

Warnimont said he has been doing most of his exposing near a darkroom, because after the exposure the camera must be unloaded and the film must be developed. "In order to take my camera and film away from the darkroom," Warnimont would need a changing bag and two boxes of paper, one for exposed film, and one with the paper. "This gets a little hectic inside the changing bag," Warnimont said.

"The chemistry could get rather complicated," Warnimont said, "but one way is to concentrate on making pictures and guessing at development methods." Warnimont's "Viva-flex" contains four pinholes which produce multiple images. He can expose 48 images or four or fewer images. His images have not been very sharp, either.

"The image I have is not to have a specific purpose for a specific camera. That's why the camera equipment is built today. Instead I use a camera as the way it was made and see what happens. It's a lot of fun doing it," Warnimont concluded.

He is designing other cameras, but building a camera takes more time than does money, he added. "There are also a lot of neat cameras that don't work."

"I just keep guessing but so far have gotten results," he continued. The idea is to try to modify the image or try to get around the fact that the picture will not be sharp, but to work with the idea and see what kinds of forms the photographer can derive with the crude instrument.

A major problem is people's lack of wait for the exposure, so this camera might be useless for portraits, but it might be worthwhile for photographing dead dogs, he joked. "There is nothing you can use the camera for, but the image might be different than you would expect. You have to work with the effect you get," he said.

Exposures are more crucial than with a camera with a lens. If a photograph is a 5 stop underexposed, the next attempt would require twice as much light. This may mean the difference between 20 minutes and 40 minutes.

"You don't know what you're taking a picture of and that's what the fun is about," Warnimont said.

The cameras are unique because there is no other way to get a photograph like it and no matter how much money you have. You can't buy a camera like a pinhole. Warnimont estimates his camera uses an $400 lens. "Nothing is wrong and nothing is right. You can't compare this camera image to any other photograph," he declared. "What is made from an exhausted IBM container. The cameras are grained positive instead of using a one shot camera, I can take eight images. The most interesting things happen between frames where a blinding of images is present."

Professor Swedlund is excited about the cameras because of the element of chance which is playing a major role. "I don't have any expectancy. Certain things happen differently with subject movement or camera movement," Swedlund explained.

The pinhole breaks every rule of classical photography. The shapes are more important than the textures, because of the fuzziness of the images. Thus, students must reevaluate the principles of photography.

Several contemporary photographers are using the pinhole, Swedlund added, but none have had enough prints for an exhibit. "It's more or less a curiosity," Swedlund explained.

Jack London lives in newsletter

By Ed Demin-Wasowicz
Student Writer

Did you know that on Sept. 6, 1972, Jack London was the answer to a question on the "What, Where and When" television show? Or, would you believe, there is a Call of the Wild Museum just south of Poplar Bluff, Mo.?

The subheading of an article about Jack London in the April 1962 issue of True Magazine stated, "Jack London was drunk at the age of five, took his first mistress at 16, was famous by 24, burned out and dead at 41. But the impact of his violent writings on sex, war, liquor and rebellion shocked the world and put guts into American literature."

It seems famous (or infamous) writers, like rock groups, tend to attract mixed followings comprised of everything from fan creators to scholars. Yet it also seems that scholarly writing always loses out to maddening fads and fancies. These distorted views are the ones people put on daily and grow to accept as gospel truth.

Yet, despite the backwash of the popular myths, scholars still plow through snowdrifts of bibliographic data, digging for the truth. One product of much scholarship is the Jack London Newsletter (JLN), produced by the foreign language and literature professor, Henley C. Woodbridge.

"I'm interested in biographical and critical material on London," Woodbridge said.

And JLN abounds in just such material, including the recording of London's literary friendships with Up- town Sinclair and George Sterling, reports on London literary exhibits, and quandrily important articles of old friends of the author. Commentaries of Lon- don's works and additional notes of inter- est to biographers and fans alike fill out the newsletter that has been appearing three years since 1967.

"I have about 300 subscribers right now," Woodbridge said. "Each issue is about 8-40 pages and subscription costs $3 a year." Ammonia from being a full professor, Woodbridge is also a cataloguer at Morris Library and was a Latin American bibliographer.

"His background in foreign literature aids his work," Woodbridge said. "London is very popular in Russia, possibly because of his socialist leanings, the cataloguer said. "Call of the Wild and White Fang are textbooks there."

In Britain, movies of several of Lon- don's stories, including Call of the Wild, are quite popular. There are also several French and other foreign language editions of London's works, Woodbridge said. As a poet, short story teller, journalist for Hearst newspapers and novelist, Woodbridge has sold London has reached international ac- claim.

Most people remember him through his adventure stories, required reading for many students. Yet, they aren't aware that an entire society has been constructed around the author.

His writings, his philosophies, his involvement with the Interelegogate Socialist Society and his lectures on his political essays, all add up to presenting the picture of Jack London as he was and still remains in the minds of many people.

He is represented within the hum- ble confines of JLN, where the society corresponds with librarians, writers and historians. This outpouring can be used by students, far and wide, in an attempt to bring the true Jack London to light.

"George Tweedy, a London collector and book dealer, has been a tremen- dous help to me," Woodbridge said. "There are really a lot of people around the world who are interested and in- volved with London.

Woodbridge also is a member of the editorial board of Modern Languages Journal, he just recently submitted a revised edition of a book entitled, Jack Lon- don: A Bibliography, with John London (no relation) and Arthur W. Lonely. The book was originally released in 1966. The new sections of the original edition have been slightly revised and a supplement of about 100 pages has been added.

JLN, though graphically unim- pressed, "Vividly and unformally, it explores London's loves, hates, hopes, problems, most notably his drinking problems. However, most of the newsletter is devoted to him."

It seems that Woodbridge also is in- volved with his daughter, Jane, who has a daughter, Jane, both writers of some renown. This is purely a personal involvement. Woodbridge is a fan and clearly explained, "It's my magazine and I put what interests me into it."

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Staff Photo
Ray Kazlas leads his flex film into the "Kazlas-flex" made from a one-gallon milk jug. The pinhole lens is a hit. "Kazlas-flex" made from a one-gallon milk jug. The pinhole lens is from a one-gallon milk jug. The pinhole lens is a hit.
"The Nixon Watch": easy-to-read retrospective
By Steve Orboz
Student Writer
The Fourth Year of the Nixon Watch
by John Osborne
Liv righteous Publishing, 212 pp. $6.95
Rarely does a book written about recent events read like ancient history. But that is definitely the case with The Fourth Year of the Nixon Watch. This enjoyable book is really a collection of articles which appeared in the New Republic between January 1972 and January 1973, under the subtitle head, "The Nixon Watch.
It seems very strange, when going through the book, to see the names Haldeman, Ehrlichman, Mitchell, Colson, etc.; without the words we have come to associate with them—indictments, firing, resignations and the best of my recollection.
Osborne relates events that seem light years away. Trips to China and Russia, sure to give Nixon an honored place in American history, have since been relegated to the back of our minds in light of recent events.
Retrospect provides us with two of the saddest (or funniest, depending on perspective) revelations in this book. The first is when Osborne tells us that Agnew was retained as Nixon's running mate for '72 with hopes for Agnew's professional promotion. The second comes in September '72 when Nixon assures a group of reporters that the government would conduct an investigation of Watergate in the good hands of John Dean and MacGregor. The book itself is enjoyable and easy to read. It moves along at a brisk pace, the 212 pages being broken by 39 short but interesting articles. Osborne, a former correspondent for the Washington Post, week and Fortune, grants himself the benefit of hindsight. In some cases, he has included a comment on his articles in this new edition, offering new information to his article.
Osborne seems to be on the side of the few political writers who can maintain an unbiased view of Nixon, a man whose makeup tends to polarize people. Osborne does not hesitate to praise administration policies. But Osborne erred in his judgments in some columns. In December 1972, he predicts Henry Kissinger's imminent departure from the administration. And Osborne also failed to pay much attention to the events surrounding Watergate at the outset, because of his "reluctance to believe the worst about Richard Nixon." Osborne readily assumes his reluctance has since faded.

"Pekkanen: tighten laws on giant drug industry"
By Charles C. Clayton
The American Connection
by John Pekkanen
Follett Publishing Co., 348 pp. $7.95
America's pies (though they prefer the adjective ethical) pharmaceutical companies are guilty of many sins. They have made the United States the most drug-oriented nation in the world. The drug industry's bullying for its nostrums would make an old-fashioned medicine man blush with shame. It would be refreshing, even startling, to learn that just once a drug company would reveal the precise details of its phrase, "test prove.""The drug industry charges up to 10 times as much for a trade-name drug as for the generic drug, which can be purchased without the firm's own contrived name.
This penetrating study is not concerned with the sins perpetrated on gullible consumers. For such sins, the doctrine of caveat emptor prevails, and anyone who weapons himself suffers from a grossly ignorant, irregularly or hemorrhoids, should know where the blame belongs.
Pekkanen's thesis is that the drug industry's efforts to traffic in dangerous, habit-forming drugs, such as amphetamines, barbiturates and tranquilizers, as well as the addictive diet pills and other "mode" products. The author provides ample documentation for his study of more than two decades of the drug industry's misuse of corporate financing and political power. With its ample sweat funds, it charges, drug companies have blocked Congressional inquiries, defied the courts, underwritten the administrative drag out court hearings for years which, if unfounded, continue to pile up. Amphetamines pose greater hazards to mind and body than heroin, the author points out, and yet the worst about Richard Nixon.

"Poltava Affair": lucid tale of wartime intrigue
By Steve Crabtree
The Poltava Affair
by Glenn B. Infield
Macmillan Publishing Co., 247 pp. $6.95
In the Poltava Affair Glenn Infield tells us the story of Alexander Pushkin's eleven day stay in the small Polish town of Poltawa in the spring of 1779. The town was the scene of the battle in which the Russians defeated the Turks.
Infield cites military and diplomatic evidence of Soviet war aims which, if true, would be a dangerous precedent and one with very real implications for the future of the world. The author says that the implications of the Poltava Affair are alarming. Infield sees in the Poltava Affair the end of the era of the Jacksonian democracies and the beginning of a new era of military and diplomatic intrigue and deception.

"Scandals" proves spicy and well-researched
By Loyd E. Grimes
Scandals in the Highest Office
Facts and Fictions in the Private Lives of our Presidents
by Hope Ridings Miller
Random House, 1972
This book is published at a most opportune time in the history of the American Presidency. It is unusually well-researched and has enough spicy details of our Presidents' alleged pecadillos and vices to hold the reader's interest.
Although history does not repeat itself, it has a habit of confirming the echoes of the past. This little volume places in perspective some of our more recent current events.
The author has described in detail the presidential character attacks made on at least half the men who have held that high office. The muckrable Presidents seem to have attracted these onslaughts, which are often fabricated by the press to sell their papers. The authors have shown that all but all have been politically motivated. Attacks made on George Washington, Andrew Jackson, and even our present President, by his political enemies make the Parson Tracy's Tale for a Child seem tame by comparison. It is easy to see why our youth, disillusioned. And was the great Thomas Jefferson guilty of macromegation? This a charge which frequently reappears in our publications after more than 125 years.

Steve Crabtree is a graduate of SIU.
Danish student leaps from acrobatics to art

By Julie Tidane
Staff Writer

Werner Mertz may not be a jack of all trades, but with experience as varied as acrobatics, astronomy and art, he's way ahead of most of us.

Now a graduate student in higher education at SIU, Mertz came to the United States from Denmark at age 15 as an apprentice acrobat. Only a soft trace of accent in his voice hinted at his birthplace as Mertz discussed his 10 years in show business and his dominant interest, art.

"I am a two-dimensional artist," the sandy-haired Mertz said.

But before launching his artistic career, which began seven years ago as he entered SIU, Mertz had an obstacle to overcome. His show business career hadn't left time for high school, so he took the General Educational Development test to get into the university.

Since astronomy had been a hobby of his, Mertz, now 35, evidently had little trouble passing a proficiency exam for four years of school. "I knew things like wavelengths and physics—and it all seemed to apply in one way or another."

He originally came to SIU to join the gymnastics team as a tumbler, but, after working out with the team during his freshman year, tumbling was eliminated from the program. So he left gymnastics to concentrate on his self-designed art philosophy and science major.

After receiving his undergraduate degree here, Mertz went to Harvard to study art history. But he was only there for a semester. "I couldn't stand the people there," he admitted. Stuck-up, high-brow art history.

So it was back to SIU, major in higher education, and more art work. Mertz has continued to draw and paint under the direction of Dean Herbert Pink of the College of Communications and Fine Art.

What part does art play in his life?

"I make my living at art—this is how I go to school," he explained. "I sell to some galleries around here, and some in Chicago. Usually people come to me."

Mertz has no qualms about doing work that may not be in his favorite areas. He feels that since he calls himself a two-dimensional artist, he should be able to do anything that people request in that area. "I started out as a portrait artist. While portraits aren't my favorite subject matter, if someone comes to me for a portrait, that's what he gets," Mertz said.

Scenic landscapes are Mertz's specialty, and Southern Illinois is an excellent area for that type of work. He has only drawn upon his show business experience twice for subject matter. That part of his life seems to be tucked away neatly—a book already read, and not to be reopened.

"I traveled approximately 4000 miles each week while I was in show business, and I absolutely wouldn't go back to it. There's just too much traveling," he declared.

While his usual media have been pen and ink and oils, Mertz has been experimenting with tempera. But he has avoided acrylics, a favorite among many young artists. "Acrylics don't fit my personality—it's too permanent," he explained.

Photography, in which Mertz became interested early in his art career, doesn't suit him either. "Photography is too limited for me."

Why did he move into teaching? He gives the same explanation as his interest in art: "I like it."

He hopes to teach art in a junior college, preferably, if the whims of the job market allow, in upstate New York.

Mertz is currently exhibiting at Tom's restaurant in De Soto.

Reproductions by Rick Levine
Jazz show coming to WSU

A half-hour TV Special titled “Some Good Jazz” featuring the

Herrin High School Jazz Band will be aired at 9:30 p.m. Tuesday on
WSU-TV, Channel 8, Carbondale; and WUST-TV, Channel 16, Olney.

The program is a repeat of a show first aired last spring and is being
shown again in response to the volume of favorable comment on the
first showing.

Letter to Jean-Paul Baudot, At Christmas

Friend, on this sunny day, snow
sparkling everywhere, I think of you once more,
how many years ago, a child Re
sistance
fighter trapped by Nazis in a cave
with fifteen others, left to die, you be
came a cannibal. Saved by Americans.

the taste of a dead comrade’s flesh foul
in your mouth, you fell onto the snow
of the Haute Savoie and gorged to purge
yourself.

somehow to start again. Each winter
since
you were reminded, vomiting for days.
Each winter since you told me at the
Mahillon,

I see you on the first snow of the year
spreadeagled, face buried in that
stench.
I write once more, Jean-Paul, though
you don’t
answer, because I must: today men do
far worse.

Yours in hope of peace, for all of us,
before the coming of another snow.

‘Messiah’ featured
in dual symphony
Christmas concert

The Saint Louis Symphony Or
chestra, due to the sell-out per
formance of Handel’s “Messiah”
last year, has increased the num
ber of “Messiah” concerts at Powell Symphony Hall to two this season.
For the first time also, a Sing-Alon
Messiah” will be presented with the
audience invited to sing several cho
ces of the work.

The Sing Along “Messiah” will be
November 30 at 8:30 p.m. and the
assisted concert version on
December 4 at 8:30 p.m. Both per
formances will be conducted by Leonard Staitkin, associate con
ductor of the Orchestra, and will
feature four soloists.

Where did your story come from? It seems to be a mix of different topics and genres.
Photo history on display

by Linda Lipman Daily Egyptian Staff Writer

Photographs, objects, instances of a photograph used as part of the ornamentation in plates, vases or furniture, will be on display this week in the front case of the lobby of the north wing of the Communications Building.

The display is part of the collection of Charles Swedlund, assistant professor of photography. Swedlund believes the display has special importance because these objects cannot be reproduced in any history book.

A different attitude of photography revealed is the hand, where the photograph became part of the jewelry or sculpture. It's hard to find these objects anymore. Some of them were given to me, some were found and others were bought. Part of the mystery of being a collector is how you find a piece and then the things accumulate over time," Swedlund explained.

This week's display is only part of an 11-week series of one-week exhibits of the history of photography. Each week, Swedlund said he is trying to correlate his course, history of photography, with the exhibits, which have been taken a chronological approach.

"I want to keep the history of photography from being a sterile, dull subject that the students only read about. The beauty of a dagerotype is to see the inherent beauty and visual quality," Swedlund said.

A Wood exhibit contains between 50 and 100 photographs, from a collection of about 6,000 objects, paper prints and other items. Swedlund said he is trying to show the volume of work done in various historical periods, but also the quality. Some are very crude and others are delicate, Swedlund said.

"Not many schools in the country can offer the exhibits, it is unique to have an exhibit to tie in with the class," Swedlund said. In slides, which are used in most schools, the photographs become abstracted and technically they lose quality. Swedlund said he is interested in building a collection he can use in teaching. He is mainly interested in showing the various photographs and not having them learn just the dates of the periods. "If students can relate to the photo, they will get excited," he said.

The following week, beginning Nov. 28, glass plate photographs by Major Lee Metzker collection of George Goodyear-Hill and photographs by board photographer, Oscar Swedlund, will be displayed in the same location.

These photographs will show the difference between a commercial photographer using a view camera, and an amateur with a hand-held camera during the same historical period (about 1865-1925).

Swedlund will be shown Dec. 5-6.

Photo history on display

Charles Swedlund

'Factual autobiography'

Halfbreed recounts story of oppression

NEW YORK — "Half-breed," a look at Matai Campbell who is of Cree Indian and Scottish descent, reads like fiction, but the story she recount in her autobiography is all fact.

A childhood marked by poverty and discrimination, mother at age 12 to her half orphaned brothers and sisters; marriage at 13 to a man who deserted her, mother of four children of her own by three different men; prostitution, heroin addiction, suicide attempt, a nervous breakdown.

Now, drug-free, sober, remarried — to Indian writer, singer and composer Shannon Two Feathers — she is devoting her energies to helping not only half-breeds, but all oppressed people.

"It was hard to write about some of the things," Miss Campbell acknowledged in an interview here.

"But I wanted to tell the world outside that we are people, we cry and laugh and are hurt and feel love like everyone else and they should treat us like human beings. And I hope the young native people who read the book can identify with it and won't have to feel the way I did — that surely nobody else ever went through this.

The thin-faced, black haired and blue-eyed author says she is not bitter at either the Indians who called half-breeds "half-people" or the whites who called them "dirty breed." But she is angry at the system which she says brings oppression about.

"There is no excuse to put labels and colors on people," she says in her soft voice. "We can't say I'm Indian because they say I'm Indian, or I'm black and I'm fighting for blacks alone. The ultimate aim is to all come together.

Miss Campbell, who lives in the Canadian province Alberta, has a weekly column in an Indian newspaper, writes radio and television scripts and travels extensively to native communities. Fluent in Crow, Blackfoot and Ojibwa, as well as English and French, she talks to Indian audiences in their own language.

"I try to make them understand that we contribution to the world is really important," she explains. "We have writers, poets, artists, people who sing and write music. If you can't take pride in who you are and what you are, you can't start go out and change things.

She has some happy memories of her early years in the backwoods of northern Saskatchewan, where her trap her father taught her to set traps, shoot a rifle and ride her aback. There was warmth in the close-knit family and community, laughter, dancing and celebrations.

Then there was her Cree great grandmother, Cheechum, whose companionship and wisdom "shaped my whole way of thinking politically as well as humanly. Before she died at the age of 106 she said that I was finally beginning involved in something that was good."
Activities

19 Monday
Placement and Proficiency Testing: 8 a.m. - 2:30 p.m., Washington Square, Building C; School of Music; University Symphonic Band Concert, 8 p.m., Shryock Auditorium.

20 Tuesday
Dinner: BPW, 6:45 p.m., Student Center Illinois Room.

21 Wednesday
Fiscal Officers Seminar, 8:30 - 11 a.m.; Student Center Illinois Room.

22 Thursday
Placement and Proficiency Testing: 1 p.m. - 3 p.m., Washington Square, Building C; Student Center Building closed.

23 Friday
Illinois Baptist State Association: Meeting & Dinner, 6:30 p.m., Student Center Ballrooms.

24 Saturday
Illinois Baptist State Association: Meeting, 9:30 a.m. - noon, Student Center Ballrooms.
Dinner, SIU Sport Parachute Club: 8 p.m., Student Center Ballrooms A & B.

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Big Bird

'Sesame Street' starts fifth year

Monday marks the beginning of the fifth season on the air for "Sesame Street," the internationally acclaimed children's program.

Then, on Friday, Sesame Street goes on prime time with Julie Andrews' first ABC television network special of the season: "Julie on Sesame Street," with Perry Como as her special guest.

During its fifth broadcast year, Sesame Street, while continuing its attention to basic educational skills such as letters, numbers and forms, also will introduce emotions with which children are familiar, including love, fear, happiness, sadness, anger and pride. These emotions will be taught through the show's human hosts, the Muppets, and animated films.

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Lithographer prints his impressions of Southern Illinois

By Dave Stearns
Daily Egyptian Staff Writer

Lithographs in muted subdued colors, are what master printer Dave Folkman sees around him.

He lives in rural Maripshoers on a farm that looks like something out of Steinbeck’s “The Grapes of Wrath.” His lithographs of dark wooded horizons and misty hills will be exhibited Nov. 17 through Dec. 15 at the Break Away Gallery, 1925 Main Street in Marion.

Limestone slabs from the Bavarian Alps, a hand-made “Volkswagen” press and artist’s stamps are among the tools Folkman uses to produce these landscapes.

As one of only a dozen master lithographer printers in the United States, his work has been exhibited in one-man shows in San Francisco, and his prints may be found hanging in the Chicago Art Institute, the Los Angeles County Museum of Art, and of course, in Carbondale where he taught for two years.

“I spend all my time printing now,” Folkman said. “I print other artists’ work as well as my own work. Artists like to make lithographs of their work, because they can make numerous copies and widen their audience. Since there are so few qualified printers, I keep busy, but not too busy.”

Lithography, an art form utilized by such artists as Toulouse Lautrec and Degas, nearly died out in the 20th century, as it was replaced by a mechanical offset process that used metal plates rather than limestone as a printing basis. Also, the master printers were very competitive; they didn’t let their secrets out.

“They didn’t tell anyone their printing secrets.”

Revised by the Tamarind Lithography Workshop in Los Angeles, lithographs now sell for $25 to $200.

Folkman explained that the process of lithography is based on the principle that grease and water don’t mix. An image is drawn with a grease pencil on a slab of flawless limestone — usually obtained from the Bavarian Alps. When the drawing is finished, gum arabic is spread across the limestone surface, which desensitizes the non-drawn areas to grease. Then a sponge wets the surface, and the water is rejected by the grease lines of the drawing, but settles on the non-drawn areas. The greasy ink, when applied to the surface of the limestone, sticks to the drawn area, but is rejected by the water on the non-drawn area. A more durable grade of paper, made from rags rather than wood pulp, reprints the inked images.

Different colors are obtained by printing on the same sheet of paper with several slabs inked with different colors.

“Although lithography has grown tremendously in the last ten years, its relative popularity is because the artists don’t know how to do it. It costs $5,000 to set yourself up for printing. This press was hand-built because the manufactured ones are so expensive. I helped design it, and we call it a ‘Volkswagen press’ because it was so inexpensive.”

Folkman believes that lithographic printing can’t be taught adequately in a university classroom. Kurt Marselich is serving an apprenticeship with Folkman, which will last one to two years. “In three months I’ve learned as much — if not more — than in a year at school. Of course, this apprenticeship is much more intensive — we work eight hours a day.

“With lithography, you get more subtlety in colors, and the way the ink sets on the paper is totally unique. There are certain washes, rainbow rolls (gradual blending of color) and colors that are pretty much impossible to get using any other medium.”

“Lithography is a very direct medium, because it’s just the artist drawing directly on the limestone.”

Folkman said. “This presents problems for some artists, because you have to draw the image you want backwards. Often an artist uses a mirror while he’s drawing to see what the image will look like when it’s printed. It may sound like a cumbersome medium, but it’s just a question of becoming familiar with it. For example, a pencil is cumbersome if you don’t know how to use it.”

Folkman said.

“But it’s a finicky process. No two limitions are the same and you never are sure how much chemical to use. But the mark of a distinguished printer is that all of the prints come out looking pretty alike.”

Folkman also uses rubber stamps which are used in architectural drawings and render detailed landscapes. Sometimes he applies them directly to a sheet of paper, other times he applies them to the limestone for lithographing them. “I don’t know of anybody that uses these kinds of stamps. If I had to draw each individual tree it would be too time consuming. I’m more interested in color and atmosphere and feeling. Stamps are just a different way of putting down an image,” Folkman said.

At the beginning of next year, Folkman may move to Houston, Tex., where the weather is warmer and where there are more artists who want their work lithographed.

“Houston is a clean city, and I want to be in a city again.” Folkman said, gazing out the windows of his farmhouse, where he has lived for the past four years. “But before I go, I want to take pictures of the vew around here.”