Secrets of a miniature universe
Some 300 years ago, a minor official of the town of Delft, Holland discovered something about the world of microorganisms. Antonie van Leeuwenhoek had little formal education but an insatiable curiosity concerning everything within his reach and an amazing ability to make and mount the lenses which never since has been equalled. As Leeuwenhoek understood, Leeuwenhoek's microorganisms had immeasurable influence on humanity's state of health, on economy and on the growth of population.

Leeuwenhoek communicated his discoveries—not only of microorganisms, but of such fundamental biological characters as blood cells, spermatozoa, protozoa and the capillary system—to the Royal Society of England in a series of letters spanning 30 years, beginning in 1675, until he reached his craft to others.

Another controversy raged over how living creatures or atoms—whether found in a non-sterile or sterile environment, or by living or dead animals and plants in or around the environment—were transformed to life. Only in the late 18th century had populations of microorganisms been demonstrated. The air of the environment contained a large variety of microbial organisms, and microbial food was a fact.

In the early to middle 19th century, the assistant at a small hospital in Vienna, Franz Anton von Riedel, was killed by a disease, in 1847, an Austrian physician, Ignaz Semmelweis, was appointed assistant at a lying-in hospital in Vienna where the incidence of mortality from puerperal fever (childbed fever) was unusually high. Semmelweis noted that women in the clinic were examined by interns directly after instruction in obstetrics by the use of cadavers. He attempted to institute the practice of handwashing with soap, water and a solution of chlorinated lime before examining a patient. Although within two months the mortality rate dropped from almost 30 per cent to little more than 1 per cent, the practice was not popular with the hospital staff and Semmelweis was fired. Unable to obtain a position in Vienna, he became a lecturer at the University of Pest, Hungary, and obtained an unsalaried position in an obstetrics division in a local hospital. There, under his super-

For this experiment, Redi placed meat into two vessels: one he left uncovered, the other (the control) he covered with gauze. Placing the vessels in the open, he observed that flies were attracted to the vessels—lighting on the meat in the uncovered one, but stopped by the gauze over the covered one. Maggots soon appeared in the uncovered but never in the covered. Observing tiny specks on the gauze over the covered vessel, Redi carried the experiment to its conclusion by shaking the gauze over the meat, which shortly thereafter teemed with maggots. Thus he demonstrated the stages in the life cycle of the fly—adult, egg, and maggot (larva). 

No such simple experiment seemed applicable to the continuing controversy over the origin of the microorganisms. The world of microorganisms is one of enormous numbers—a handful of soil contains a microbial population as large as the human population of the world. The question of how to separate a single kind of microorganism from the multitude of its fellows required the work of many men over a period of some 200 years after Leeuwenhoek.
vision, the mortality rate from periperal fever fell remarkably within a few weeks. Largely rejected and vilified by his fellow physicians, he suffered many mental breakdowns and, ironically, died at the age of 47 from a finger infection contracted during a gynecological operation. Soon after his death, he was acclimated throughout the world for his instruction of separate maternity wards and obstetrics clinics in hospitals.

In 1865, shortly before the death of Semmelweis, an Englishman, Joseph Lister, began experiments in antisepsic surgery which were to bring him worldwide renown during his lifetime. Impressed with Pasteur's publications on the relationships of microorganisms to fermentation and putrefaction and on the ubiquity of such microorganisms in the atmosphere, Lister reasoned that these microorganisms might also be responsible for the infections which invariably followed from surgery, often killing the patient when technically the operation was a success. Reasoning that he could not use heat as Pasteur and others had used in their experiments, he sought a chemical agent to kill the undesired microorganisms. Lister finally decided to use phenol (carbolic acid), which at that time was used as a deodorizing agent for garbage. In his surgical ward, the practice was adopted of soaking hands, instruments and bandages and even spraying the atmosphere with carbolic acid. For the first time in history, surgical sepsis healed without infection.

Modern aseptic surgery began in 1882 with a Frenchman, Simon Tertillon, who introduced the practice of heat sterilization of all his instruments. A martyr to his profession, Tertillon died at an early age of a bacterial infection from being struck in the eye with pus during a surgical operation. These great strides in medical practice were made during a period when the germ theory of disease was rejected by most men of medicine. Then, in 1876, Robert Koch proved to the medical world that anthrax, a ravaging disease of livestock also infectious to humans, was caused by a bacterium. In his report on anthrax, Koch proved the bacterial cause of disease and laid down principles—Koch's postulates—for determining causes of other diseases.

At the Berlin Institute, founded as the seat of Koch's research activities, he and his multi-national group of students developed most of the pure culture techniques through which bacteriologists soon were able to identify the causes of most human bacterial diseases.

Simultaneously, Pasteur introduced the concept of "attenuated virus" to vaccination, providing the rationale upon which all vaccines are based. An infectious agent or its toxin is treated so that it can be administered safely into a host without causing disease, but still retains the immunizing properties of the original infectious or toxic agent. Pasteur coined the term "vaccine" from vacca, Latin, cow), in honor of Edward Jenner's cowpox vaccine against smallpox which was introduced in 1798.

Discovery of cause led rapidly to development of methods of prevention for many common diseases—prevention through vaccination and more importantly, through sanitary measures. Sanitary measures were applied not only in clinical wards, but through civic actions such as control over water purification, sewage treatment and food handling and distribution. The rationale for treatment or chemotherapy was expressed by Paul Ehrlich about 1900 and realized partly by his discovery of the effectiveness of chromomeric organic compounds of arsenic on patients with syphilis and African sleeping sickness. Ehrlich's "magic bullet," administered to a patient will seek out and kill the parasite with little or no harm to the host.

The age of miracle drugs actually began in the late 1930s with the discoveries of Domagk and others on the effects of sulfanilamide (derived from the dye, prontosil), the first sulfa drug, Wood and Pildes about 1940 found the drug blocked an essential metabolic function of the parasite which was not also a function of the host, thus providing the basic rationale for an unlimited search for new drugs. The rapid acceptance and development of penicillin, discovered in 1928 by Englishman Alexander Fleming, provided soldiers of World War II security against death from infected battle wounds. Since then, scores of an antibacterial agents have been discovered and developed for clinical therapy.

Based upon the concepts of bacteriology, especially the concept that where there is an effect there must be a demonstrable cause, much was learned about the viruses long before they were finally observed with an electron microscope near the middle of this century. Many triumphs over the most dreaded viral diseases—smallpox, rabies, poliomylitis—have largely removed them from the list of human afflictions. It is rare to find among young college-age people of commensurate economic status one who has been mortally ill with an infectious disease.

The exciting new field of molecular biology, which attacks diseases hereditary or genetic in origin, owes its origin and continued existence to microbiological principles. Fritz Lipmann and Hans Neurath, among others, were awarded the Nobel Prize for their fundamental studies of cellular metabolism largely based on work with microorganisms. In 1958, George Beadle, Edward Tatum and Joshua Lederberg received the

(Continued next page)
Nobel Prize for work done on genetic recombination in microorganisms, providing the gene-enzyme concept on the molecular level and leading to an understanding of the general process of heredity in all forms of life.

Transformation of genetic characteristics from one form of pneumonia bacterium to another was demonstrated by Griffith in 1928. By the early 1940s, Avery, MacLeod and McCarty proved the transforming principle to be deoxyribonucleic acid (DNA). In the early 1950s, Crick and Watson published their double helix model of DNA. Shortly after, Ochoa and Kornberg synthesized both DNA and ribonucleic acid (RNA). In the 1960s, the contributions of Holley, Khorana and Nirenberg determined the structural characteristics of messenger ribonucleic acid (m-RNA) and ultimately resolved the genetic triplet code.

The decline of deadly epidemics of infectious diseases in the Western world is bringing to the front the less common, insidious diseases, often of an endogenous (natural organisms to human beings) origin. These act as opportunists when the patient suffers debilitation, as in surgery, cancer, hormone imbalance or prolonged drug therapy. The tissue or organ transplant patient is particularly vulnerable to infection, especially by pneumonia, because it is necessary to suppress his immune system which, unsuppressed, would bring about rejection of the transplant. Also those diseases which carry a social stigma: the venereal diseases, still present extremely serious problems, not because of a lack of facilities for prophylaxis and treatment, but because of society's failure to co-operate with public health authorities.

The causes of infection and disease have not been eliminated from the world but are held in check by vigilance and exercise of control, which must be modified continuously—through research for new prophylactic and therapeutic agents—to cope with the evolution in response to therapy of new immunological-drug resistant strains. Staphylococcal infections, typhoid fever and influenza are examples of such diseases. Also, therapy for one infectious agent often invites infection by others, such as Candida albicans and many other microorganisms which, until recently, were no more than normal body flora. Additionally, some persons are hypersensitive to various drugs.

Certainly then, research in the treatment and control of disease is necessarily a continuous occupation. Deadly epidemics are bound to occur any time a society becomes careless about control measures or is subject to unusual stresses, such as storms and floods, famine and war.

Dan McClary is a professor microbiology.

Preparation of a microtiter assay of animal virus, microbiology graduate student Mike Reese uses an air-tight isolation hood in Professor Schechmeister's laboratory.
And his sacred music prays in a human voice

By Sergei Rachmaninoff

Rachmaninoff, "The Bells": Three Russian Songs for Chorus and Orchestra.

By Sergei Rachmaninoff, the U.S.S.R. Russian Chorus directed by Aleksander Sveshnikov

No neglect of the human ear can be worse than not listening to music—any music. Referring to a transcendental vision of another order of other ears instead, be they teenagers buying records or scholars writing books of history, since Socrates. The private ear absorbs a certain "poetry" instead of an infallible channel. Listening becomes at best an act by proxy and at worst, no act at all. One result is a world of facts and "trends" in which listening to Rachmaninoff is an intransigent and to liking Mantovani, an act that may have no deeper meaning than listening to it and then not caring the next day. Nonetheless, Rachmaninoff is as much adulated as attacked, often for the same (wrong) reasons. His choral music, with its charming excesses account for his great popularity with Muzak and mood-music fanatics. His practice going back is highly laudable and shows the important role in which even the most uninviting detractors might hear greatness, it is "The Bells," based on the poem by Edgar Allan Poe and scored for orchestra, chorus and soloists. In few of his works is the composer committed to a rigorous musical form as fully as to his own fatalist temperament. However, the piece is macabre, R.C.A.'s cover design, with the aged bells dressed for winter, standing before an open grave, is an appropriate image of the poem's work, but of the unholy vision of the brooding Slay himself.

"The Bells," however, we sense a passionate and expressive nature assured of technical means to overcome tempting self-indulgence, a luxury Rachmaninoff could afford either as a public artist or private personality.

The poem, whose urgent tone at times verges on hysteria, Rachmaninoff finds in his emollient manner. One reason this 1912 choral symphony became the personal favorite of all his friends is the composer's performance of it. He is not Poe's own, but a re-translation of the Russian translation (and quite a bit) Rachmaninoff endowed music in the first place. Although "The Bells" is a work of shared facets on several counts, including the tone of its language from movement to movement, the English version lacks the composer's close fitting of music to text in all its rich extremes. Phrasing in English sometimes sounds unnaturally forced, with little of the organic flow of the Russian text.

Moreover, with brass exclamations of the "fifth freedom" by the percussion and strings, the whole movement with its fierce, jaunty rhythm of the brass, and like marching vintage Verdi.

However, the possibilities of Rachmaninoff's music should be more than enough for record companies to make more money. They should do as much to convince the public to listen and to refresh their view of a man's music. More important, perhaps, the music has found its way into the consciousness of hard-core "avant-garde" on one hand and popular music, on the other, a gratifying result of a musical movement in which much in need of both these advantages of hitting 100 as anybody's music—producers of a period—have been generally satisfying performance of "The Bells." The opportunity to present a fresh insight into Rachmaninoff's consider­able achievement as a composer.

Sergei Rachmaninoff is a graduate student in English.

Daily Egyptian

Rachmaninoff rings

By Tim Ramsom

Rachmaninoff, "The Bells": Three Russian Songs for Chorus and Orchestra.

By Sergei Rachmaninoff, the U.S.S.R. Russian Chorus directed by Aleksander Sveshnikov

Angel/Melodiya, 1973

Vesper services are traditionally performed against the waning sun—

and are witnessed by monks through cathedral windows.

Sergei Rachmaninoff saw them through Russian Orthodox stained glass.

flamed by ornate fresco-style icons and

asified through his emotional temperament.

Rachmaninoff admitted the service is consciously counterfeited, for

he didn't use the sacred plainchants that other

writers (such as Tchaikovsky) utilized in their liturgical works.

Nonetheless, Vesper is one of

Rachmaninoff's most compromising

works—his counterpart for mixed

soprano chorus is consistently rever­

ent, showing the composer at his most unpretentious. Which comes as a sur­prise from a composer who was generally uncompromising, self-indulgent and melancholy.

Written in a two-week flash, this Vesper service is something we can call

our own—not a lofty otherworldly

expression, but a human one, con­

sistently showing respectful acknow­

ledgment for the harmonic guidelines set by Monteverdi and Palestrina.

But Rachmaninoff was not one to write endlessly winding tapestries of

choral counterpart—as did his afore­

mentioned predecessors. He divided the various prayers used as settings into

sections, while employing various compositional techniques that offer an

ethereal-to-earthly variety of musical textures, but not taken to the point of

incongruence. Among the techniques used to obtain this textural variety is the

simplification of pedal points. The deep, untrustably Slavic basses provide a

brooding backdrop for the sopranos and also melismas, which are loaded (rhythm­

ically and melodically) with ex­

pressions. This pedal technique is

used in all voices: emotional out­

bursts are conveyed by the female voices holding a note while the basses

surge forth with a stunning melisma.

Vesper's one voice holding a note while the basses

surge forth with a stunning melisma.

Vesper's one voice holding a note while the basses

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Vesper's one voice holding a note while the basses

surge forth with a stunning melisma.
Piaget and education

By John T. Moow


Probably — and as far as I am concerned, hopefully — Jean Piaget will be readiers than are many other children of America. We have been arguing, rethinking, and trying to establish conceptions regarding these issues since the beginning of our history. Piaget adds very few new ideas to what we have kicked around.

In two chapters, "Education shall be directed to the full development of the human personality and to the harmonizing of rights and fundamental freedoms," and "Education shall promote understandings, tolerance, and friendship among all nations, racial and religious groups, and shall further the activities of the United Nations for the maintenance of peace," are a different space. Most people read statements such as these as nice things to hang on the wall of some library, but Piaget takes them in their literal meaning.

If we really desire individuals to fully develop their human personalities (intellectually, implying unobstructed, creative-thinking minds) Piaget's research finding imply certain qualities that must exist in the educational experience. If we really want to strengthen respect for human rights and responsibilities (freedom, in particular) Piaget encourages this by applying some of his basic notions. Piaget's "theoretical research" suggests such practices in no way include allowing complete freedom to the student any more than they include spoon feeding through lectures. Only a few of a chapter gives Pieget a extremely cautious in extending his ideas to the environment of principles for promoting understanding, tolerance, and friendship among all nations, racial and religious groups. And even the adventures of the United Nations for the maintenance of peace are a different space. Most people read statements such as these as nice things to hang on the wall of some library, but Piaget takes them in their literal meaning.

Meet the American woman — she's beautiful and truly free

By Kathy Wilkes

Student Writer

A Different Woman by Jane Howard


A Different Woman is bound to invoke a deeper self-respect in its female readers and a new awareness of women in its male readers.

Ms. Howard is no tough trumpeter of the women's movement. She has simply and beautifully set out "to try and find out more about the texture of their women's lives, whom and what they loved, what was on their minds, and in what ways they were like and unlike each other and the rest of us: what it is, if anything, that is uniquely American about us.

Ms. Howard makes few judgments. She points to a few heralded timidities and hold their lives up as shining examples.

What she did was travel the United States for two years, talking and spending time with American women. These women represent a cross-section of cultures and economic backgrounds, religions and education. But seen through Ms. Howard's eyes, they all have something in common. They are their own ways, admirably liberated women.

But a Different Woman is more than a portrait of American women. It is Jane Howard's autobiography, an account of her own years in terms with her own womanhood.

And womanhood is beautiful. From deliberately unruly mothers, to grandmothers in Appalachia, to a successful society woman, to Ms. Howard's own mother — there is something beautiful, something uniquely feminine about the same time, liberated about them all.

That is what is unique in Ms. Howard's book-length essay on women. The women she presents show that liberation is possible without ever affecting an effective life at all. It means being women who maximize their own individual abilities.

In terms of conventional events, the life of Windows Homer was relatively quiet, dull, laden with conflict and even the adventure of matrimony. Only through his pictures does one learn the excitement a simple life brought to the eyes of this water colorist who is again in high favor. From the North Woods to the Caribbean, Homer painted the habitats of both the people and animals encountered by him. Color, changing lights and shadow, the sea in repose or in angry moods and the interaction of living things with natural forces were recorded in hundreds of works and comprise the autobiography of an inner self caught up in high adventure.

Window Homer in the Seventies, by Patti Harnaw, printed in Japan under the colophon of the Westover Publishing Company of Richmond, Virginia, (unpaged) 146 pp. by author's short biography, sketch of the man who is called America's most famous painter. BRL.

The 'Washington Lawyers' manuever around the rules

By John Marris

The Superlawyers by Joseph T. Goulden


The Washington Lawyer is a child of the complex web of Federal regulatory agencies and Congressional committees that check up on unfair business practices in the United States. The federal government had a head start when it created the Federal Trade Commission Civil Aeronautics Bureau, Securities and Exchange Commission and other New Deal agencies to corporate track-sharks that undermined the public interest.

But although Washington Law is only second generation, it has grown up to challenge the agencies that spawned it. Goulden's premise is that Washington Lawyers — his capitalization are powerful in the political relationship between government and economic interests in America. Each needs the other to survive, but whether this is operation of government conflicts with the interests of business, and vice versa.

Washington Lawyers operate as hired troubleshooters for corporations or government action threathens to cut into profit margins or otherwise disturb the corporation's business Goulden reveals. The corporate business world is still perplexed by the myriad restrictions handed down by the regulatory commissions, Congress and other sources of government restriction. But thanks to a growing battery of mercenary-law firms based in Washington that deal specifically with the Federal government, Goulden says the regulatory commissions have been virtually disarmed or demobilized, and all to the public's ignorance.

Goulden cites in a remarkably readable way how these "superlawyers" use the letter of the commissions' own legal procedures and powers to save their corporate clients millions of dollars through calculated legal delays which buy time for a corporation's questionable conduct. Of course, the Washington Lawyers also frequently lobby to change laws rather than get around them, as Goulden's evidence proves.

Goulden's book is a voluminous record of research covering every imaginable nook and corner of Washington, the people who practice it, the people who are affected by it. Goulden's book also has gradually eroded like waves over a dart ledge. But rather from seeming voluminous, his presentation is prepared in a fast-moving, highly interesting, yet easy to follow manner. Goulden's book so closely avoids the mistake of getting into the drudgery of law and concepts instead on personalities.

Goulden rarely transports to moral judgments about the ethics of the Washington Lawyer's practice. Rather, he quotes the feelings in the practice itself as well as those who do not think highly of Washington Law. Goulden is neither a colonialist nor persuasion artist, but a true journalist.

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Stay Tuned
for the
DOCTORS

Daily Egyptian

TV PROGRAM GUIDE

May 20-26
Daily Egyptian
Daytime Programming

Monday, May 20

5:00 | 5-Truth or Consequences (c)
5:05 | 5-Weather (c)
5:10 | 5-The Electric Company Show
5:15 | 5-The Lucy Show
5:20 | 5-The Andy Griffith Show
5:25 | 5-Three Stooges
5:30 | 5-To Tell the Truth (c)
5:35 | 5-Eating News (c)
5:40 | 5-The New Treasure Hunt
5:45 | 5-Ball of Fire (c)
5:50 | 5-Good Ole Nashville Music (c)
5:55 | 5-Film Presentation
6:00 | 5-Outdoors with Art Reed (c)
6:05 | 5-Beverly Hills, Billy Bubbles (c)
6:10 | 5-Too Late—is It Ever Too Late (c)
6:15 | 5-The Man from the Moon (c)
6:20 | 5-Mission Impossible (c)
6:25 | 5-Jack Benny (c)
6:30 | 5-Special Weekly Feature (c)

Tuesday, May 21

6:00 | 6-Truth or Consequences (c)
6:05 | 6-Weather (c)
6:10 | 6-ABC Early Edition
6:15 | 6-The Electric Company Show (c)
6:20 | 6-The Lucy Show
6:25 | 6-Mission Impossible (c)
6:30 | 6-Three Stooges
6:35 | 6-To Tell the Truth (c)
6:40 | 6-Eating News (e)
6:45 | 6-The New Treasure Hunt
6:50 | 6-Ball of Fire (c)
6:55 | 6-Good Ole Nashville Music (c)
7:00 | 6-Film Presentation
7:05 | 6-Outdoors with Art Reed (c)
7:10 | 6-Beverly Hills, Billy Bubbles (c)
7:15 | 6-Too Late—is It Ever Too Late (c)
7:20 | 6-The Man from the Moon (c)
7:25 | 6-Mission Impossible (c)
7:30 | 6-Jack Benny (c)
7:35 | 6-Special Weekly Feature (c)

Wednesday Evening, May 22

6:00 | 5-Truth or Consequences (c)
6:05 | 5-Weather (c)
6:10 | 5-ABC Moonlight at the Movies
6:15 | 5-Here’s Lucy
6:20 | 5-Hey, It’s Monday Night at the Movies
6:25 | 5-Film Presentation
6:30 | 5-Special Weekly Feature (c)

How many Monkeys Have We Here?” From Cincinnati’s Playhouse in Park Hills, this play by Martha Sherman is a psychological drama about an unusual medical experiment, and feature an almost exclusively female cast.

6:05 | 5-Truth or Consequences (c)
6:10 | 5-Weather (c)
6:15 | 5-ABC Moonlight at the Movies
6:20 | 5-Hey, It’s Monday Night at the Movies
6:25 | 5-Film Presentation

TV 2, Daily Egyptian, May 20, 1974
This Week's Movies

Monday
8:00
- The Executioner. George Peppard. Joan Collins star. A tense drama about a Connecticut gun dealer who is blackmailed by agents when a gun smuggler seeks revenge from his ex-partner.

- The Bowery. This drama relates the efforts of Steve Brodie's boast that he would jump off the Bowery Bridge. Stars Gary Cooper. George Raft. and Wallace Beery.

10:30
- Band of Angels. With Clark Gable and Yvonne De Carlo. A Civil War romance between a New Orleans Creole. a former slave runner. and a beautiful aristocrat who leaves upon her father's death that her mother was a slave.

12:00
- Bright Leaf. Gary Cooper. Lauren Bacall. Driven from his home by a tobacco tycoon. a tenant farmer returns from world war.

Tuesday
7:30
- I Love You. Goodbye. Hope Lange. George Peppard star in this story about a suburban housewife. frustrated by the roles society has forced on her as wife and mother. decides to rectify these roles and leaves her family in an effort to find a more challenging and fulfilling life.

8:00
- The Governor. Roth Roman. Former Confederate guerrilla officer arrives in Dallas seeking revenge on a former Southern officer who helped the North.

9:30
- C. S. A.: The Confederate. Audie Murphy stars as a Confederate cavalryman who returns to the Civil War theater.

Wednesday
8:00
- Love A Mystery. David Hartman. Ada Lovelace star in this story about a woman who becomes involved in medical and social problems.

9:30

10:30
- Puppet on a Chain. With Barbra Streisand and Robert Stack. A narration of a woman's life during World War II. when her young partner is gunned down and the partner's girl friend is killed.

12:00
- World Invitational Tennis. Stars: Bill Cosby. Carl Reiner. and several others.

Thursday
8:00
- Joy in the Morning. With Richard Chamberlain and Yvette Mimieux. A young married couple living on the edge of the college campus. where the husband attends the college does the very hard work and finally breaks down.

9:30

10:30
- Bonnie Parker Story. Dorothy Malone stars.

Friday
3:00
- Love A Mystery. David Hartman. Ada Lovelace star in this story about a woman who becomes involved in medical and social problems.

4:30
- The Five Pennies. With Dorothy Lamour and Robert Mitchum. This musical film portrays a young woman's struggle to become a famous woman scientist who discovers radium and the tragedy that befell her husband.

5:30
- Invitation to a Gunfighter. With Yul Brynner and George Segal. Hypnotic western town becomes a gunfighter's return to a once peaceful town.

6:00
- The X from Outer Space. Toshiya Wakazu. Peggy Neil. Alien from the stars is brought back to earth.

7:30
- Dying Room Only. Cloris Leachman. Martin star. A man set at a dingy roadside diner discovers that he is a clone of a woman whose husband seems to be in love with her with his wife's former suits.

9:00
- The Mysterious Tiki. This thriller takes place in Southeast Asia for eight short years. Then about 1300 AD, they disappeared. There is no written record of what happened to them. This story is of the search for clues of the mystery.

9:30

10:00

10:15

10:15

10:30

Saturday
9:00
- Masterpiece Theatre (c). "Out of Everywhere." Elizabeth, separated from her family. brings her baby home. Sarah, who lost her son. tries to understand. the care of the child's love." put in the hands of old Nanny Wensley, who is now too old for the job.

10:30
- Barnaby Jones. American Horse and Horseman.

11:00
- Comic Book of Romance. This story relates, with the help of the children at "Radio City Music Hall." with the story of romance.

4:00
- Sunday Movie. Super Special

5:00
- The Tycoon. A Civil War drama of the Civil War. Irene Lance. Earl Holliman

Movie: - Star Trek. - Folie Game of the Week.

10:15

12:00

1:00

2:00

3:00

Saturday
9:00
- Rube Lamont. Randolph Scott, Karen Steele. Sheriff captures fugitive man who killed his father. tries to get to the town where the killer brother to come to the rescue.

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2:00

3:00
This Week's Movies

Monday
8:00
3-The Executioner. George Peppard. (1948). A man uses his genius to solve crimes in a series of cases.

8:00
4-Band of Angels. With Clark Gable and Yvonne Del Carlo. A Civil War romance between a New Orleans aristocrat and a former slave runner, and a beautiful aristocrat who comes to terms with her father's death that was a slave (1937).

Tuesday
7:30
4-Love You. Goodbye. Hope Lange. A young woman leaves her husband after he cheats on her. Their marriage is dissolved and she goes on to have a successful career but her heart is burdened by the memories of their past;

Wednesday
6:30
5-The Healers. The healing of a large group of patients is threatened when a doctor is infected with medical and staff problems.

6:00
5-Oh, God! A wealthy man is a god who can't help himself with medical and staff problems.

7:00
5-Cash McCall, James Garner, Natalie Wood. Young financier becomes CEO of a plastics company. (1960)

8:00

9:00
5-Bright Leaf. Lauren Bacall. Driven from his home by a tobacco tycoon, a tenant farmer returns to his roots and swipes out magnate's empire. (1959)

Thursday
7:00
5-Joy in the Morning. With Richard Chamberlain and Yvette Mimieux. Young married couple living on the edge of the college town, the husband is a basketball player;

8:00
5-The Princess and the Pirate. Bob Hope, Virginia Mayo. Trek entertainer and princess are captured by buccaneers on the Spanish Main. (1954)

9:00
5-Bonnie Parker Story. Dorothy Malone stars.

Friday
3:00
2-I Love a Mystery. David Hartman. Ida Lupino stars. A private investigator and an agent team up to solve a murder.

4:30

5:00
2-Belle of the Nineties. Mae West and Rogers. A private investigator and a nightclub entertainer team up to solve a murder.

6:00
2-Zoom (1923). A woman's man.

7:00
2-Moving for Dollars. (1923).

8:00

9:00

Saturday
12:30

1:30
2-Invitation to a Gangster with Yul Brynner and George Segal. Hypnotic western towns hire a man to destroy a returned outlaw but entire plan goes wrong.

2:30
2-Devil Ship. Directed by Christopher Lee. Andrew Scott stars. A man from the race of the Germanic Armada in the 16th century becomes an isolated Cornishman and terrifies the villagers. His gang becomes too powerful. (1967)

3:00
2-The X from Outer Space. Toshiro Mifune, Peggy Neal. Alien from outer space is brought back to earth. (1966)

3:30
2-Dying Room Only. Orson Welles stars.

4:00
2-I'll Do It My Way. Ronald Martin star. A real test at a dingy roadside diner on a road trip with a young woman whose husband seems to be the only person who can be trusted with the main character's responsibilities.

4:30
2-In the Heat of the Night. End of an era of racial prejudice that won five Academy Awards. Sidney Poitier and Rod Steiger.

5:00
2-White Bane. John Wayne. Dean Martin. A powerful rancher is out-smarted in his attempts to have his killer released from prison. (1959)

6:30
2-The Five Pennies. With Gene Kelly and Barbara Bel Geddes. Biography of Ted Nichols—his relationships with his wife and daughter, his hard-won fame. (1959)

7:00

8:00
2-The Gorgon Peter Cushing. Christopher Lee stars. Buffalo induces a thought experiment.

9:00
2-A Taste of Blood. A recuperated mental patient is the target of a man from his past looking to take revenge. Barbara Stanwyck, Barbara Parkins and Roger McDowell. (1961)

10:00
2-Sunday Movie. Star. (1962)

11:00

12:00
2-Bible. Paul Newman and Malcolm McDowell. Freelan Smogler is hired to transport a car to Lebanon where the gold hidden under the paint job will be stripped. (1968)
By Madeon Golden Schillp

Go East, Young Man by William O. Douglas


He was so poor as a boy that, as a man, he never was impressed by the rich. He remained, spirituality, one of the "humble" long after playing poker with the world's hoi polloi. He was born on a homesteading cow with bowties at dinner with the Capitol's elite Episcopalian. He almost became President and has had an enormous impact on American law in this century.

As United States Supreme Court Justice, Douglas had a light for democracy—this man who believes in people of all races, classes and creeds. Now 76, William Orrville Douglas— that craggy old mountain-biking Westerner, who, for 30 years, has been changing the black robes of the Court for tattered leers—has written the first part of his projected two-volume autobiography. It is superb—refreshingly unlike the sterile stories law in this century.

This first volume relates the early acts of the character. The book deals with Douglas' activities of the Capitol's Go East, Young Man, often result when a great public figure has an extraordinary impact on readers familiar with the law of the 1970s, who, in the Gothic Westerner, has for 340 pages, has an experience unlike the sterile stories law in this century.

"To the reader the first volume will be a pleasant surprise, because in the dedication, he has left off mentioning his political disappointments with FDR."

Of the most justifiable passages of this book deals with the sensations on Roosevelt's political course, had the President lived longer Douglas remarks that FDR would "turn in his grave" at much that followed his death.

"Unhappily the broad outlook that FDR advocated passed with his death, " Douglas says. "America, aachts, and the Pentagon—and Johnson and Nixon—became the architects of the new American foreign policy. The slogans of American imperialism made good politics at home, and we were soon saturated with fears of Communism.

The Cold War made anti-Communism an easy program to follow blindly. The blunders made in the fifties became the inspiration for disastrous overseas operations in the 1960's and 1970's."

Despite the potestates peppering the pages of this book and remarks of Douglas' spontaneous sharing of his intimate thoughts and the precise tracing of his maturation.

We learn how he came to terms with his father's strictures, with his trodden family's rejection by the "good" people, with his own home. He sees himself set out on a painful self-resolved program to strengthen his polities by hard work and determination, among the high courts. He is decrying the honesty and dishonesty in human life—a person which eventually took him to law school to study the priority "causes of mankind. His impressions are modest, inner personal. And he has rare humor.

Douglas, father, a minster, died when he was not yet six, leaving two other small children and a penniless widow. A cheating lawyer misapplied funds.

From first grade on, young Orrville (then called by his hated middle name) worked at grubby chores. The time he brought home from sweeping a sweepman's store the meant-the difference between supper and none. Christmas meant patronizing welfare buses. Summers were spent picking fruit alongside migrants.

Small wonder that Douglas spells "The Establishment" with a wary affectation of eight o'clock, "When the Establishment has brought its ringing down in our community, the running of the mill is without a leader.

Nonetheless, he graduated at valedictorian of his high school class. Mulling over Plato and conversing in Latin, he stormed Whittman College—by picking a tent and taking a janitor's job.

After college, he taught school in Vermont—where his mother devoutly wished he would at least settle down as a respectable principal, since, alas, he shuttered the ministry and her Republicanism. He learned toward English Literature, until he realized that an education in law was required to battle effectively for the causes seemingly important to him.

He set his sights on Columbia Law School and arrived in New York City with six dollars. His transportation was freight.

The days of poverty ended abruptly when the brilliant law student built a flourishing divorce business, whose those more advanced with money and less endowed with brains. Never again did he know the eminence of the down-downs—except as a loyal volunteer in the ghettos.

From Columbia his star shot straight up, through Wall Street, professorships and high legal practice, to the Senate seat in 1934 as a Democrat. "That thing is a remarkable story," he says.

Douglas has brought down ringing criticism during his distinguished career and not only because of his Supreme Court opinions. Counter­

versial he broke with tradition when he denounced the "asleep" life at the pinnacle of an "invented" one as a "first-class citizen," openly writing and speaking on lively issues. And his personal life, with its several marriages and divorces scarcely referred to in this book, has created gossip.

"Douglas, they have dozens of buckets of shit on you," his friend William Lancer, the maverick senator from North Dakota, once said, according to Douglas.

"But, God, none of it stuck. And I am proud."

Madeon Golden Schillp of Carbon- 

dale is a former staff writer for the St. Louis Post Dispatch.

Despite our life of crisis we're getting more equal

Gans' road to equality is politics. The book suggests that middle-income Americans, soon to be drowning in a pool of "too much in the middle" will strike out in support of single-issue programs. Just how is politics the answer? Is equality is a single issue? The Equal Rights Amendment is getting tossed about like a football into the election campaign. "The Civil Rights Amendment was finally passed only under great pressure. Politics Mechanics is keeping this book from any narrow scope. Law, literature, fishing, philosophy, camping, theater, music, housebuilding, human rights, bartend­

ing, travel, farming, camping, ran­

cning—what does not fall within Douglas' interest? In fact, he abhors people who reach old age as "dull dry hucks" because of a lifetime of outdoor activities.

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More Equality

More Equality

By Madeon Golden Schillp

The American People by E. J. Kohn, Jr.


The U.S. Bureau of the Census collects data decade after decade on many characteristics of the population. That book, without the use of tables or figures, draws comparisons and contrasts between groups of the U.S.

After an introduction to some of the activities of the "factory" and some of the limitations of the data, there are chapters on population mobility of Americans; the shift and characteristics of farm and suburban populations; poverty, the foreign born and the dropout phenomenon.

A brief overview of changes in income, education and occupations is presented. Many of the clear and dishearten­

ing characteristics of Americans are portrayed.

The book suggests there is no average American; it points up how much can be discovered about the economy from existing data.

For a person unacquainted with the census, the book is an excellent appetizer. Many important businesspeople who find the summarized data to be an invidious source of information when taking a look at the book.
By Michael Hawley  
Staff Writer

Let Me In Your Life, by Aretha Franklin.

Court and Spark by Joni Mitchell.
Asylum Records, 1974.

Two very soulful women, Aretha Franklin and Joni Mitchell, have released new and very soulful albums. "Soulful" is an adjective which is used often to describe Aretha Franklin, who despite increasing competition, stills reigns as "The Number One Lady" of black pop music.

Not so frequently identified as one who "sings with soul" is Canadian-born 'folsinger' Joni Mitchell. Yet if the ability to musically communicate feelings ranging from ecstasy to deep pain is the trademark of a soul artist, then Mitchell certainly deserves equal attention.

The difference between these two soul styles is reflected in the difference between Mitchell's small Canadian farm town and Franklin's birthplace of Memphis. Though both draw upon their unique backgrounds and yet produce music retaining universally felt emotions.

Let Me In You Life marks Franklin's return to the production team of Aretha Franklin, Jerry Wexler, Tom Dowd and Arif Mardin. This successful combination has been producing Aretha's soul since her days as a relatively unknown singer back in 1967, deman­ding something called "R-E-S-P-E-C-T." (Her last album, Hey Now Hey (The Other Side of The Sky) was an experimental production stunt with music writer Quincy Jones. With the exception of three songs, the album was only mediocre but proved that tradition can be a good thing.)

Let Me In Your Life is a collection of fine songs, many written by great black pop music writers such as Bill Withers, Bobby Womack, Stevie Wonder and Motown's songwriting duo of Nick Ashford and Valerie Simpson. In the album's title song, Franklin displays the wide range of her styles. Sections of that song vary from very funky to mellow, as she pleads, "Hey Baby! I need someone, let me love you! Don't turn me away. Let me in your life!"

Perhaps Franklin's greatest talent is her ability to take a popular song, and completely tear down the original arrangement. She then takes the pieces and constructs a song which is totally

emotional level that only Franklin can touch.

Joni Mitchell touches emotions on a different level. What Mitchell is missing in the way of Franklin's ear­thiness, she replenishes with her own words which interpret the human condition sometimes with starkly painful honesty.

Responding to a Joni Mitchell song, one is apt to say, "How could she possibly come so close to what I feel?" Because her songs are original, the listener is always guaranteed that the experiences Mitchell relates, whether joyous or painful, are firsthand.

"Court and Spark," is filled with Mitchell's customary and complex honesty. She admits to being helplessly afraid of the world and then fantasizes about the pleasure she's going to receive watching her vain lover's hairline recede. She proclaims she "loves loneliness" but loves freedom more, yet in another song she openly prays that God will "send me somebody who's strong and somewhat sincere."

In contrast to Franklin, it is the words which Joni Mitchell sings, rather than the way she sings them that is so important. Although Mitchell composes some very nice melodies and has a unique buzzy vocal style, her individual songs always are distinguished by their lyrics.

On Court and Spark, there is evidence that Mitchell is trying to allow style to have a greater influence on her work. Progressively, each Mitchell album has contained more background vocals and instrumentation to complement her own guitar and piano.

For the first time on Court and Spark, Mitchell even tries her hand at rock 'n roll. Her vehicle is a song called "Raised on Robbery," a comic tune about a deadbeat prostitute.

Again, for the first time, Mitchell has recorded a song not written by her. The song is "Twisted," a number from Bette Midler's last album. "Twisted" is about a woman whose psychiatrist tells her she is nuts, "no more ifs or ands or buts." Mitchell's version isn't as highly produced and is more jazz oriented than Miss M's; it probably was tacked onto the end of the album for her enjoyment as well as ours.

But despite the playful experiments, Court and Spark remains serious. The album's finest song, "Down To You," is a fine combination of Mitchell's earlier simplicity, her new and effective use of instrumentation and her painfully honest lyrics. She sings about the loneliness we all experience and our futile attempts to deal with it. One verse of "Down To You" sounds like a description of downtown Carbondale on a Saturday night, when the bars close at 2 o'clock and everyone stands around waiting to find someone or something:

"You go down to the pickup station craving warmth and beauty. You settle for less than fascination, a few drinks later you're not so choosy.

When the closing lights strip off the shadow on this strange new flush you've found, you clutch the night to you like a figleaf, You hurry To the blackness And the blankets To lay down an impression And your loneliness..."
The Calipre—performing on an empty budget

By Julie Titone
Staff Writer

Take one large room. Add a little lumber, some chairs, about 10 lights, a tape recorder and a discarded light board. Sprinkle generously with dedicated people. Yield: About 10 productions per year. Serves one university community.

So goes the recipe for the Calipre stage, as given by Marion Kleinau, one who has been cooking up things there for a long time.

The Calipre, located on the second floor of the Communications building, is managed through the Department of Speech. Mrs. Kleinau, who describes herself as "the guy that sees that it goes," directs the stage in a cooperative effort with Janet McKHughes and Bob Fish. All three are professors of oral interpretation.

The Calipre Stage did not become a reality until 1966 when the speech department moved into its Communications Building home. In a discussion of the stage, Mrs. Kleinau, who had been with the department here for 15 years, recalled that in pre-Calipre days, oral interpretation presentations were in a rather nomadic fashion.

"We had productions all over the place before the Calipre came to be. We started out in Morris Library Auditorium, did one show in Davis Auditorium, even turned the AP Building arena—where they have livestock shows—into a coffee shop for one performance."

In 1965 the speech people turned a condemned dining hall in a former women's dormitory into their performing area. Their makeshift theater in the Roman Hall later became the president's office.

The next year, the Calipre was born. And SIU had the first theater in the U.S. (probably in the world. Mrs. Kleinau adds) devoted entirely to oral interpretation.

But being first doesn't necessarily mean being affluent, Mrs. Kleinau noted. The aforementioned list of her "ingredients" doesn't include an annual budget because 'nobody funds us at all.'

The empty Calipre coffers have dictated—and received—unpaid help.

"The students have really built that theater with countless hours of volunteer labor."

Toward what end has all that labor been directed? Toward the oral interpretation of well-known as well as original literary works.

"We're very eclectic," said Mr. Kleinau, explaining that the Calipre hosts a variety of performances ranging from straight Reader's Theater to the more elaborate Chamber Theater form.

Reader's Theatre is, as the name implies, an attempt to interpret literary works—as they prove, poetry, drama or essay—through on-stage readings. The director of such a production may choose to explore a single work, as did Cecelia Duncan last October with The Little Prince (a compilation script drawing on various works by may be in order. Bob Fish chose the latter form last February with his Ashes and Asphalt, a literary "tour" of the big city.

Chamber Theater is defined by Mrs. Kleinau as "the dramatization of the narrow point of view in prose fiction. It can use any of the facilities of the theater, including some props and costuming."

The last two Calipre productions have used this form in which the narrator is the center of attention. The first was From These Sterile Hills, written and directed by Bill Parker; the latest, Truman Capote's Breakfast at Tiffany's, directed by Pat Taylor.

Bonnie Lurie, a doctoral student (as are Parker and Ms. Taylor) will present yet another kind of production at the Calipre this spring. Ms. Lurie will direct Anthony Newley's musical Stop the World—I Want to Get Off next weekend.

Mrs. Kleinau explained that while the Calipre is not really geared for musicals, its program is flexible enough to accommodate them.

"We obviously couldn't do a large musical like Finnegans Rainbow or Cabaret, but we are suited to adaptations of the Fantasticks (done in November 1972) and Stop the World."

No matter what literary form is chosen for a Calipre show, the major problem is one of adaptation. Prose or poetry must be adapted to oral presentation; a play or musical must be adapted to the small, intimate stage. A great deal of creative effort goes into the actual form of oral interpretation so that the author's meaning is effectively conveyed.

Students from any area of study within the University are welcome to participate in Calipre productions. Directors very often are graduate students in speech or theater, although any student who can offer Mrs. Kleinau sufficient experience to prove he or she can handle a quality production can get permission to use the Calipre facilities.

"We have to go to charging admission to keep our heads above the water," said Mrs. Kleinau, listing a lack of funds as one reason for care in her choice of directors. She wants to give audiences quality performances for their money.

The speech department now supplies the Calipre with one graduate assistant and two student workers. Mrs. Kleinau has requested another graduate and another student worker for next year. She also is concerned about financing the new lightboard which is being built for the Calipre, since the theater department cast-off which has been used for years is dilapidated beyond repair.

Performances at the Calipre Stage center around the relationship between the players, the author and the audience. The story behind its name further explains the goals of the small stage.

"A calipre is an instrument used to determine the distance between surfaces and their diameters. Our productions seek to erase the distance between the audience and the stage by allowing the audience to surround the players, or the players to surround the audience, during a performance."
Glassblower creates fragile menagerie

By Edie Hanafin

Student Writer

Baby swans and unicorns, buffalo and bears, men and dragon—"a whole menagerie, a glass menagerie." That's how Lorenzo Cusumano describes his glassblowing career. "I started with Diana Bowers. and the studio was called Glassblower."

At 43, the Ottawa native runs his own glass studio at 62025 Highway 11, southeast of Ottawa. And he still loves the job. "It's a daily challenge and brings out the best in the materials," he said.

"Glass is very delicate," he explained. "Some of my pieces are fragile. It's a challenge to work with such a delicate material."

Lorenzo said his work is "unique" because he isn't afraid to use new techniques. "If I have an idea, I try it," he said.

Lorenzo, who is a professional glassblower, is also a sculptor. "I like to use the glass to create a three-dimensional piece," he said.

In his new studio, Lorenzo hopes to continue his work with a glassblowing program. "I would like to teach others how to work with glass," he said.

As for his future, Lorenzo said he hopes to continue working with glass. "I love the challenge of working with such a delicate material," he said.

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River Fest releases schedule
for 21 summer nights of music

If Abrasive Yugoslavian folk dancers don't turn you on, maybe Yo! Skateboard or Duke Ellington will. Twenty-one evenings of Mississippi River Blues, Wynton Marsalis and the New York Philharmonic Orchestra and the 29th Annual Folk Festival, which will be held at St. Lawrence Centre, will be devoted primarily to folk, rhythm and blues artists.

Each evening will feature a rock 'n' roll or hard rock group. Fridays will provide entertainment for families, with new and established stars sharing the billing. The schedule begins July 5 and runs through August 31.

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Daily Egyptian
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Class faces 'monumental' choices

Art students vent frustrations in proposals

By Dave Storms
The Daily Egyptian

How shall we greet David Deger, upon his official return from campus in this semester?

Shall we call out the marching Salukis in a performance of Haydn's over-

trivial Symphony No. 101?

But, also, the academics in Altshull Hall are not suited to the perfor-

mance of such masterworks. No matter, we need something more festive.

Second printing of history

will be released in August

Copies of the popular "Land Bet-

television,"

will be available again in August.

The politicians and study of Southern Illinois, produced by SU professors Henry Dan Piper, C. William Hollert and John W. Vought, was first released last spring. The 5,000 copies made at the first printing were sold quickly.

Announcement of the book's second printing will be made of-

ically in the fall and winter.

WSIU-TV starts new schedule

A new summer schedule of television programs on WSIU-

14x225 TV, Ch. 5, Carbondale, and WSIU-

15x395 TV, Ch. 6, Carbondale will be available in August. Local books-1

shops will begin promoting programs on Monday at the new-

I oca

time of 4 p.m.

"Sesame Street" will be seen each weekend beginning at 4 p.m.

"Mister Rodgers Neighborhood" will continue at its regular time of 5:30 p.m. Monday through Friday, and "The Electric Company" will be seen each weekday at 6 p.m.

Locally produced programs will continue through the summer are the 5

p.m. comprehensive newscast. "Local News at Sunrise" will be seen 6:30 a.m. on Mondays; "Outdoors with You" will be seen 10 a.m. on


ne

days; "Viewpoints" at 6:30 p.m. on Thursdays; "Conversations" at 6:30 p.m. Tuesdays; and "You're in Good Company" which will be seen May 20 at 9:30 a.m.

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and 9:30 p.m. on Saturdays.

T DTHREE shows which will not be seen during the summer but which will return in the fall are "Sportsmax" and "Inquire." A change in the late evening

vill be seen. The movie will be "St. Augustine." The movie will be seen May 20 at 9:30 p.m. on Saturdays.

Funt's camera clicking

By Jay Sharbutt

NEW YORK (AP)-Most TV stars beef about overwork if their shows are not in syndication. Actor Allen Funt, Despite 800 "Candid Camera" episodes on the air, he has kept him out of a home for the severe.

"If I didn't have this show all the time, it would mean as much as I am now," he says. "It's been given me a wonderful sense of balance. Our human behavior doesn't really change much.

Funt currently is working on an AFB (above the ground) air to air next Wed-

ne, in which he'll give a historical perspective of his long-

running attempt to restore disorder in America.

He began giving the citizens mumble type messages on the radio with "Candid Microphone." It led to "Candid Camera." It led to "Candid Camera" on TV two years later, and the show still is in reruns across the nation.

Although Funt quit making "Can-

di Camera" on TV two years later, the show still is in reruns across the nation.

"I'm glad you've given me a wonderful sense of balance. Our human behavior doesn't really change much."

Funt said it all started happen-

ing when he was in the Army, where many things happen. The year was 1944.

"I've been given a wonderful sense of balance. Our human behavior doesn't really change much."

"I've been given a wonderful sense of balance. Our human behavior doesn't really change much."

Funt, 56, said it all started happen-

ing when he was in the Army, where many things happen. The year was 1944.
By David Korshilt
Daily Egyptian Staff Writer

"Hello, my name is Dean Justice. I'm calling from Southern Illinois University in Carbondale. Where's that?"

That's one of the many problems that Dean Justice, Arena manager, has to contend with before he secures a show for the people of SIU and Southern Illinois. After seven years of explaining where SIU is, Justice said promoters are finally getting to know SIU's fine reputation for putting on shows. "We know we have to do a better job, because not many promoters know where SIU is."

Justice said he now has excellent rapport with some artists and promoters. Recently they have been calling him if they happen to be passing through the area. Justice, 46, has been managing the Arena more than ten years and promoting shows for seven. Before 1966, confusion and chaos characterized the SIU promotion scene. Justice came to the rescue because President Delvye Morris told him Arena entertainment was his baby. Justice was dumbfounded. "I didn't know anything about it," he said. But, within months of the appointment the Kansas native had put together two successful shows. The first performance was given by trumpeter Al Hirt. Then came Herb Alpert and the Tijuana Brass. Justice assumed his promotional role.

Justice when he assumed his promotional role.

Local account money pays for everything from maintenance men for the Lipizzan horse show to Cokes for the Beach Boys to Arena equipment. The account is void of state money.

Justice said he felt University funds should not be used for putting on concerts. If students do not want to see concerts they shouldn't have to pay for them. "The philosophy we have is if you want to see a show, you pay for it," he said.

In 1968, students and Southern Illinoisans paid for five shows, in 1969 for four and this year for 11. Justice said. Despite the increasing number of Arena shows, there has been a decreasing number of patrons. Justice attributed recent sparse audiences to a number of factors.

Another reason attendance is off is that many people do not want to stand during a rock concert. Justice said. But paying for a good seat means nothing when 1,000 persons are standing in front of it. Justice said. But when Arena management bolsters security to thwart view jumpers many patrons feel intimidated, he added. "We're caught in the middle."

Patrons are not the only source of headaches for Justice. Once a band or show has been contacted, Justice has to put up with each group's special desires. For instance, when the Beach Boys contract had been signed and completed they sent in special requests for food and drink. Catered dinner for 15 was one of their demands.

Since the dinner was not part of the contract, Justice refused the order. "When a contract contains a clause for food we cross it."

Students scream that there are never any worthwhile groups, he said, while the worthwhile groups scream "where is Carbondale?"

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