The eclectic world of Darwin Payne
Quiet 'Renaissance man' at work in SIU theater

By Julie Titone
Staff Writer

A university is often that proverbial backyard where really important things are overlooked. Important things, and important people.ucked away into each departmental nook of the campus are men and women whose outstanding reputations aren't recognized by the community outside, and sometimes inside, that department.

Darwin Payne is a case in point. Payne, an associate professor of theater, has an established national reputation as a top stage designer. At 43, he has over 20 years of design experience and about 210 actual set designs behind him. He is also an artist, a writer, a director — and probably a curiosity to some who might wonder what a guy like Payne is doing in Carbondale, and not New York or some other theatrical showplace.

For Payne, a neat, young-looking man, the reason for his location is simple — he likes small communities. He was raised and educated in Carbondale (with the exception of a short stay at Boston University,) and received his Master of Fine Arts degree from SIU in 1955 before going into the army. After staying at Boston University, he worked for the British Columbia, and moved to Canada after leaving the army. While discussing the difference between art directors and theatrical designers, he states that many of them who have never done a play, though they did have to design a set to get into the union, he explained. "The union" in this case is the United Scenic Artists. It is a tough organization to get into, one of its requirements being a $1,000 fee just to take the entrance exam. Incidentally, $600 of that is refunded to those who flunk. The financial rewards of stage design are not, Payne pointed out, as fantastic as they might think. Earnings average $20,000 to $30,000 a year.

Those with a maximum of talent and a minimum of concern for becoming millionaires don't have to worry about finding work once they decide to go into the field. "It's not an overcrowded profession," Payne said. "If anybody really wants to be a designer, he (Payne agrees that there aren't many women in the field) can get a job."

Payne has a knack for shifting the conversational focus away from himself and onto 'anybody' and 'everybody' — refreshing but unduly-modest. He is quick to discuss his profession, though, and sometimes one can catch glimpses of the man.

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"Payne also has known the feeling of frustration that can be experienced by a director. He has directly only one play at SIU, the musical Carnival, for which he did not design the set. There were problems," he said simply.

Payne seems to look at life, and the work he does, with a simple but well thought-out philosophy. When it comes to directing, his motto is "I'm no better than the people I work with." He feels that many directors, student directors in particular, make the mistake of thinking they can mold anybody into a good actor.

"I don't really live in the past, and won't assume the responsibility for individual performances. They were either good or bad, and that's it. Actors aren't puppets, a director can't put something there that isn't already in them."

Although a director can't make something out of nothing, he can develop what acting talent there is. The
development is especially an important part of the director's task when working with students and one of the differences between university theater and professional theater. Still, Payne said, working with students is not more difficult than working with professional actors. There is simply a whole different set of problems involved.

'Professional actors are easier to work with in the sense that they don't have to be instructed. But there are more personality problems with them.' Whatever the problems involved in instructing novice actors, Payne obviously has overcome them. For two consecutive years, 1971 and 1972, plays which he directed at SIU, (Harold Pinter's The Caretaker and David Storey's Home) competed in Washington, D.C. in the American College Theater Festival.

Despite his concern for and success in working with students, Payne does not consider himself a teacher. One of his reasons for staying at the University is that, in the absence of a big teaching load, he has time to pursue other interests besides design. In the 'outside professional world, a designer has to struggle more and deal with more time-consuming problems. Anyway, Payne complains, a sort of mental fatigue has set in after so many years of designing, and he enjoys spending more time writing and painting. Payne's first book, Design for the Stage, is scheduled for release in June by the SIU Press. It is a text book explaining the thinking process of the theatrical designer faced with problems that lie beyond the mastery of mechanical skills, or 'stagecraft.' He is working on a second book which will deal with the techniques of stage design rather than emphasize the conceptual. Painting, in which Payne received his college instruction, provides a kind of release for him. Modern art is a sort of reaction against the precision required by stage design. And there are other rewards.

'It's a recreational thing,' he said. 'In designing, you've always got economies to worry about. In painting, you don't have to answer to anyone else.'

Payne is intensely personal and, in his own words, 'not a political person.' But society, even a university society, can forgive that of a man with talent. He is what he says every designer must be: an artist and a draftsman. As he enthusiastically waves his artist's hands in explanation of a model set he has designed, it is apparent that SIU is lucky that the rewards of the professional theater 'never really meant a great deal' to Darwin Payne.

The University Theater production of Suddenly Last Summer, directed by Darwin Payne, will be presented at 8 p.m. May 11 and 5.

Tickets for the Tennessee Williams drama set in New Orleans' garden district are available at the University Theater box office and the Student Center central ticket office. Tickets are $3.75 for students and $5 for non-students.

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Payne's set for another Williams' play — Streetcar Named Desire — evokes a mood very different than that conveyed by his set for Suddenly Last Summer. (Staff photo by Elliot Mendelson)
One can at least burn a little incense

By Dave Searns
Staff Writer

Igor Stravinsky wrote Symphony of the Psalms upon his publisher's routine suggestion that he write something 'popular'. "I took the word, not in the publisher's meaning of 'adapting to the understanding of people,' but in the sense of 'something universally admired,'" wrote Stravinsky. "And even chose Psalm 150 in part for its popularity."

That was the genesis of Stravinsky's great choral work, which will be performed by the University Chorale, directed by Dan Pressley, 8 p.m. Tuesday in Shryock Auditorium.

"Orchestrally or chorally, Symphony of the Psalms is not excessively demanding," Director Pressley said. "But when all comes together, it certainly sounds difficult, which is an example of its musical worth."

"There's a terrific amount of support and non-support from the orchestra to the chorus," he continued. "But in the overall impact, it's always complementary."

In rehearsing the work and finding the pitches for the emotionally sumptuous and occasionally arid sonorities of the work, Pressley said the singers must not only know their parts individually, but must realize the harmonic implications of the chords and know where they are going. "And when the singer hears this," Pressley continued, "he can correct himself immediately if there is something wrong."

In forging the chords, Stravinsky required exactness. "Can one say the same thing several ways?" the composer queried. "I cannot in any case, and to me the only possible way could not be more clearly indicated among the choices if they were all painted blue."

Despite the esteemed place that Symphony of the Psalms holds in choral repertoires, Stravinsky did receive flack in his day for choices he made in setting these sacred psalms to music. "I really do tire of people pointing out that Domonin is one word and that its meaning is obscured the way I reseriate it. Do such people know nothing about word-splitting in early polyphonic music? One hopes to worship God with a little art if one has any, and if one hasn't, and cannot recognize it in others, then one can at least burn a little incense."

SIU faculty composer Alan Oldfield on the other hand, has received no admonitions for the style of the settings he chose in writing his Mass, which is also on the Chorale's upcoming program.

"Latin is very enjoyable to set because you can do so much with it rhythmically. And in using this text, I tried to incorporate the particular mood and rhyming sounds of the syllables," Oldfield said. "I'm not trying to say something intensely religious in my Mass. I don't feel that we have to be solemn, austere and quiet and to one time. It can be light-hearted, rhythmic and in some cases, bombastic."

Although Oldfield prepared for this compositional project by studying the mood and dramatic direction of several Renaissance Palestrina Masses, he incorporated influences of American music. And in some passages are quite bounce."

The University Chorale has been singing Oldfield's Mass since last spring when they premiered the work and took it on tour winter quarter.

"What was the audience response on tour?" "Absolutely incredible," says Pressley. "We received standing ovations after the Mass, and at the University of Notre Dame where we sang in a cathedral, the applause after the Mass lasted nine minutes. And how do I know that? Well, I timed it!"

"There's an abundant number of folk Masses going around, and you have Dave Brubeck writing jazz oratorios—these works are not appealing to me at all, musical or in stature. The Oldfield Mass is a major work. I find new things in it constantly." And his performing of the piece demands a fantastic amount of concentration, for it's rhythmically intricate," Pressley continued. "But listeners are not aware of it complexities—and that's good writing. I've been so delighted in helping to make this new piece come alive."

Another Oldfield addition to the concert is a synthesized orchestration for Bach's Cantata No. 147, "Now Lord My Light and Life. There's been a lot of synthesized classical music—Wallace Carles, specifically. Oldfield said. "The only different thing with this cantata is that it's probably the first time and instrumental part has been synthesized to be performed with a live choir."

Another difference between Oldfield and Carlos: His use of synthesized instruments to interject various noise sounds, whereas the former has stuck very close to Bach's score, which was written for three baroque trumpets, three baroque trombones and continuo.

The timbre of my score will not be as thick as the sound the actual instruments would make," Oldfield explained. "But it will be more austere."

More 20th Century Biblical music will thrive off the program: Daniel Pinkham's Songs of Peaceful Departure for narrator and chorus with guitarist Steve Schenkel.

Equestrian art hits

By Michael Hasley
Staff Writer

In every art there are creators who produce enduring masterpieces which become indispensable elements of the study of that art.

In the equestrian arts, that one indispensable element — whose stature, grace and cultural heritage places it many strides ahead of its associates — is embodied in the Lipizzan Stallion of Austria.

Known as ballet dancers among horses, the Lipizzans date back over 400 years. Because their breeding was always strictly controlled, only a few hundred of these beautiful and intelligent equine artists have been alive at any one time. The stallions are known for their great leaps and feats of balance known as "airs above the ground." These movements originally were performed as war tactics by mounted men to inspire fear in foot soldiers.

Today, the movements are performed for the sake of beauty.

More than 20 of these renowned horses will perform at the SIU Arena when the Laskinoky Bros. present The Wonderful World of Horses featuring The World Famous Royal Lipizzan Stallion Show on April 27th and 28th. The show is billed as the world's greatest equine extravaganza and previously appeared at SIU in the spring of 1972.

Historically, the Lipizzaner can be traced to 1562, when Emperor Maximillian I brought a group of Spanish horses to Austria. His brother Archduke Charles, began his own stud farm in 1580 in Lipizza, Austria. The horses at the Lipizza breeding farm thrived on its limestone terrain. All Lipizzaners alive today descended from these.

The Lipizzan stallions are a product of centuries of Spanish and Arabic terrorenal bloodcross breeding. For the greatest part of the breed's existence they have been the exclusive property of reigning monarchs, and were occasionally given to nobles who served in the army.

The Lipizzaners have always been connected with the still world-famous Spanish Riding School in Vienna, named in recognition of the principal blood line of the Lipizzaner. The school, the official training ground for the stallions since the early 18th century, just as the stallions were once instruments of war, also have been innocent victims of it. The Napoleonic Wars were the first to force the breed's Exodus from Lipizza in 1781. 300 of the horses were marched for 40 days to Stuhlweissenau and later returned when peace was signed. In 1866 they were moved again to a Hungarian village, and on return to Lipiza in 1890, only to again be forced to flee the approaching armies.
Byronic legend built on enduring charisma

By C. Anne Prescott
Staff Writer

This month marks the 150th anniversary of the death of a man known as "a boisterous rascal," "a compulsive philanderer," and "one of the greatest poets of the 19th century." Sir George Gordon, Lord Byron, one of the pivots of the post-Enlightenment movement, is the subject of this article.

The charisma of Byron, the great lover who lived a short but turbulent 36 years, grows with time. In the book publishing world, for example, two volumes of his letters are considered definitive, edited by John Murray, and published last fall. Byronic and "is not Manfred," according to Irving B. T. L. Ford.

Another example of the powerful attraction of the Byronic charisma is the case of Leslie Marchand, from Great Britain, a well-known Byron enthusiast and much of contemporary appeal lies in the fact that his poetry lives..."I wonder and dangerous to know..."

Lady Caroline Lamb wrote in her diary after meeting Byron that their meeting one night in 1816 was so entrancing that she should shake my soul. nor new.

"Itself expresses his superiority..."

The horse's distinguishing character is evident in the fact that its intelligence and strength..."the news..."

"...true lover..."

The new love and friendship is one of the most difficult things in life..."to send racy letters to his London friends..."

France. Until 1815 they lived in the lowlands of the Tisza River, a tributary of the Danube, where the environment was very severe..."The riders..."

"...on the ground..."
Badfinger's beast of burden

By Dave Stearns
Staff Writer

Ass by Badfinger

How blatant.

We have seen Alice Cooper's Muscle of Love album and Frank Zappa's Weasels Rip My Flesh. But Ass just staves out of the record rack at you, showing a Daley-style painting of a donkey's posterior flanked by a phallic carroll. But aside from the connotatively gross images, the color and sharp-focused artistry are quite appealing — an interesting paradox that can be paralleled with what's inside the cover of this new disc by Badfinger.

Badfinger's new lyrics are so clever, and their music is so backhanded that you'd think they would totally repulse the ears, just as you think that the casual Ass on the cover would disturb the eyes. But the well-worn rhythms and riffs are used so exuberantly in the context of Badfinger's tasty arrangements and eclectic productions, that this album of glorified bubblegum-rock has created on my taste buds more often than I like to admit.

Badfinger rocks hard, but not too hard. They do this with relative un-timbered instruments. Their electric guitars are amplified down to a soft fuzz, and it seems that there is a lush 12-string guitar humming in the background. With the Beattle-esque voices and harmonies, one can almost overlook the terrible lyrics.

Like Dave Mason, Badfinger uses simple means — usually riffs we've heard before and other gangsters play a hundred times before. They work them around, combine them with other gangsters, and all fits together like a jigsaw puzzle.

Traffic-they're hitting that old road again

By Eric Schuster
Student Writer

On the Road by Traffic
Island Records, 1973

If you like Traffic but have missed their last two albums, or if you like jazz-rock combinations, then you might like this latest album from one of England's premier groups. But if you don't fit either of these categories, then this disc will be as disappointing as their earlier live album, Live at the Canteen.

Recorded live in tour in Germany, this album is a collection of four Steve Winwood and Jim Capaldi compositions that have become group standards by now. However, the versions here fall short of the earlier group recordings.

The production by Chris Blackwell and Winwood is excellent. It would be hard to sell this recorded live because all the crowd and background noises have been filtered out. But much of the excitement of a live performance also has been lost, and the group could have varied the pace by using more songs, hopefully some new ones. Instead they over-expose themselves on long jams that fail to reach any climax or resolution. One reason for the confusion may be that Winwood is happy enough to step down as band leader and share responsibilities with the others. Whether or not that is the reason, Traffic was a tighter, more cohesive group when Winwood was out front.

Side one starts out with 15 minutes of a song that they chose to introduce their jazz influence to the public three years ago — "Low Spark of High-Heeled Boys." This version highlights strong solo work from Steve Winwood, a coordinated and driving percussion exchange between Reedop Kwaku Baah and Jim Capaldi, and the vocals and organ playing of Steve Winwood, who ties everything together. "Low Spark" is a good song but it becomes repetitious listening to 15 minutes of the same two chords.

Side two finishes with a fast-tempo "Shootout at the Fantasy Factory." This track features Winwood's distorted guitar and the reggae rhythms the group added while recording "Shootout" in Jamaica. Wood stays in the background with his flute, while Roger Hawkins adds his talents as the group's third percussionist.

"Sometimes I Feel So Uninspired" is a fine showcase for Winwood's recognized vocal talent and his un-derrated guitar playing. His singing is easily distinguished from anyone in the pop music field and he never repeats himself on guitar. But more than halfway through the album bass player David Hood still has not asserted himself and the rhythm section suffers in his absence.

But on the last song, "Light Up or Leave Me Alone," Hood runs through some intricate bass solos and leads the group up to one of the album's few peaks. With the crescendo, however, comes a token introduction of the band. Perhaps they featured Hood on this cut because it would be embarrassing to introduce him and not be able to hear him playing. Capaldi handles the singing on this song but he gives only an average performance. Traffic could improve much if they continue to work on their concert and double-tracking in studio.

This recording features the best cuts from Traffic's last two albums. If you are an old Traffic fan who doesn't have either of their two previous albums, or if you like jazz, then this album is worth buying. But the traffic is heavy in this albums that don't improve on studio originals, and On the Road merely adds to the congestion.

Ronstadt breathes life into woman's musical role

By Diane Mizialko
Staff Writer

Different Drum by Linda Ronstadt
Capitol Records, 1974

This collection of previously released album selections showcases Ronstadt at her best. That's says a lot.

Four numbers repur se Ronstadt's days with the Stone Poneys, dating all the way back to "Different Drum." Ronstadt's Sixties pop hit was one of the first to point out a woman as a sexual creature.

Ronstadt sings, blending tough and tender elements, is the perfect vehicle for this particular message.

The same active female principle lights up another cut with the Stone Poneys: "Penny Lane." The "Penny Lane" of their album isn't much social revolution, but brand the song a little to the music of Linda Ronstadt's own style. It is a new look at the "Penny Lane." This is Linda Ronstadt's version.

Their other hit songs, "You're No One's Baby Tonight," "Blue Bayou," and "It's My Turn to Break Away," are, of course, familiar to all, but Ronstadt's version is a new look at the "Blue Bayou," "It's My Turn to Break Away." Ronstadt's treatment of the song is tender and sentimental.

The"I'm So Excited About the Wind" is a little old standard in the style of "Will You Love Me Tomorrow?" — but not a rock standard, it seems Ronstadt sheds a lot of that shimmery celebrity and takes a "sho-woncho-woncho's" from the original Shimmery role, and brands the song as her own. And, in the plaintive, contrived ballad, "Long Long Time," Ronstadt avoids the mournful, irritating whom she practiced by most female country singers.

All the instrumental back-up is really Ronstadt's. It is the instrument that never overpowers and she is self-restrained from every arrangement. For this reason, her version of "Sunny Elin" is superior to Stirensad's. Yet the music's charity and vitality matches her own. Yes, vitality. That's exactly the Ronstadt's sound that is displayed on Different Drum. Share it.

Hooked on a Feeling

By Julie Tilton
Staff Writer

Blue Swede
EMI 1974

There are some albums that are so downright awful they don't merit a review. This is one of them.

EMI, a division of Capitol, has attempted to cash in on those endless ooga-chukas by throwing together an album of mediocre, all-sound-like-sea- sons that this European group. It's a bare and anabomatic.
Daytime Programming

Monday through Friday

6:00 — 6:00
1. The Country Way
2. Sunrise Seminar
3. Thought for Today
4. Sunrise Seminar
5. Focus Your World
6. The New Kid
7. Breakfast Show
8:30 — 8:45
1. Farm Report
8:45 — 9:00
1. Newsbreak
9:00 — 9:15
1. Lose Range
9:15 — 9:30
1. News
9:30 — 9:45
1. CBS Morning News
2. WGN Morning News
3. Yogi’s Gang
11: The Three Stooges
11:15 — 11:30
1. Furf
11:30 — 11:45
1. Movie
11:45 — 12:00
1. Cartoon Carnival
12:00 — 12:15
1. New Zoo Review
2. Big Top Kangoaroo
11: The Flinstones
12:15 — 12:30
1. Romper Room
12:30 — 12:45
1. Jack Lalanne
12:45 — 1:00
11: Hazel
1:00 — 1:15
1. What’s My Line?
2. The Daily Show
3. Jerry’s Place
1. Romper Room
1. Jack Lalanne
3. The Flying Nun
1:15 — 1:30
1. Concentration
2. Garbage Can
1. New Zoo Review
1. The News of the Day
2. Financial Observer

Tuesday, April 23

2:30 — 2:30
1. Love or Consequences
2. Weather
3. 6-12 News
4. Electric Company
5. The Lucy Show
6:05 — 6:05
1. Three Stooges
6:05 — 6:20
1. To Tell the Truth
2. ABC Evening News
3. Hollywood Squares
4. News
5. Let’s Make a Deal
6:20 — 6:45
1. Big Money
2. Love American Style
3. Local News
4. The Three Stooges
5. Cartoons

Wednesday, April 24

6:00 — 6:00
1. Truth or Consequences
2. Weather
3. 6-12 News
4. The Electric Company
5. The Andy Griffith Show
6. The Lucy Show
7:30 — 7:30
1. The Three Stooges
2. To Tell the Truth
3. ABC Evening News
4. The New Treasure Hunt
5. Good Ole Nashville Music
6. The Movies
7. The Untouchables
8. Night Gallery
9:00 — 9:00
1. 5-Underscore Network
2. 12-Adventure
3. The CBS Late Movie
4. The Power of the Presidency
5. The Power of the Presidency
6. The Power of the Presidency
7. The Power of the Presidency
8. The Power of the Presidency
9. Twilight Zone

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**Monday, April 28**

- **Morning**
  - 12:00: **Little River** (c)

- **Afternoon**
  - 12:00: **Safety on the Highway** (c)
  - 12:05: **Emergency** (c)
  - 12:10: **Energy** (c)
  - 12:15: **Rifleman** (c)
  - 12:20: **12—50 Minutes** (c)
  - 12:25: **Deadly Recoil** (c)
  - 12:30: **Pin Busters** (c)
  - 12:35: **2—Hogan's Heroes** (c)
  - 12:40: **Laramie** (c)
  - 12:45: **NBC News** (c)
  - 12:50: **The Movies**

- **Evening**
  - 12:00: **The Wild World of Animals** (c)
  - 12:05: **This Week in NBA** (c)
  - 12:10: **Zoom** (c)
  - 12:15: **T.V. Forum** (c)
  - 12:20: **Bowling for Dollars** (c)
  - 12:30: **Inspirational Hour** (c)
  - 12:35: **Monkiewicz** (c)
  - 12:40: **Escape Theatre**

- **Saturday, April 27**

- **Daytime**
  - 10:30: **New Book of the Month**
  - 10:45: **The People Speak**
  - 10:50: **Mystery Movie** (c)
  - 10:55: **Man on a Mission** (c)

- **Nighttime**
  - 8:00: **Bijou Picture Show**
  - 8:05: **Masterpiece Theatre** (c)
  - 8:10: **Barney Jones** (c)
  - 8:15: **American Horse and Horseman** (c)
  - 8:20: **Fighting Lion** (c)
  - 8:25: **Jonathan Winters** (c)
  - 8:30: **Beverly Hills 90210** (c)

- **Sunday, April 28**

- **Morning**
  - 9:00: **Police Surgeon** (c)
  - 9:05: **Wild Kingdom** (c)
  - 9:10: **The Protectors** (c)
  - 9:15: **Sunday Special** (c)
  - 9:20: **Bobbi Goldberg Show** (c)
  - 9:25: **Million Dollar Movie** (c)

- **Daytime**
  - 10:00: **1, 2, 3, 4, 5, 6, 7—News** (c)

- **Nighttime**
  - 10:15: **Saturday—Late Movie** (c)
  - 10:20: **CBS**
  - 10:25: **Escape Theatre**
  - 10:30: **Weekend At The Movies** (c)
  - 10:35: **The Virginian** (c)
  - 10:40: **Inspiration Hour** (c)
  - 10:45: **Monkiewicz** (c)
  - 10:50: **Escape Theatre**
  - 10:55: **The People Speak**
  - 11:00: **Mystery Movie** (c)

- **Monday, April 29**

- **Daytime**
  - 10:30: **The Caprice Desk**
  - 10:45: **T.V. Forum** (c)
  - 10:50: **Bowling for Dollars** (c)

- **Nighttime**
  - 8:00: **Bijou Picture Show**
  - 8:05: **Masterpiece Theatre** (c)
  - 8:10: **Barney Jones** (c)
  - 8:15: **American Horse and Horseman** (c)
  - 8:20: **Fighting Lion** (c)
  - 8:25: **Jonathan Winters** (c)
  - 8:30: **Beverly Hills 90210** (c)
Books on China satisfy American curiosity

By Oliver J. Caldwell

Current American interest in Peking's China is well served by a variety of books describing many aspects of the Chinese people and their civilization. Some are works by Chinese, others are not. Several are particularly interesting.

Prisoner of Mao

By Bao Ruo-Wang (Jean Pasquier) and Alexandre A. Coward, McCann & Geoghegan, 318 pp.

A sub-title on the wrapper calls this "An eyewitness account of China's Forced Labor System, one of its few 'Survivors'." It is too bad the designer of the cover did not see through the sub-title, which makes it clear that there was not enough food for everyone in the labor camps, but there was starvation in some camps, but when the crops were good, everyone ate.

The real value of this book lies in its description of the new Communist Chinese penal system. It is a system in which no physical punishment is tolerated, except solitary confinement. Even the prison vocabulary is restricted to punishment by parole, or release, guards against the prisoners, or by one prisoner to another. It is a system, however, which devotes itself to the_Chancellor comes up with two brines which are connected to the table. The chancellor turns a bloodshot eye on the chancellor turns a bloodshot eye on the chancellor turns a bloodshot eye on his own face, which is strange to me that he is not a Chinese, considering that he has been for years after the Communists ousted the Nationalists (and the Japanese) he was released from the Penal System.

Civil and political prisoners appear to outnumber the former prisoners of war. The nature of his punishment and the verbal violence of their attack on their captors is described.

The book is published by Paris registered in the Peking regime.

I tested some of Bao's statements on a Chinese who knew much about Bao, and had spent twenty years in Peking as a refugee or Imperial Emperor's Under-Secretary for Railways. He backed Bao's statements concerning the treatment of the penal system, and the labor camps. They are very different from what Saltobeniyev said, contrary to the publisher's preface and the comparison to Russian labor camps. I recommend this book.

The Cultural Ecology of Chinese Civilization

by Leon K. Slezer

Pica Press, 300 pp.

The last time one of my own brainchildren received a real lambasting. I resolved never to pass it on to someone else who had labored long to produce a book I did not like. I would always say something nice and constructive.

There is a great deal of erudition in this book. Alas, of misunderstanding, the nature of his wrong thinking and wrong doing. Then he is tried and sentenced. The stated purpose of punishment is for the good of the prisoner, his family, his community, and the social good of the community.

If you are interested in Chinese history, you may be interested in this book. It is available for about seven dollars.

A Chinese View of China

by John Gittings


This is also another book I find hard to review. The idea of letting the Chinese speak for themselves through translation.

If you can envision this then you're ready for how Hunter S. Thompson sees the world surrounding him. His latest book, Fear and Loathing: On the Campaign Trail 72, turns a blind eye on the latest election of Richard M. Nixon.

And Thompson doesn't like what he sees.

"(George) McGovern may have made some stupid mistakes, but in context they seem almost frivolous compared to things Richard Nixon does every day of his presidency. His latest book, a perfect example of everything he stands for.

The book is the national affairs correspondent for "Rolling Stone." When he's not rocking with verbal hysteria at the typewriter, he spends his time riding with the Hell's Angels or running amok in Las Vegas.

In hardback, Thompson's narrative contains more than a task of gasoline. Fortunately, it's recently been published in paperback and now is priced closer to a couple dozen eggs.

The book is 506 pages of berserk narration of the bizarre trip to elect a President - as seen through the eyes of a thoroughly dope and gin-crazed journalist.

He writes in a rabid and paranoid style, seeing nukes and multinationals at every turn. Even his footnotes are frenzied.

To hear Thompson tell it, by the time a candidate for President he's already sold his grand- mother to white slavers, lied at least 200 times and thought everyone in the world was a crook and snorred enough amphetamines to put a soldier to sleep forever.

"There is no way to grasp what a shallow, contemptible and hopelessly dishonest old hack Hunter Thompson truly is. He is all right when he gets drunk in the campaign tents at the Republican National Convention, or when he's trying to do less than a year ago and all right smoke and read in a few moments of sanding through in Asian affairs. Whatever your views, do read this book. Some of you may be enraged by it, but I believe we can learn from it. It is good, sound, honest history.

I hope he gets the point that past errors and continuing stupidity in several capitals will start Armageddon in Southeast Asia are wrong.

Oliver Caldwell is a professor emeritus and assistant to the dean of higher education.

Election U.S.A.-a real bummer trip

By Randy McCarthy

Staff Writer

Pearl and Loathing: On the Campaign Trail 72

by Hunter S. Thompson

Pantheon Library, 1973, 506 pp. $1.75 (paper)

"Anybody got any papers?" Croonkitke asks and, leaning to the left, jabs Chancellor in the ribs. Croonkitke chuckles and puts a match to his gange-stuffed pipe.

"Now let's write some news!"

If you can envision this then you're ready for how Hunter S. Thompson sees the world surrounding him. His latest book, Fear and Loathing: On the Campaign Trail 72, turns a blind eye on the latest election of Richard M. Nixon.

And Thompson doesn't like what he sees.

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Thompson writes "this book is nothing less than a critique of what it was like for one human being to travel the U.S. journalistically" a presidential campaign run by other human beings.

It was a long, lurching hitch of a year." And that's kind of book, too.

Daily Egypten, April 20, 1974, Page 7
in promoting Cabaret than on any other film and it also won the most Oscars. So it seems many of the voting decisions made by Academy members are not determined by treatment of the film as a product rather than as a work of art. Like a national hamburger joint franchise, the Academy annually hands out awards to its most successful store managers, the voters. This tends to recognize only the films which keep the industry going financially.

A glance at the list of nominated films for the past four years seems to back this up. With the exception of Nicholas and Alexandra, all the nominees did well financially.

This leads to the related question of who is the best judge of film. There are two opposing schools of thought — one grants ultimate critical judgment to the moguls — going public and one to the professionals. Critics. The Academy takes a stand somewhere in between. Critics supposedly are schooled in the language of film and are able to tell when it is being employed to maximum aesthetic effectiveness. They should possess the tools and knowledge which enables them to make intelligent analyses and decisions.

Then there is the public, which sees films as something to do on weekends. Public opinion of a certain film may not be based on any knowledge of cinematic structure but since when is a popular reaction totally invalid as a basis for artistic judgment?

Unfortunately if we please both sides, the Academy often appears inconsistent. Regard the latest of two films which both can be termed big box office "audience" pictures: Papillon received many of the Academy's most bad reviews last year, but will emerge as one of 1973's biggest money-makers. Dr. Zhivago received some bad notices, in fact, some of the worst of 1965, yet went on to become the highest grossing picture in film history. Papillon was nominated for only one Oscar Academy Award but Dr. Zhivago eventually won five.

Also verging on the schizophrenic is the Academy's official treatment of foreign films. Obviously, the Academy Awards are intended to honor American films — that's one reason for a separate Best Foreign Language Film category. Yet in 1972 and 1973 two foreign language films were nominated in the Best Picture category: The Emigrants and Fanny and Alexander.

About the Emigrants — it was originally half a long film by Swedish director Ingmar Bergman. For distribution, the film was split in two. The Emigrants was released first and The Emigrants and Fanny and Alexander appeared as its sequel. The former was nominated as Best Picture and the latter was Best Foreign Language Film.

Even worse, perhaps, is the case of Z. A few years ago, this French film directed by a Greek director was nominated in both categories.

The foreign film confusion can be traced in part to the Academy's seven days in L.A. rule. This allows only one foreign film a chance at best foreign language film nomination because, although it is a 1973 made film, it didn't open in Los Angeles until this year.

So where does the Academy draw the line? Since most of the world's interesting and artistic films do not come out of America, there obviously is some tendency to keep a line somewhere to protect the U.S. film industry. One may assume that when a foreign film receives both a acting and film award and box office attention the Academy is forced to take a second look at the particular pattern except one, Best Picture.

In order for a film to be nominated, it must have been shown for at least seven consecutive days in Los Angeles by Dec. 31. So a film must premier by Christmas Day to qualify.

Studies hold their best films until the end of the year, hoping that public acclamation and good reviews will influence voting members of the Academy. Once the nominations are announced, studio heads, publicity people and producers get together to decide which pictures to push the hardest.

Until the sight of the ceremonies, trade magazines such as Daily Variety and Hollywood Reporter are flooded with ads campaigning for individual films. Last year, an estimated $400,000 was spent on pre-Oscar advertising. It is interesting that more money was spent

Tatum O'Neal, who lost his role as the leading male and was the main reason for the film's success, yet Miss O'Neal was nominated for Best Supporting Actress. According to the Academy, a person's age is a bar to the big time.

Yet even if these and other Academy peculiarities didn't exist, the Academy still would be ineffectual. No group of 3,100 people — or any group of people — can validly decide what is "best" in art so full of criteria for quality as film.

The following is a list of 1973 films which were recognized as notable achievements in both film technique and acting, yet remained unrecognized by the Academy. The fact that not one of these films appeared on the nomination list in any category, serves as an indication that the Academy's system is inadequate.

Cover color credits

Photography - Elliott Mendelson
Separations and Presswork - Steve Robinson and Wayne Patrick
Piano pair

Farrante and Teicher, composers of several movie themes, will present the final show of the 1974 Celebrity Series when they perform at 8 p.m. Monday in Shryock Auditorium.

Dance recital to set 'firsts' in Home Ec

A series of "firsts" characterize Sylvia Zen's dance recital scheduled for 8 p.m. Wednesday in the Home Economics Lounge.

First of all, she is the first graduate student to receive a master's degree in Fine Arts with a dance show as her thesis.

Second, she is the first choreographer at SIU to use a score made from violins rubbing their bows against glasses of wine (and drinking the wine to change the pitch of sound).

Third, this is the first time a dancer has performed in the Home Economics Lounge.

"The Stage to Purse Auditorium doesn't lend itself to the intimacy that I want," Ms. Lei said. The Firm renews art grant to University Galleries

University Galleries has announced the receipt of a renewal grant of $5,000.00 from the Woods Charitable Fund, Inc., Chicago.

This is the third grant, in as many years, to the University Galleries' purchase fund "for representative works of art for instructional use by students."

No restrictions as to media are required by the terms of the grant and the University has purchased forty-one art works in the past two years. These include twenty-one graphics, eleven drawings, five paintings and four sculptures.

Ballet company formed

NEW YORK (AP)—Choreographer Eltz Feld has announced the forming of a new ballet company, Eltz Feld Ballet, with its first season set for June at the Newman Theater in the Public Theater complex.

Feld formed a company in 1968, to dissolve it two and a half years and 15 ballets later, because of the lack of money. Since then, Feld has created two ballets for American Ballet Theater and one each for the Jeffrey Ballet and Royal Danish Ballet. But he prefers working with his own company.

The new company starts with a $55,000 development grant from the Rockefeller Foundation.
Pianist plans solo recital of personal old favorites

By Dave Stearns
Daily Egyptian Staff Writer

Steven Barwick, a pianist with the ability to combine forcefulness with sensitivity, will perform at 8 p.m. Friday in Shryve Auditorium. Barwick’s recent recital of Beethoven sonatas is his program consists of old favorites he has performed in the past, such as Poulenc’s “Au Claire de la Lune,” which will be performed by an Iowa chamber orchestra consisting of faculty and students.

“It’s interesting, with the recent ‘Great Gatsby’ film shining light on his music, to see how it was written in 1929 for a large party thrown by a count and countess in France,” Barwick explained.

The composition was written to have a ballet performed with it and contains a French Music Hall or popular song element. But it’s a great piece, a great example of how you can have this stuff come together for a great performance.”

Audience to hear EARful

By Dave Stearns
Daily Egyptian Staff Writer

EAR—once known as the Electronic Arts Review—now called the Electronic Arts Review—changed tape. Hon cho. Bryce Robbey. Phil Loant” of Arts EAR during purpcS (‘ _ even raw the Ciuitar’s poesi b iliUes “ ri ll cons:1 st included on the Clbov. Sull’1I S is that o f inclusion. Scammon says, of equal importance to the guitar part. “Both parts fit together perfectly, and it enhances the piece well,” Scamm...
Master of time and space
Library plans exhibition on Black artists

An extensive exhibit celebrating black Americans in the arts has been arranged by the Morris Library to run through the spring and summer.

Display cases in the ground floor halls of the library feature windows on jazz, literature and the theater. In addition to materials from the library's various units, a number of items have been loaned by movie buff Charles Holliday, assistant professor on the library staff, from his extensive personal collection on blacks in the cinema.

A special consultant on the exhibit was Percy Payton, a radio-television student from North Chicago.

Displays on terrorism include historical items such as a poster for capture of a runaway slave, a poster advocating re-colonization, accounts of the underground railroad, material on the repeal of slavery, and the activism of the 1960's with emphasis on the work of Martin Luther King Jr.

One case features material on black enterprise, highlighting the increasing achievements of blacks in the business world.

In windows on the arts, musicians from the earliest jazz through modern performers are featured, including Louis Armstrong, Bessie Smith, Duke Ellington, Count Basie® and Miles Davis. Playwrights such as Lorraine Hansberry; blacks in motion pictures and the theater; writers Langston Hughes, Jean Toomer, Richard Wright, James Baldwin and others are represented.

Library staff members who developed the exhibit, drawing from all the various collections, were Teresa Moore, order department; Margaret Meister and Lillian Hast, serials; Shirley Gas and Doris Fields, Rare Book Room; Mary Issell, education; and Myrosalea Cieszlowyc, cataloging.

Leon Russell will be performing in the Arena May 4.

Chorale to update pieces

Two works are to be sung by the SIU Chorale at its concert, 8 p.m. Tuesday in Shryock Auditorium. Hill will feature departures from traditional presentations of religious compositions.

A synthesized tape accompanied by Alan Oldfield, associate professor in the School of Music, will be used with the Bach cantata "Oh Jesus, Lord, My Light and Life," while Daniel Podobski's contemporary "Songs of Peaceful Departure" will introduce guitarists Steve Schenkel, Carbondale student.

Oldfield also is the composer of the Mass which will conclude the program. Opener is Stravinsky's "Symphony of Psalms."

The title of the Chorale is conducted by Dan Presley, with Tom Shepard as his assistant and Kay Fields as accompanist. An orchestra of 32 instrumentalists—faculty and students—will support the singers.

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Spillway sessions: fisherman's haven, meditator's dream

Staff photos by Richard N. Levine and Dennis Makes