The colorful world of the stamp collector
Scholarly hobby or big business... 

By Albert William Berk

Philately, or stamp collecting, has always been a hobby of its avid followers, but philately is much more than that. It is also a big business, an investment opportunity, a propaganda mechanism, a source of revenue, an educational tool and ultimate field for wide-ranging study and research.

In the United States, there are several thousand stamp dealers, ranging from the highly sophisticated auction firms dealing in the great classic 19th-century postage stamps and letters which passed through the mails in the early days of the world’s modern postal systems—to the small-time or part-time vendors, catering chiefly to juvenile collectors.

Then there is the chainstore dealer such as Jacques Minkus, whose branches are established in such large department stores as Famous Barr in St. Louis, Woodward and Lathrop in Washington, D.C., and Gimbel’s in New York.

Investment in stamps is still widely practiced, not so much for speculative purposes, but for the acquisition of rarities like the 18th-century classical postage stamp issues, which are like art works in their investment possibilities. Such items purchased chiefly by wealthy persons who put their money into philately, as a hedge against inflation. Purchase of current issues for purely speculative reasons is a mistake for all but the very expert with a first-hand knowledge of the market and the issuing countries.

Postage stamps are widely issued for propaganda purposes. The practice began about the year 1883, and since then the United States issued a long series of stamps to commemorate the 100th anniversary of the discovery of America. Because of the popularity of U.S. postage stamps among collectors of higher denominations printed, the Columbian issue is always considered a gilt-edge investment. Meanwhile, issuing commemoratives has become so widespread that it is ridiculous if one is supposed to take them seriously. In the United States there is even a postage stamp for the 100th anniversary of the Brahma breed of poultry. In the United States, for re-election abroad issued postage stamps to commemorate the bridges, highways and port facilities built during his four years.

In the United States stamps as propaganda have included a law and order order and issues promoting enlistment in the armed forces, Roosevelt’s National Recovery Administration and the prevention of cancer and drug addiction. The U.S. Postal Service touted its own services by issuing a series of 1 designs showing various services performed. The Soviet Union and other Iron Curtain countries have, in turn, been busy promoting movements and ideologies through their stamps.

Several stamp-issuing countries have long depended upon postal issues as a main source of revenue. Most famous is the principality of Liechtenstein, lying between Austria and Switzerland, here postal services are handled by the Swiss. Their stamps are always beautifully designed, available to all corners who wish to pay the price, and rather limited in their quantities. They also reflect the area’s own history, art, literature, wildlife, or events in the lives of ruling princes—nothing not disappeared.

Other nations—Paraguay, Panama, some Arab states and newer African nations—have learned collecting postal stamps to a purveyor of postal paper who prepares all kinds of fanciful designs. These designs include miniature and special series marking some historic episodes as Kennedy’s assassination, space explorations, the Olympics, or other activities in which they have not had even the remotest participation or the slightest cultural connection. The purpose of such issues is to exploit the interest of philatelic collectors in sports, the all stamps of the world honoring the dead President, and the wide circle of collectors, old or young, who go for collections composed of stamps reproducing masterpieces in world art, especially European.

Stamp-issue as philately, however, has, almost from the beginning, been an activity involving serious study. At first, with few issuing countries and relatively few different postage stamps, this study was research of a basic knowledge of papers and paper making, and research on each of the printing processes used up to World War I. Also researched were the different guns used and methods of separating the stamps from one another.

Research in these fields became necessary to the collector because country stamps are frequently used in the “manufacture” of postage stamps. At first this was probably a way to cheat using governments, but as stamp issues became obsolete, a good many were rare enough to encourage falsification to sell to collectors. As older and scarcer issues increased in value, and as-stamp collecting and philatelic activity grew, there were greater rewards to successful counterfeits. One such counterfeiter was the European Sperati, who was so expert that his fakes could not be told from the original, and another was Jacques Than, a Mexican operator of European origin who was finally put out of business because the American Philatelic Society bought him out, lock, stock, and barrel, and he signed a contract not to exercise his trade in the future.

Another kind of faker in the earlier days, and even during the chaotic period following World War II, was the individual who concocted postage stamps to sell to collectors, alleging them to be legitimate issues of newl.y- or newly-established governments in places like Molsucca or Tannus Svoua (Outer Mongolia) or Croatia. These make an interesting study in themselves. An early day writer called them “album weeds.”

By far the most fascinating scholarly studies, however, are in postal history. These involve not only the evolution of the postge stamp itself—beginning with Sir Rowland Hill’s “one penny black” for Queen Victoria in 1840—but also the development of postal systems and means of transportation, distribution, and communication—many of which have not had even the remotest participation in postal systems, especially European.

Stamp-collecting as philately, however, has, almost from the beginning, been an activity involving serious study. At first, with few issuing countries and relatively few different postage stamps, this study was research of a basic knowledge of papers and paper making, and research on each of the printing processes used up to World War I. Also researched were the different guns used and methods of separating the stamps from one another.

Research in these fields became necessary to the collector because country stamps are frequently used in the “manufacture” of postage stamps. At first this was probably a way to cheat using governments, but as stamp issues became obsolete, a good many were rare enough to encourage falsification to sell to collectors. As older and scarcer issues increased in value, and as-stamp collecting and philatelic activity grew, there were greater rewards to successful counterfeits. One such counterfeiter was the European Sperati, who was so expert that his fakes could not be told from the original, and another was Jacques Than, a Mexican operator of European origin who was finally put out of business because the American Philatelic Society bought him out, lock, stock, and barrel, and he signed a contract not to exercise his trade in the future.

Another kind of faker in the earlier days, and even during the chaotic period following World War II, was the individual who concocted postage stamps to sell to collectors, alleging them to be legitimate issues of newl.y- or newly-established governments in places like Molsucca or Tannus Svoua (Outer Mongolia) or Croatia. These make an interesting study in themselves. An early day writer called them “album weeds.”

By far the most fascinating scholarly studies, however, are in postal history. These involve not only the evolution of the postage stamp itself—beginning with Sir Rowland Hill’s “one penny black” for Queen Victoria in 1840—but also the development of postal systems and means of transportation, distribution, and communication—many of which have not had even the remotest participation in postal systems, especially European.

One of the most widely publicized topical collections is that of the late Cardinal Spellman, which was left to the Smithsonian Institution. Topical collections in stamps are thematic, or are feasible for purchase or exchange. Catalogs of many topical thematic storms are published in various languages, some of them in language-combinations. Very few of the world’s postal systems have failed to take note of this collecting activity. In the United States several hundred “topical” or “topically slanted” issues appear yearly.

Credit
Color Reproduction
Photography—Eliot Mendelson
Color Separations and Proof-work—Steve Robinson Wayne Patrick
As astounding indeed is the power of the little postage stamp! Be it ugly or beautiful, large or small, the viewer sees the importance of the message! Now is the message confined to a single culture. The aborigines of New Guinea as well as the illiterate peasants of India all share the attraction of the little colored pieces of paper.

Adults in our own society frequently think that the attraction of stamps is something for "kids only." Yet governments all over the world accord stamps the same respect given their national currencies. Distinguished artists and designers lend their talents to a most difficult task — that of bringing attractiveness and a message into limited space. Numerals alone no longer satisfy the postal administrations. The miniatures must enhance our historical, political, artistic, and cultural heritages. And, with over a hundred issuing authorities ranging from the South Pole to the North, the chosen themes are an endless parade of images, ready-to-absorb sights ideally limited to the range of perception we all have.

In miniatures, then, stamp artists display their talents as the subtle educational processes begin to take form. Comparisons and contrasts are shown in shades of colors, in multicolored displays, in variegated images of simplicity and complexity — and even in empty space. Why, don't labels have the same attractiveness and lack of monotony? Even the commonest and crudest sheets of stamps have a special aura about them. We know we are dealing with items of value. Labels simply lack the consideration we grant to the, smaller, more distinct payment receipts used on our lettres.

Exposition as an educational technique is now a major new endeavor of our postal artists in almost every country concerned with its "image" abroad. Monkeys, elephants, and other African wildlife appear in realistic displays carrying the inscription of Rurundi. Canada regales us with the full-color illustrations of its Indian heritage and handicrafts, while our own efforts attempt to show the depth of our cultural figures and their accomplishments. Each nation with unique flowers and geographic features expresses its pride in miniature by featuring illustrations of their phenomena.

Hunger, misery, floods and other deprivations are not overlooked as educational tools, either. Compassion is a human trait which can be mobilized through the attraction of the supreme message-carrier on this space ship of ours. And CARE has become an international symbol of our concern for others in widely-removed corners of despair. At least a score of countries have issued CARE stamps to remind us literally, of the "milk of human kindness" which has saved so many lives.

But the political aspects of our messages also have their places in the universality of the medium. Freedom, and the threats against it seem to be the most universal themes, regardless of the political systems offering the messages. The swastika, of recent infamy, the hammer-and-sickle of present-day gorriness and the future symbols of man's inhumanity to man, will all exact their shares of "equal time" in the postal message centers of the world. Some sponsors will advertise how they repulsed threats in the past, while others point to their strength in weapons of destruction. Brutality, force and political hegemonies all demand attention in our world of miniatures.

But the means of getting the messages across follow a certain etiquette or "gentlemanners." If you will, so that the delight of stamp viewing is not marred by negative reactions. Even the greatest and most biased propagandists do their utmost to spare the feelings of the viewers!

Countries, too, is that languages of all kinds are accepted without as much as a derogatory expulsive. Polish stamps exude their charm to the Japanese, while Nippon's delightful multicultural covers attract the children of Southern Illinois. An unexplainable unity of feelings, of consciousness, of understanding cement Hungarians behind an Iron Curtain to American readers; the military to the peace-niks; the ignorant to the intelligent; the mono-cultural to the multi-cultured.

Who knows what other mysterious powers suddenly appear when men — and women — are allowed to decide how the incredible forces already exer­ cised by that lowly, insignificant piece of paper we know as the postage stamp!

By Charles Eaker

A scholar with a rich background in Latin America, Charles Eaker is an instructor in the Department of Foreign Languages and Literatures.
Defiance in Russia--
an author risks all

By Julie Tison
Staff Writer

Alexander Solzhenitsyn has now added more fuel to the literary fire he keeps burning in the midst of Khrushchev's thaw. It was published, of course, in the West, but it's Russian publisher would have dared materialize by this outspoken critic of the Com.

Solzhenitsyn, fearing for the safety of some of those involved with the book, has taped together the pages of the book as a "blanket of slander of the Russian people." Tass called the work a "wanton incitement to criticize" and discredited the author as a mere "Gospodin" or "Mister". The book, distributed only to those who signed a confession, was accused of "whipping up anti-Soviet hysteria". The book, and indeed the whole Solzhenitsyn phenomenon, threatened to sour relations between peoples, to blacken Stalinist Union, its people, its libraries. After only three years on February, 1945. He died. The book, written from the writer in prison experience, was published in 1951 and heralded the writer's return to the world of free expression.

But the tide of fortune turned quickly. Solzhenitsyn's honesty about his country's past too much for party officials to tolerate. One Day, a novel written from Solzhenitsyn's prison camp experiences during the Stalinist era, was soon removed from the bookshop. After one televised rehearsal, Solzhenitsyn's play was abandoned, and The First Circle and Cancer Ward were printed outside the Communist Union. Solzhenitsyn anc. Solzhenitsyn pleaded with this censorship with a courageous letter to the Fourth Congress of Soviet Writers in May, 1961. He asked the Writers' Union to protect him from persecution. He pointed out that censorship is not liked in the West, where The Constitution of the U.S.S.R., and denounced the suppression of the country's most brilliant writers.

That letter sealed Solzhenitsyn's fate in his homelands. Until 1967, his writings had been fictionalized accounts of his personal experiences in a slave-labor camp, in a special prison for scientists and mathematicians, and in a cancer ward of a Tashkent hospital where he was treated in 1954. In 1972, August, 1943 was published in the U.S. and England, marking a departure from the writer's other works.

August, 1943 dealt in fictional manner with the very real defeat of the Russian army by the Germans at the Battle of Tannenberg. For his portrayal of Russian duty and sacrifice, he was awarded a gold medal in the town of Rostov-on-Don. His father had died in World War I, six months before the revolution. He had studied mathematics there because of the high cost of going to Moscow. He finally received his first literary education in Moscow at the Institute of History, Philosophy and Literature in 1911--1916, and his studies had always wanted to write, but was forced to study mathematics as a subject and to teach in a private school in the town of Rostov-on-Don. His father had died in World War I, six months before the revolution. In February, 1945, he left his first stint of censorship. He was arrested for remarks disrespectful enough to merit a five-year sentenc. He was sentenced to eight years in detention camp, a mild sentence at.

Because of his mathematical ability, his understanding of his sentence in "special prison", intended only for political prisoners, including a group of scientific research institutes of the MGB (Ministry of Internal Affairs, formerly the secret police). He has served for three years, in which he cannot afford to speak in public, in which he cannot afford to speak in public, but was forced to write poetry.

Solzhenitsyn eventually moved to the European sector of Russia, where he continued to write secretly and to publish. He emerged as a writer during the brief "thaw" of Soviet policies in the early '60s. His novel, One Day in the Life of Ivan Denisovich, was published in 1962. It was the upcoming publication of two other novels, The First Circle and Cancer Ward, 1963, and a Solzhenitsyn play was rehearsed at one of Russia's finest theaters.

After the tides of fortune turned quickly. Solzhenitsyn's honesty about his country's past too much for party officials to tolerate. One Day, a novel written from Solzhenitsyn's prison camp experiences during the Stalinist era, was soon removed from the bookshop. After one televised rehearsal, Solzhenitsyn's play was abandoned, and The First Circle and Cancer Ward were printed outside the Communist Union. Solzhenitsyn anc. Solzhenitsyn pleaded with this censorship with a courageous letter to the Fourth Congress of Soviet Writers in May, 1961. He asked the Writers' Union to protect him from persecution. He pointed out that censorship is not liked in the West, where The Constitution of the U.S.S.R., and denounced the suppression of the country's most brilliant writers.

That letter sealed Solzhenitsyn's fate in his homelands. Until 1967, his writings had been fictionalized accounts of his personal experiences in a slave-labor camp, in a special prison for scientists and mathematicians, and in a cancer ward of a Tashkent hospital where he was treated in 1954. In 1972, August, 1943 was published in the U.S. and England, marking a departure from the writer's other works.

Of course, the Soviet government would like to see Solzhenitsyn leave the country. But he refuses. His decision to stay, to weather the storm, has greatly enhanced his position, with his countrymen. The government may discourage him, but he will give them no reason to believe that he is anything but a loyal Russian.

Solzhenitsyn's relationship to his fellow countrymen is extremely important. In a land that has no heritage of freedom, he is crucifying for freedom's sake. He has said that a great writer is a second government; he is trying to provide the leadership that the first government, the political one, has chosen to ignore.

Just as Solzhenitsyn works to keep alive Russian hopes of freedom, so the Western world must work to keep Solzhenitsyn alive. So far, the "Free World" has succeeded. But exactly why?

It seems that Alexander Solzhenitsyn has become a cause celebre in many circles, literary and otherwise. He has become a symbol of persecution, a living martyr of the Communist op.

Emile Capouya has suggested that the Russian "has provided us with an occasion for denouncing the Soviet State, to the great relief of our injured feelings. The comment almost could have been written by Tass, yet there must be something in it. Detente is a fairly recent phenomenon, and overtones of the Red Scare are still lurking in America.

Capouya also suggests, perhaps more importantly, that Westerners are cer. root for an exemplary man like Solzhenitsyn while he is at a distance -- but we don't want one like him in our own land. Capouya refers to "Solzhenitsyn's single-handed struggle to arouse his countrymen to a true sense of themselves." It is well that Westerners rally to the cause of the writer, for living in the West, and in doing so they forget not the universal nature of his messages.

Although thousands of dollars in royalties await Solzhenitsyn in a Swiss bank, he remains a poorly paid schoolteacher in his homeland. He has seen none of his works published openly in the Soviet Union since 1966. He receives letters threatening to make short work of him and his family.

He describes the certainty of the government threat:

"For a long time I have not suffered from serious disease, and since I don't drive a car and since, because of my convictions, under no circumstances of life I will commit suicide, then if I am declared killed or suddenly mysteriously dead, you can infamously conclude with 100 per cent certainty that I have been killed with the approval of the KGB or by it ..."

As one writer put it, Solzhenitsyn is writing under circumstances that would drive most of us to madness or suicide. Hopefully his persecution will not be in vain, and the day may come when a large number of people are free because of him.

Until then, the rest of the world must remember that Russia has no monopoly on persecuting people for telling it like it is.
Felix triumphs—an art reborn

By Diane Mizalko
Staff Writer

Recent knowledgeable buzzing in cinema’s inner circles heralds the long-awaited reawakening of the art of film animation. This month, up at New York University, critics ruminated over the importance of George McManus by the four-day "Second International Animation Film Festival," and eventually declared that a new international art form had arrived.

However, a survey of 80 years of film animation reveals that it makes more sense to talk about regression rather than rejuvenation — regression to the days of Betty Boop and Felix the Cat, when the genre was still true to itself. Those were the days — from the late 1800's to the early 1900's — before the sweet sophistication of the Disney style poured like syrup over all American celluloid.

Originating in diverse, far-flung nations, the animated films shown at NYU flaunted a kaleidoscope of individual artistic styles and imaginative flights unlike anything Snow White ever knew. But, looking back to Felix, Betty the Katzenjammer Kids, Mattie and Jeff and a host of other black-and-white line-drawn, much-loved cartoon characters, it is true that the original individuality in animation is not "new," even to the Disney-dominated American scene.

It was 1882 when a Belgian professor by the name of Plateau invented the powerful "spectacle de verre," which was simply a revolving, slitted disk painted with figures. When the disk began to whirl, the viewer peeped through the slits, the saws the reflected in a mirror and — voila! — they danced, leapt, somersaulted.

By 1892, Emile Reynaud was painting figures on celluloid strips and showing them, accompanied by special sound effects, on a screen in a Paris theater. Reynaud, with his 15 minute love stories and romantic ballads, is credited with originating the animated film genre.

At the turn of the century, in a game alone and from then, all hand-drawn characters landed on the screen, the first trace of the eye of the camera. Not only was animation mechanically harnessed, but its style fell under the influence of live-action photography. Animation, firmly wedded to primitive animation film, also lost its color and its voice, not to find them again until the movie industry developed the requisite technology.

Despite their shared destinies, it is a mistake to confuse moving-picture animation with an animated action. An animated image, of course, is painstakingly created frame-by-frame and shot through a special animation camera. More significantly, animation is free to float where live-action film can't follow. Reality places no fetters on the imagination of the animation artist. His image is only by his medium — ink, charcoal, paint, collage and what have you.

This control and power of the artist lends to the renderer techniques feebly and although slavishly copied by animators for some 60 years — unnecessary. That is why a devolve of animation might consider Disney's multi-plane camera, first utilized in filming "Snow White" (1937-39), to be no more than a correlating gimmick. With the multi-plane, Disney Productions introduced the illusion of triple dimensionality to what is — unless perfected — a two-dimensional medium.

Disneynetics are still at a steamerroll flattened American film animation by the rat race. The last act of pumping it up (remember those cute little fannies on the Fantasia cupids?) a surge of creativity and support by the irreverent newspaper comic-strip tradition, which electrified American film animation. Between 1900 and 1920, studio production units devoted to film animation sprung up on the West Coast. The production units were devised with typical American managerial efficiency to bring the monumental task of creating animated films under control. Imagine one artist attempting a 10-minute animated film — at the stan-

dard rate of 24 separate drawings per second, the task would require a mind-boggling total of 14,440 different drawings per film.

In 1909, George McManus, a comic strip cartoonist, took film again by the hands of Maggie and Jiggs, bicker their way through "Bringin' up Father." From 1912 to 1914, McManus and his staff, working with French animator Emilie Cohl to create the "Baby Snookums." Mattie and Jeff, animated by Bud Fischer, first appeared on film in 1916.

That same year, Walter Lantz introduced his Katzenjammer Kids to film audiences across the country. In the early 1920's, the great Max Fleischer made his first animation debut with the irrepressible Koko the Clown. "Get back in your ink bottle, Koko!" Later, Fleischer invented Betty Boop, the dimpled vamp who — unbeknown to it — created the crudest smirking of all.

Felix the Cat, by Australian Pat Sullivan, and the possibly derivative Krazy Kat (created by the three-man team of Leon Herriman, Frank Moser and Leon Searle) began running amok across miles of celluloid at about the same time as adorable Betty.

Felix is still use symbol of irreverent wit and Yankee ingenuity. He was always pulling off the most impossible stunts with the greatest and smuggest of ease. There was the time Felix was stranded on this huge frozen lake . . . he was so perplexed two questions marks appeared above his head. Being Felix, he was able to reach up and grab those question marks, tie them to his feet (sorry — paws) and skate off with a self-satisfied smirk.

In 1923, an artistic and commercial failure, Alice and the Three Bears, gave Walt Disney his first public exposure as an animator. Despite this setback, Disney kept trying. In 1927 he hit pay dirt — with the help of a mouse.

Within a few years, Mickey was joined by Minnie, Pluto and Donald Duck. The latter 60's became "the darling of animation and Disney's first release was a black-and-white, X-rated side roadways on the way, hopefully, to something better," but it looks like film animation is getting back to basics.

And so it went until after World War II. After the war, although Disney style still dominated American animation, the Europeans slowly began to get into the act again. Ironically, the European influence has probably been the greatest single factor in re-introducing the unstructured possibilities of animation to the United States.

A second factor came in after the war — television. It is fair to say that the children's cartoons (which literally take over TV programming on Saturday mornings) have pumped new life into American cartooning. That is not to say TV cartoons are wildly experiment in every good, and the European have a better face. They do represent a well-funded interim which, at this stage, movie theaters no longer provide.

And violence crept into cartoons after the war. Oh, not into Disney, of course, but the witch in Snow White has probably terrified more children than any amount of and are (are) no more than strings of pointless, violent gags. "Boof" "Ouch!" "Squish!" "Ow!" "Man, those bits and tiny birds have you seen sink into the ground under the weight of a flling boulder?"

So European animators worked quietly, while Americans took their doses of cartoon violence and parked their kids before the TV. Cartoon imports tricked across the Atlantic and by the early 60's became the darling of animation. Suddenly, and finally, however, American animation might be getting on the track again. They said so at NYU. Maybe the revitalization owes something to the release of Felix the Cat and his friends such as slen- derg (X-rated side roadways on the way, hopefully, to something better), but it looks like film animation is getting back to basics.

Daily Egyptian, January 28, 1974, Page 5
Singh surveys the Roycean world

By John Howie

The Self and the World in the Philosophy of Josiah Royce
by Bhagwan B. Singh


Singh examines Royce's view of the world, the Absolute, and the self against the context of Royce's life and times. His major purpose is not expository but critical. The author attempts to demonstrate that because of hidden presuppositions and religious motivations, Royce never really reflectively probes the central issue in his religious philosophy.

It is said that a personal God or the Absolute is unnecessary to understand either the self or the world. Royce's religious motives and religious presuppositions are rejected as untenable in our scientific age. Royce, the author repeatedly insists, "was rather looking for some kind of confirmation and historical ground of what he already believed, that is, the God of Protestantism and American Puritanism." For this reason, the author suggests, Royce, "ought to be excused from the charge of either being an escapist or of a failure to understand the important and pivotal issue in his philosophy of the Absolute in which all problems are reduced to a plunge into the transcendental, can be said to be an escape from the world and its problems rather than a resolution of those problems.

Americans in Europe: A rogue's gallery of Paris

By John Hillard

Escape from God's Country by Tom Critchon

Chronicle Books, 191 pp., $6.95

Here is a book about losers and misfits written by a Canadian. Those who love tales of strange escapades and colorful characters will find this book exhilarating. The author, like his characters, is too hilariously entertaining to be taken seriously. This is why the steady drip of anti-American propaganda does not detract from the book.

Critchon's rogue's gallery includes drunks, smugglers, John Birches, goglos, con men and other colorful types. One improbable pair, Sharty and Stinky, are the funniest ceats since the king and the duke traveled with Huckleberry Finn: "Somebody's idea of American as apple pie," remarks a bitter character who vows never to return to America. Along with many of the others in the book, he had helped with Bernie Comden's "political cartoon which enjoyed a good part of Europe."

Besides being enjoyable reading, this book is also an exploration of American life. It is not superficial. It should also be noted that the author, who has left the country for good, has not left himself to join a mob like that! It has been customary fo refer to the sort of reasoning Singh sometimes employs as a "loss at all.Royce's philosophy is a relation to the perspectives of the Indian and Buddhist philosophers of Vedanta. Although it is acknowledged that Royce had studied these philosophies in depth, it is suggested that his own philosophy had some of the same basic ideas.

The author does an admirable job of explaining the logical steps in Royce's argument for the Absolute and in demonstrating how they are plausible. The same essential steps were followed by W. E. Hocking in presenting his own idealistic perspective. Unfortunately, however, there is too little documentation to support his claim. "It is doubtful if Royce would be able to show that there is any Absolute without postponing the absolute experience for absolute experience itself.

The volume is not without other shortcomings. Royce occasionally indulges in self-often, and, in the final analysis, his idealistic thinkers of India, he comments, "are rather amazed and unhappy to see their way of thinking so negligently. At times the author lumps all idealisms under a single category that, properly understood, applies only to a few of them. At other times he appears to suppose that all adequate explanation. It is idealism, whether ancient or modern, is subtly guided by religious motivations of some sort. It has been customary to refer to the exasperating despite his splendid command of historical facts. If this is a detailed account of the life of Lord Beaverbrook's long and diverse career, from his "Canadian Boyhood" to his various roles as financier, politician, newspaper magnate, and international statesman, it is of special interest and importance is his account of Beaverbrook's major effort to organize British defense production and aid Russia during World War II. Although the "author feels the book to be longer and more detailed than Beaverbrook himself would have approved, it does stand out as an excellent historical biography.

Steve Crabtree is an SU alumus.

Best-sellers (Compiled by Publishers Weekly)

FICTION

1. Burr: Gore Vidal
2. A Honorary Consul: Graham Greene
3. The Hollow Hills: Mary Stewart
4. The Dead: Franz Kafka
5. The First Deadly Sin: Lawrence Sanders
6. Theophilus North: Thornton Wilder
7. Posters of Fate: Agatha Christie
8. The Salamander: Alistair MacLean
9. World Without End: Amen
10. The Lord of the Rings: J.R.R. Tolkien

NONFICTION

1. Alistair Cooke's America: Alistair Cooke
2. The Joy of Sex: Alex Comfort
3. The Salesman of My Own Best Friend: Mildred Newman
4. The Best of Life: Edited by David E. Seckel
5. Portrait of a Marriage: Nigel Nicolson
6. Cosell: Howard Cosell
7. Upstairs at the White House: J.B. West with Myron C. Lotz
8. Pentimento: Lillian Hellman
10. In One Era and Out the Other: Sam Levenson

Fresh focus on photos

By Elliott Mendelson

A Century of Cameras by Eaton S. Loddor Jr.

Morgan & Morgan, 156 pp., $21

From the Daguerretype to ultra miniaturization in modern film technology, Eaton S. Loddor Jr. provides a concise chronology of the camera's development and the changes that occurred in optical models in each stage of the camera's transformation, so readers can readily trace the refinements that were taken for granted by amateur and professional alike.

However, some shortcomings should be mentioned. It is difficult to discuss the book's contents without mentioning the information is too technical for the novice but not detailed enough for the more advanced student. For example, the author should explain the differences between the Hunterian, mechanical aspects of each camera, shutter and lens. A glossary of terms, operating diagrams after illustrations solves this problem.

The author also omitted any reference to types of cameras in making color pictures. This is an unjustified omission, since the title of the book is "A Century of Cameras." The quality of illustrations also leaves something to be desired. An unimportant and valuable detail is lost in the darker areas of the pictures.

But his approach is more scientific than you may presume. He illustrates case studies with well-annotated photographs, and includes a special section on technical photography. However, in the interpretation of Salvador Dalí's case, K. W. Watson finds that some of those many notable technical details, is well worth the trouble.

Elliott Mendelson is a staff photographer of the Daily Egyptian.
Late recordings enhance Rachmaninoff stature

By Dave Stevens
Staff Writer

Rachmaninoff: Preludes From Op. 39 and Op. 32
by Sviatoslav Richter

Angel Records, 1973

Rachmaninoff: Symphony No. 2
by Andre Previn, conducting the London Symphony Orchestra.

Angel Records, 1973

"For years, the very name 'Rachmaninoff' had always conjured up for me the melodramatic image of a sinister-looking, long-haired figure in a flowing cape, with burning, hollow-socket eyes - a sort of 'Phantom of the Opera' - attacking the piano demonically," wrote composer-advisor Adolph Green.

No wonder. Sergei Rachmaninoff's dark, troubled music bore such titles as "Isle of the Dead" and was known to utilize Edgar Allan Poe's poetry for musical settings.

Although the public generally adored Rachmaninoff's music; many critics branded him a conservative. For at least a time when Stravinsky and Schoenberg were bludgeoning the cobwebs out of tonal music with pieces like "Le Sacre du Printemps" and "Pierrot Lunaire," Rachmaninoff was following in the hopelessly romantic footsteps of Tchaikovsky. He epitomized romantic music, complete with a psychoanalyst guiding his creative life.

And whether Rachmaninoff's medium was choral, symphonic or, most admirably, piano, he exploited it to its fullest sumptuous and lyrical capacity.

"For years, the very name 'Rachmaninoff' had always conjured up for me the melodramatic image of a sinister-looking, long-haired figure in a flowing cape, with burning, hollow-socket eyes - a sort of 'Phantom of the Opera' - attacking the piano demonically," wrote writer, composer, and psychoanalyst Adolph Green.

No wonder. Sergei Rachmaninoff's dark, troubled music bore such titles as "Isle of the Dead" and was known to utilize Edgar Allan Poe's poetry for musical settings.

Although the public generally adored Rachmaninoff's music; many critics branded him a conservative. For at least a time when Stravinsky and Schoenberg were bludgeoning the cobwebs out of tonal music with pieces like "Le Sacre du Printemps" and "Pierrot Lunaire," Rachmaninoff was following in the hopelessly romantic footsteps of Tchaikovsky. He epitomized romantic music, complete with a psychoanalyst guiding his creative life.

And whether Rachmaninoff's medium was choral, symphonic or, most admirably, piano, he exploited it to its fullest sumptuous and lyrical capacity.

The composer's bravura talent at the piano is indeed reflected in his Op. 23 and 32 piano Preludes, short, compact pieces, each an individual polished entity. Often incorporated in the Preludes are characteristic Rachmaninoff devices - melodies slowly unfolding over a turbulent ostinato, gradually expanding, contrasting and leaving few areas of the particular key untouched. There are also slight tempo changes, gently defining the expected conclusion of the phrases.

Some say it's flashy. Well, perhaps it is. But SII piano teacher Warren Werner, who rarely overlooks Rachmaninoff in programming a recital, says that the sonata Slav is here to stay. "His works have stubbornly resisted the attacks of critics, composers and performers. Today, they are more firmly than ever established in the repertory," he said.

Werner's comment is supported by the Schwann Record Catalogue, which reveals that nearly everything Rachmaninoff ever wrote was re-recorded last year for the composer's centennial.

One late entry to this Rachmaninoff collection is Sviatoslav Richter's stunning performance of the Op. 23 and 32 Preludes. Richter's stunning performance of the Op. 23 and 32 Preludes. Richter's fiery Slav style is tailor-made for Rachmaninoff's music, for Richter is an artist who has so surpassed technical limitations that he has almost pure freedom to make the piano say what he wishes. In the possession of a less talented pianist, this could easily caricature the Preludes' expressive possibilities - make the climaxes bluster and the tender passages whimper.

The former pitfall is a tendency of Alexis Weissenberg's interpretations of the Preludes on RCA records. But Richter avoids both of these pitfalls with impeccable taste and transforms those long scale runs into spontaneous-sounding showers of notes - and he does so without obscuring them.

Gary Graffman's interpretations of the Preludes on Columbia are also top notch. But Graffman only approaches the spontaneity that Richter exemplifies. In short, this recording is definitive, exhilarating, Rachmaninoff-like. Richter, aside from, perhaps, the versions recorded by the composer himself, which RCA recently re-issued.

Among Rachmaninoff's more popular orchestral works is the Symphony No. 2, a massive and sensuous work scored for a large orchestra. SII Symphony director James Stroud, who conducted the Second Symphony last winter, said, "Although it is not venturesome harmonically, it has bold, irregular and uneven metric structure. These frequent meter changes serve a clear purpose - to outline irregular phrase lengths that Rachmaninoff liked to deal in.

"He wrote the symphony in the midst of a depression brought on by the conservative label that he had been given, which had fallen into academic disfavor.

From this depression resulted a symphony orchestrally similar to Mahler's toweringly monumental style. But one must must must differentiate their approaches to these massive orchestral resources; Mahler seems bent on reaching outside himself - to the cosmos, to the gods. Rachmaninoff was usually looking inward, speaking his heart in a personal way, like talking to one's brother by candlelight.

But while both Mahler and Rachmaninoff felt misunderstood. Consequently, they occasionally trimmed their scores. Such was the fate of the Second Symphony. "It takes a clever conductor to keep that symphony operating," Stroud said. "And if there are passages that aren't well understood by the conductor, the composer might as well cut them."

Andre Previn and the London Symphony Orchestra recently recorded the Second Symphony, with around 12 minutes worth of cuts restored. Often these remaslated deletions, such as in the fourth movement, provide an adagio-like breathing space between the stormy fronts of music.

Previn's new performance is a considerable improvement over his previous recording of the cut version, in which he tended to neglect the expressive possibilities that lay buried in the thick score. But this new version has aching dynamic contrasts and wretched emotion. However, Previn's phrasing does not quite have the density, subtlety and instinctive understanding found in Eugene Ormandy's version, which was recorded in the early 1960s on Columbia.

But the engineering of Ormandy's version is primitive when compared to Previn's, which has the profusion of notes more audible than ever before. The symphony's lush sonorities in all of its instrumental colors is a stroke well worth the price of the album. Moreover, Previn's feelings toward the symphony, reflected in the performance, are as affectionate as they are ambitious.

According to his linear note, "One of the most unforgettable events of my musical life was seeing members of the Moscow audience opining and unabashedly weeping during the performance at the Karolinskaya. It's an experience well worth the price of the album. Moreover, Previn's feelings toward the symphony, reflected in the performance, are as affectionate as they are ambitious."

"After the concert had ended," Previn said, "the orchestra and I came out of the stage door into the icy snow, where people were still waiting for us. A young woman came forward and in a mixture of broken English and French, thanked us for Rachmaninoff. Thou gave me A gift, a symbol of No gratitude? one orange, for which she had, without a doubt, queued quite a time that afternoon."
When Japanese society or culture is debated, what makes people irritated is that "What is typical of Japan" rejects logic. If the Japanese society is comprehended with a certain paradigm or theoretical framework, as was done by Ruth Benedict, an American cultural anthropologist, there always remains a residual which can not be satisfactorily grasped. Chie Nalene, a contemporary social anthropologist of Japan, has contrived a unique, theoretical formula to explain the Japanese society. Her theory, which has excellently elucidated the Japanese society, applies only to adroitly separated phenomena. Then a queer view becomes popular that the characteristics of the Japanese culture consist justly in rejecting logic: According to this formula, miscellaneous phenomena regarded as typical of Japan are examined, and the resultant impressions are enumerated. Based on this formula, however, it might be difficult for foreigners, whose cultural backgrounds differ from the Japanese, to understand the Japanese culture.

Among phenomena which have been mentioned as typical of Japan, many have also been observed in other people. As for the sense of wash and sali (taste for the simple and quiet) these things are also observed elsewhere. Family-oriented inclinations, collectivism, authoritarianism, and unity with nature were also observed in Western Europe to a certain extent. Nevertheless the characteristics of Japanese society or culture can be said to be the synthesis of apparently contradicting characters such as cruelty and gentleness, taste for the simple and quiet and aggressiveness. One sees various characteristics which contradict each other coinciding at the same time, what is peculiar to Japanese culture and is not observed in other cultures. It is these characteristics that make up the Japanese culture and reject any theoretical framework.

This fact is causing foreigners, West European people in particular to regret that they can hardly understand the contemporary behavior of Japanese. The irresolution shown by the Japanese government authorities on the occasion of settling international currency problems and the elaborate marketing strategy of Japanese automobile salesmen differ diametrically so that it is difficult to imagine both the former and the latter are behavior of Japanese. The same Japanese enterprises that manoeuvre adroitly to export goods are at a loss as to what to do when they encounter partner countries that move to restrict imports or boycott Japanese products. Japanese have specific behavior patterns that differ from the rationalism of West Europe.

Such a co-existence of contradictions is not confined to the behavior of the government or private enterprises. In science methodology, artistic expression, and organizational human relations the same holds also true. In a word, these things are characterized as imitation culture. The reinforcement of military power or economic expansion are charged with much concentrated energy, so far as they are imitation. In Japan imitation is not something contemptible, but viewed as valuable behavior. On the contrary, the cold shoulder has been turned to originality. There are "mimic shows" on TV and they pass for art. To be reminiscent is goodness and imitation is a praiseworthy talent. The intrinsic value of imitated objects is rather indifferent, and it is the imitation itself that has been accepted. Since the quality or the relations of objects are not questioned, no doubt is thrown on the fact that contradicting things coincide. If we dare to analyse the contradictory coincidence, we might safely say that it is only significant as a sensuous entity. It is of no use to attack this imitation as evil. The people of each country have their own value-orientation. It is unnecessary to criticize the value-orientation of people unless they form obstacles to interrelations between nations or groups. The value-orientation for imitation that the Japanese have is just one example of these equivalent orientations.

Transformation of the Japanese Culture

A notable feature of Japanese society is that imitation is a virtue and originality is desplicable. Only an area in which success has been achieved is socially properly appraised. Therefore, for the Japanese it is extremely difficult to accept principles other than the status quo. However, if the situation changes and a new target of activity is created, the Japanese people can become quite energetic. Their Attitude towards pollution is a good example. A consensus now is that pollution has to be accepted which appeared in 1976 and has been established at present. However, a code of conduct to replace the ethos of pursuit of wealth is not possible. Managers or employees suffer from the contradiction of the evilness of pollution and the motivation to raising the status. If something capable of replacing the pursuit of wealth was presented, the pollution problem could be dissolved more easily. It is quite improbable that a devotion to the state, as in prewar days (although this warship was of a deceptive nature), revives as a predominant motive. It is improbable that concern for the community becomes a motive of business behaviors. In a highly class competitive society this type of transverse connection would be one of the last things to expect.

On the other hand, the anomalous behavior of the younger generation has been spreading, as can be seen by the actions of a student United Red Army in 1972. One of the sociologists explains the insane phenomenon as follows: "In Japan imitation is not a "structural anomaly" concept. Another psychopathologist attributes this phenomenon of the younger generation to "the loss of confrontation between father and son that existed in prewar family life."

Moreover, the traditional mentality of following a given status quo remains unchanged. For instance, the courts of justice in Japan overemphasize the "discovery of substantial facts" at the expense of due process, though the "recept of procedure", a cornerstone of the democratic framework was introduced after the war. According to this spirit, in order to find the facts, it is sufficient to ignore a certain degree of "excesses" of criminal investigation. Here, the European democratic spirit which tries to deal with the distrust existing between human beings by laying down a general rule is lacking and consequently there is still found at Japanese society this or that in procedures. The idea of respect for human rights is still weak in Japan.

On the surface, however, the acceptance of Western music, picture, architecture and even literature is widespread. As the modernization advances, the Americanization of the younger generation has penetrated deeper. The remaining mentality of submitting to a given set of circumstanc­es, has the danger of possibly bringing about the result that the former soldier mentality originated from just such a mentality and was firmly established through the unconscious device of ever­expanding war. But now Japan is orientated towards modeling herself after Western culture and, in particular, American culture. The Japanese people traditionally have such tendencies as easy accept­ance of a given status quo, and pursuing the advantages of remaining in the second position, avoiding the risks and responsibilities of first. This character­istic is prominent in the Japanese among foreigners. Unless the situation worsens, Japanese culture may be dyed with other culture. The impact of Americanization on the Japanese society may become relatively strong. One might call it a "borderline" situation.

A former graduate student in Journalism at Southern Illinois University, Mr. Harada, on his return to the staff of Asahi Shimbun, was assigned to a team of investigative reporters whose investigation has resulted in the publication of several books as well as exposure of an international ring of currency smuggling. The above article is excerpted from the research, 1971 issue of the Monthly Survey of Japanese Technology.
Children to pack Shroyck

Singers will stage show

Children from the Carbondale area will pack Shroyck Auditorium at 7:30 p.m. Thursday for a concert by the University Male Glee Club and the Southern Singers.

They'll come from Murphyboro, Anna, Jonesboro, Marion, Herrin - as do each quarter, is sponsored by the Morning Endeavor Club and the School of Music, different ensembles take turns performing for the students each quarter. Fall quarter the Collegium Musicum sang a program of madrigals, and next quarter the Jazz band will jam to an audience consisting exclusively of children and parents.


Also, there will be a special performance of "You'll Never Walk Alone" by the Friends, the first recorded song any two people existing today, much the same as the "Song of Galilee," accompanied by flute, oboe, tambourine and drum.

A story about the sharing and love between any two people, every generation.

Television film to seek

mysterious Indian tribe

"The Tribe That Hides from Man," a prize-winning documentary about the search for a mysterious, warlike tribe of Indians in Brazil's Amazon jungles, will be presented as the PBS Special of the Week, 7 p.m. Monday on Channel 8.

The hour-long film, which took two years to make, was produced and directed by Adrian Gowell for release by the Independent Television Corporation. It records, in vivid detail, an expedition by Brazilian explorers Orlando and Claudio Villas Boas deep into the unknown Cachimbo forests in search of the elusive Kreen-Akre tribe, who hide from all men and kill on sight.

The two already-legendary Villas Boas brothers have been exploring the Amazon for more than 30 years. Although they have opened up vast tracts of the Amazon, they personally lament the onslaught of 'civilization' which has resulted in the extermination of whole tribes and the destruction of Indian culture. They are responsible for setting up a huge reserve in Upper Xinga, where 12 Indian tribes live. Entrance is forbidden to outsiders and native culture and economy are the basis of life. The film came about as a result of requests by the Brazilian government to the Villas Boas brothers to explore the last remaining jungles of the Amazon. To do so, they must first make peace with the Kreen-Akre who inhabit the area. At the outset of their search, the Kreen-Akre have killed an English explorer, and the brothers pursue the forceful but timid natives deeper and deeper into the Cachimbo wilds, not to win any profit but to win their confidence and friendship.

Paine repeats as advisor to cinema panel

Frank R. Paine, director of film production at SIU, had been appointed to another one-year term as an advisor on the Cinema Advisory Panel (CAP) of the Illinois Arts Council. He has served on the panel since 1968.

Paine said the key word in his job is "advisory." The CAP, which is composed of film majors, directors, and educators, reviews requests by film makers for funding by the art council. The CAP then advises the council as to which projects it should fund. The art council was established by the Illinois General Assembly in 1960 to promote and encourage interest in the arts in Illinois. Among the projects that the CAP has aided in funding is the use of mobile projection units to show free movies in the blackened areas of Chicago's depressed areas. This program is modeled after one in New York which has gained wide popularity. Paine feels that such efforts build an appreciation of the cinematic arts. "None of us on the panel feel there is a real vitality in film," said Paine, "and it needs all the help we can get."
Black actress to show class distinction in lead role

BY CHARLOTTE JONES
Daily Egyptian Staff Writer

Genena McCammon, a 3-year-old, tall, vivacious and mother, will play the lead role of Helena in the Southern Players production of "All's Well That Ends Well." The comedy by William Shakespeare is scheduled for Feb. 3 in the Communications-Main Stage Theater.

Ms. McCammon says that being the only black in an all-white cast isn't uncomfortable. "It might be if I didn't know the rest of the cast so well," the attractive actress said.

Ms. McCammon said she thought the play's director Ms. Eelin Stewart-Harrison, associate professor of theater, cast a black girl for the lead role to show a class system distinction.

Ms. McCammon said the black-white color contrast in the cast is the director's way of portraying the typical Shakespearean plot the opposite characters of higher birth.

In contrast to Shakespeare's time, social status isn't a big thing anymore, she said. At one point in the play the King of France says. "Nobility isn't something of birth but of deed. And I think that's the way our society is today," Ms. McCammon said. "People don't care who you are but rather what you do."

The comedy's plot centers around Helena, the poor daughter of a deceased physician, who schemes to win the love of her mistress' son, Count Bertram.

After Helena cures the king's ills with a prescription inherited from her father, he grants her wish to marry Bertram.

Bertram, unhappy about his forced marriage to a lowly physician's daughter, flees the country, vowing not to consummate the marriage.

Ms. Helena follows Bertram and using clever tactics, tricks him into marriage.

Underground museum

TORONTO (AP) - Metro's subway system, which opened at Avenue Road and Blair Street May soon serve as an extension of the nearby Royal Ontario Museum.

Officials at the museum have been conferred with subway companies about the possibilities of displaying museum artifacts in the subway. It is hoped the station can be transformed into something similar to the Louvre station on the Paris subway.

All's well that...

John Webb, as Bertram, is embraced by Genena McCammon who plays Helena in the Southern Players production of "All's Well That Ends Well." The show will be presented Feb. 1 through 3.

Indiana gallery accepting entries for March show

Details concerning the 30th Annual Wabash Valley Exhibition have been announced by the Sheldon Swope Gallery of Terre Haute, Ind.

Any artist, professional or non-professional, working in any medium and residing within a radius of 160 miles of Terre Haute is eligible to enter. Entries will be accepted through Feb. 15 and 16, and the show will open on March 3.

More than $7,600 in gallery acquisition awards will be granted. In addition, eight special purchase prizes, totaling $1,250, will be sponsored by educational and business groups. Merit awards totaling $250 will also be given.

The following are entrance specifications. Work must be entirely original; each entry must be the work of the person whose name it is submitted; work must have been completed within the last three years and not previously shown in any Wabash Valley Exhibition sponsored by the Swope Art Gallery; up to three works may be entered by any one person; all paintings must be framed; all prints and drawings must either be framed, or matted and covered with glass or acetate; the size limit on any entry is 46 inches in any direction; all work selected for showing will remain on display throughout the duration of the exhibition.

Entry forms may be obtained by writing, phoning or writing the Sheldon Swope Art Gallery, 235 S. 7th St., Terre Haute, Ind., 47807, phone 222-2880.

Brian O'Doherty, director of the Visual Arts programs of the National Endowment for the Arts and architecture critic for the NBC Today Show, will serve as juror.

Black actress to show class distinction in lead role

John Webb, as Bertram, is embraced by Genena McCammon who plays Helena in the Southern Players production of "All's Well That Ends Well." The show will be presented Feb. 1 through 3.

Indiana gallery accepting entries for March show

Details concerning the 30th Annual Wabash Valley Exhibition have been announced by the Sheldon Swope Gallery of Terre Haute, Ind.

Any artist, professional or non-professional, working in any medium and residing within a radius of 160 miles of Terre Haute is eligible to enter. Entries will be accepted through Feb. 15 and 16, and the show will open on March 3.

More than $7,600 in gallery acquisition awards will be granted. In addition, eight special purchase prizes, totaling $1,250, will be sponsored by educational and business groups. Merit awards totaling $250 will also be given.

The following are entrance specifications. Work must be entirely original; each entry must be the work of the person whose name it is submitted; work must have been completed within the last three years and not previously shown in any Wabash Valley Exhibition sponsored by the Swope Art Gallery; up to three works may be entered by any one person; all paintings must be framed; all prints and drawings must either be framed, or matted and covered with glass or acetate; the size limit on any entry is 46 inches in any direction; all work selected for showing will remain on display throughout the duration of the exhibition.

Entry forms may be obtained by writing, phoning or writing the Sheldon Swope Art Gallery, 235 S. 7th St., Terre Haute, Ind., 47807, phone 222-2880.

Brian O'Doherty, director of the Visual Arts programs of the National Endowment for the Arts and architecture critic for the NBC Today Show, will serve as juror.

Old beer dug up

CHESTER, England (AP) - A brewer's kiln which produced beer more than 300 years ago has been discovered by archaeologists in this picturesque city. Tim Strickland, field officer for the excavation, said the kiln dated from the 17th century.
National Ballet to give special children's show

Two Special Children's Performances of the magical story of "Coppelia" will be presented by the National Ballet when the company continues its statewide residency next month, as part of the University's Celebrity Series. These special children's performances—shown at an hour and ten minutes in length—have been scheduled for 1 p.m. on Feb. 21, and 10 a.m. on Feb. 22, in Shove Auditorium. During a brief intermission, the orchestra members will put on a demonstration for the children.

Orders for tickets, specially priced for these children's performances at $1.50, are now being received at SU's office of Special Meetings and Speakers. For every 20 children attending, one adult sponsor or chaperone is admitted free of charge.

"Coppelia" is a light-hearted story of magic formulas and miraculous identity that takes place in and out of the workshop of toymaker Franz. The devious Franz, a young man of the town, to the beautiful doll Coppelia brings jealousy to the heart of his fiancée Swanilda. After some delightful scuffling that includes the dancing of the wind-up dolls and Dr. Coppélia's incantations, Swanilda finally outwits Dr. Coppélia in his plot to bring Coppélia to life. At last the couples decide to marry as soon as possible to obtain a dowry of $500 that Franz must marry that day.

"Coppélia" as a ballet, has enchanted children and grown-ups alike for over a hundred years since it was first performed in Paris in 1876. With its dancing, delightful lighting effects, colorful costumes and scenery, and marvelous music—the music a treat in itself—one is absolutely enchanted and charmed. The National Ballet "has what is probably the most authentic version of 'Coppélia' in the country," according to critic Olive Barnes of the New York Times.

The National Ballet, founded in 1962, has become one of the outstanding performing groups in the United States. Its forthcoming appearance at Shove Auditorium, during the special performances of "Coppélia" and "The Sleeping Beauty," and a master class, is its fourth at SU.

Daily Activities

29 Tuesday
Blood Drive, 12 noon - 5 p.m., Student Center, Ballroom D
Campus Crusade for Christ, 7-10 p.m., Student Center, Kaskaskia & Mission Rooms

30 Wednesday
Blood Drive, 10 a.m. - 3 p.m., Student Center, Ballroom D
Campus Crusade for Christ, 12 noon, Student Center, Corinth Room
Film: "Life Boat," 7 & 9 p.m., Student Center Auditorium
Orchestra Concert, 8 p.m., Shroyer

31 Thursday
Campus Crusade for Christ, 7 a.m., Student Center, Corinth Room
Carnival for Women, 12 noon - 2 p.m., Student Center, Missouri Room
Children's Concert, 1:30 p.m., Shroyer
An Evening with Women's Gymnastics, 8 p.m., Shroyer

1 Friday
Black History Week, 7 p.m., Student Center Auditorium
Women's Gymnastics: SU vs. Grand View, 7:30 p.m., Arena
SUAC Film, W. C. Fields Follies, 8 p.m., Student Center, Ballrooms A,B,C

WE HAVE PRICES YOU CAN AFFORD!

HICKORY LOG MURDURA

*Steaks $1.99 lb. *Seafood *Sandwiches
BEER & WINE

Continued

50% Off

Blums On BROS

WITH PERSONALITY!

30-60% Off

Most of the stuff in the store

9:30 to 5:30 Daily Except Sunday

Daily Egyptian, January 28, 1974, Page 11
How Many Ways can You Say......

DAILY EGYPTIAN Love Advertisements

classifieds advertising order form

3 Love Lines 1.00 for Feb. 14 Only Deadline is 5 p.m., Two days prior to publication. (Feb. 12 check your ad upon publication for the ad number at the end for reference purposes

signature ______________________

Page 12, Daily Egyptian, January 28, 1974