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Secrets of a miniature universe

Solving the microworld's mysteries

By Dan McClary

Some 300 years ago, a minor official of the town of Delft, Holland discovered the world of microorganisms. Antonie van Leeuwenhoek had little formal education but an insatiable curiosity concerning everything within his reach and a craft for making and mounting lenses which never since has been equalled on the same principle. Our understanding of Leeuwenhoek's microorganisms has had immeasurable influence on humanity's state of health, on economy and on the growth of population.

Leeuwenhoek communicated his discoveries—not only of microorganisms, but of such fundamental biological characters as blood cells, spermatozoa, protozoa and the capillary system—to the Royal Society of England in a series of letters spanning 50 years, but he did not teach his craft to others.

Almost a century later, in 1765, Muller confirmed Leeuwenhoek's observations of bacteria, using a compound microscope. Even then, not the mere observation of microbial life, but a scientific controversy ushered in the miraculous age of conquest of decay, disease and untimely death. The controversy raged over how living creatures mysteriously came to thrive in the carcasses of dead animals and plants or in any environment rich in organic matter.

Belief in the existence of invisibly small creatures dates back to antiquity. The Roman writers Varro (second century B.C.) and Lucretius (about 75 B.C.) discuss the possibility of contagion by living creatures or seeds. Lucretius, especially, in his *De Rerum Natura* suggests that "just as there are seeds helpful to our life, so, for sure, others fly about that cause disease and death."

These seeds or atoms were thought not to contain all the properties of living organisms, but to be the beginnings of living things found in a variety of non-living substances. Worms specifically were cited as examples of living creatures which anyone could observe to "arise from stinking dung when the drenched earth becomes rotten from excessive rains."

This doctrine of "spontaneous generation" or abiogenesis, was generally accepted without serious challenge for more than 1,500 years. In the latter half of the seventeenth century, men began to dispute the concept and aroused heated controversy which inspired not only careful observations of natural phenomena, but a resort to carefully designed and controlled experimental manipulations. These ultimately not only resolved the question of spontaneous generation but led to discoveries basic to pure culture technique, which is the foundation of the science of microbiology.

The first serious challenge to the concept of abiogenesis was provided by seventeenth century poet-physician

Francesco Redi, who demonstrated that worms in putrefying meat were derived from fly eggs, not spontaneously from invisible seeds. The important aspect of Redi's work seems to be the introduction of the controlled biological experiment—that is, one provides a situation in which one expects to observe a particular phenomenon and another (the control) in which one thinks to have excluded the occurrence of the phenomenon if his theory is correct.

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

No such simple experiment seemed applicable to the continuing controversy over the origin of the microorganisms. The world of microorganisms is one of enormous numbers—a handful of soil contains a microbial population as large as the human population of the world. The question of how to separate a single kind of microorganism from all others and study it free from contamination by the multitudes of its fellows required the work of many men over a period of some 200 years after Leeuwenhoek.

Realizing the invisible nature of the possible "seeds of microscopic life," John Needham (1745) and others after him, used heated and stoppered vessels of organic soups—or infusions—in which they were convinced spontaneous generation of microbes was a fact. Shortly after Needham's experiments, an Italian, Lazzaro Spallanzani (1776) repeated them, using longer heating periods and hermetically sealed (air-tight) vessels and reached the opposite conclusion. Although the controversy continued unabated until Pasteur brought it to rest in the 1860's, two useful principles had evolved—the ubiquity of microorganisms in the natural environment, especially in the air, and their vulnerability to heat.

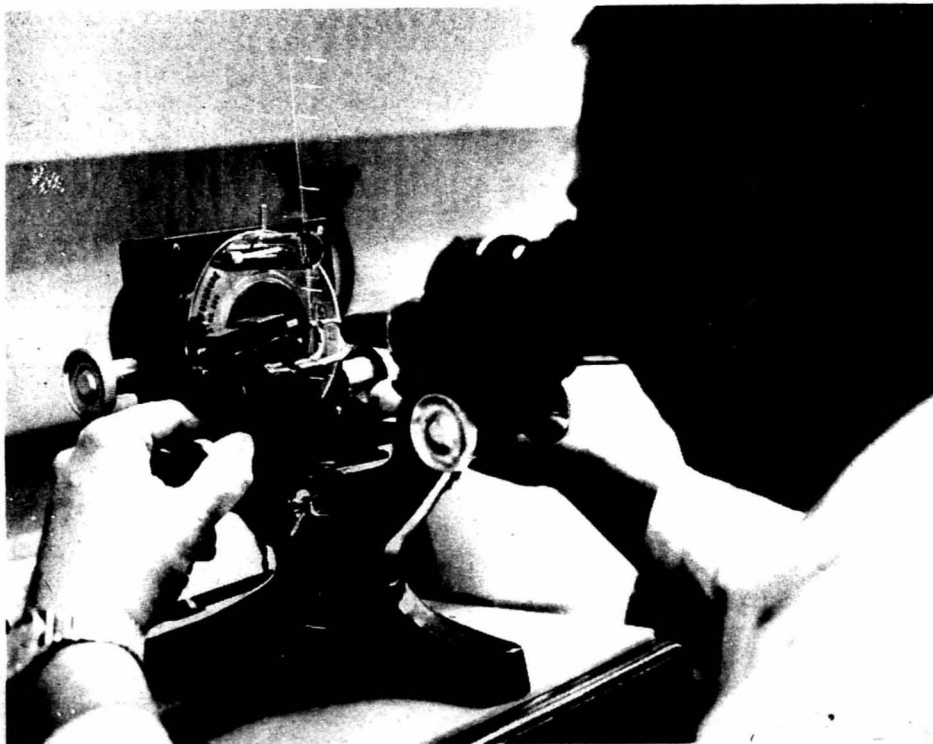
Making practical application of Spallanzani's published experiments, Francois Appert, a Parisian cook, in 1810 sealed fruits and vegetables in airtight containers and heated them. Thus was founded the art of canning for which the inventor received an award of 12,000 francs. Appert became a rich man by establishing the first commercial canning plant which thrived in his family for several generations.

Another controversy which generated answers to questions concerning natural phenomena had to do with causes of fermentation, putrefaction, and decay. Schwann, Cagniard-Latour and others in the early to middle nineteenth century had described the reproduction of yeast cells in fermenting sugar solutions and had attributed the formation of alcohol to their metabolic activity. But the German school of chemistry, headed by Justus Liebig, was so prestigious in the scientific world and so caustic in its ridicule of the idea that yeast cells were the

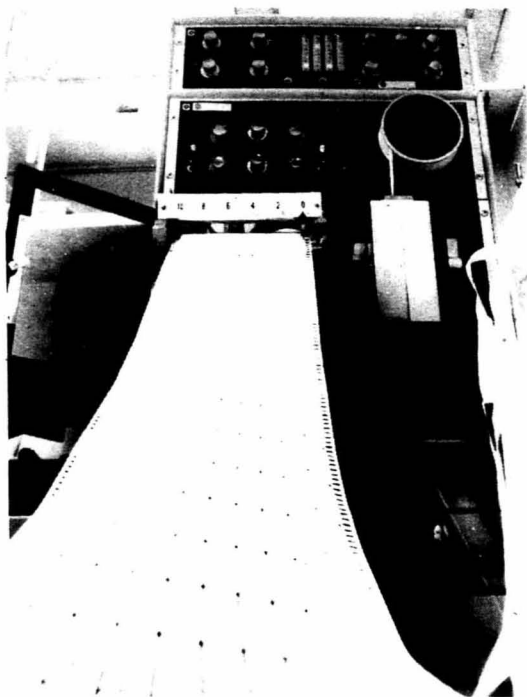
cause, rather than a product of fermentation, that the early proponents of the microbial cause of fermentation were silenced.

Again, it was Pasteur in the 1860's who propounded and ultimately proved to the world that microorganisms are indeed the cause of the natural phenomena of fermentation, putrefaction and decay and extended the concept to the very important principle that for each type of chemical action there is a specific microorganism. To prevent these microbial changes he invented Pasteurization.

Microbiological principles were not applied to medicine until the latter part of the nineteenth century, although the eighteenth century writings of Fracastoro and von Plenicz of Italy speculate upon the microbial causes of disease. In 1847, an Austrian physician, Ignaz Semmelweis, was appointed assistant at a lying-in hospital in Vienna where the incidence of and mortality from puerperal fever (childbed fever) was unusually high. Semmelweis noted that women in the clinic were examined by interns directly after instruction in obstetrics by the use of cadavers. He attempted to institute the practice of handwashing with soap, water and a solution of chlorinated lime before examining a patient. Although within two months the mortality rate dropped from almost 20 per cent to little more than 1 per cent, the practice, as well as the man, was extremely unpopular with the hospital staff and Semmelweis was fired. Unable to obtain a position in Vienna, he became a lecturer at the University of Pest, Hungary, and obtained an unsalaried position in an obstetrics division in a local hospital. There, under his super-



Charles Miller, graduate student in microbiology, works with a microforge. The instrument is used to generate the intense heat necessary for construction of the micro-instruments used on the micromanipulator.



A radiochromatographic strip scanner scans the distribution of radioactivity on a chromatographic strip. This method is used to separate and detect radioactive compounds generated in a metabolic process.

vision, the mortality rate from puerperal fever fell remarkably within a few weeks. Largely rejected and vilified by his fellow physicians, he suffered many mental breakdowns and, ironically, died at the age of 47 from a finger infection contracted during a gynecological operation. Soon after his death, he was acclaimed throughout the world for his institution of separate maternity wards and obstetrics clinics in hospitals.

In 1865, shortly before the death of Semmelweis, an Englishman, Joseph Lister, began experiments in antiseptic surgery which were to bring him worldwide renown during his lifetime. Impressed with Pasteur's publications on the relationships of microorganisms to fermentation and putrefaction and on the ubiquity of such microorganisms in the atmosphere, Lister reasoned that these microorganisms might also be responsible for the infections which invariably resulted from surgery, often killing the patient when technically the operation was a success. Reasoning

that he could not use heat as Pasteur and others had used in their experiments, he sought a chemical agent to kill the undesired microorganisms. Lister finally decided to use phenol (carbolic acid), which at that time was used as a deodorizing agent for garbage. In his surgical ward, the practice was adopted of soaking hands, instruments and bandages and even spraying the atmosphere with carbolic acid. For the first time in history, surgical incisions healed without infection.

Modern aseptic surgery began in 1882 with a Frenchman, Simon Terrillon, who introduced the practice of heat sterilization of all his instruments. A martyr to his profession, Terrillon died at an early age of a bacterial infection from being struck in the eye with pus during a surgical operation.

These great strides in medical practice were made during a period when the germ theory of disease was rejected by most men of medicine. Then, in 1876, Robert Koch proved to the medical

world that anthrax, a ravaging disease of livestock also infectious to humans, was caused by a bacterium. In his report on anthrax, Koch proved the bacterial cause of disease and laid down principles—Koch's postulates—for determining causes of other diseases.

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

Simultaneously, Pasteur introduced the concept of "attenuated virus" to vaccination, providing the rationale upon which all vaccines are based. An infectious agent or its toxin is treated so it can be administered safely into a host without causing disease, but still retains the immunizing properties of the original infectious or toxic agent. Pasteur coined the term "vaccine" (from *vacuus*, Latin, cow) in honor of Edward Jenner's cowpox vaccine against smallpox which was introduced in 1796.

Discovery of cause led rapidly to development of methods of prevention for many common diseases—prevention through vaccination and more importantly, through sanitary measures. Sanitary measures were applied not only in clinical wards, but through civic actions such as control over water purification, sewage treatment and food handling and distribution.

The rationale for treatment or chemotherapy was expressed by Paul Ehrlich about 1900 and realized partly by his discovery of the effects of certain organic compounds of arsenic on patients with syphilis and African sleeping sickness. Ehrlich's "magic bullet," administered to a patient, will

seek out and kill the parasite with little or no harm to the host.

The age of miracle drugs actually began in the late 1930s with the discoverers of Domagk and others on the effects of sulfanilamide (derived from the dye, prontosil), the first sulfa drug. Woods and Fildes about 1940 found the drug blocked an essential metabolic function of the parasite which was not also a function of the host, thus providing the basic rationale for an unlimited search for new drugs.

The rapid acceptance and development of penicillin, discovered in 1928 by Englishman Alexander Fleming, provided soldiers of World War II security against death from infected battle wounds. Since then, scores of antibiotics have been discovered and developed for clinical therapy.

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

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

(Continued next Page)

About this week's cover...

This scanning electron micrograph illustrates the propagative stage of the *Metatrichia vesparium*, magnified 90 times. The spores of this true slime mold (Myxomycete) are contained within the peridium, or outer envelope of the spore-bearing branch (fructification). The string-like material at the bottom of the micrograph is the capillaria, noncellular strands formed of waste materials cast off during spore cleavage.

The Myxomycetes exhibit characteristics intermediate between those of

plants and of animals. The propagative stage, shown here, is plant-like, as reproduction is through spores surrounded by cell walls which probably contain cellulose. The somatic phase of the slime molds is animal-like, as it possesses no cell walls.

The scanning electron microscope, through which this micrograph was made, is a specific aid in the taxonomy of the Myxomycetes, as most of these organisms' taxonomy is based on the spore and capillaria ornamentation which is hardly visible through the light microscope.



At the micromanipulator, Sally Schaefer, microbiology graduate student, dissects spores from sporated yeast cells. The micromanipulator is an important tool in the investigation of yeast genetics.

Micrograph by Judith A. Murphy,

researcher Electron microscopy Center



*Photos by
Elliott Mendelson*

Microbiology Staff Assistant Wilma Reese replaces the sterilizing media used in animal cell tissue cultures for virus research. Ms. Reese works in the laboratory of Issac Schechmeister, professor of microbiology.

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

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

The decline of deadly epidemics of infectious diseases in the Western world is bringing to the front the less common, insidious diseases, often of an en-

dogenous (natural organisms to human beings) origin. These act as opportunists when the patient suffers debilitation, as in surgery, cancer, hormone imbalance or prolonged drug therapy. The tissue or organ transplant patient is particularly vulnerable to infection, especially by pneumonia, because it is necessary to suppress his immune system which, unsuppressed, would bring about rejection of the transplant. Also those diseases which carry a social stigma, the venereal diseases, still present extremely serious problems, not because of a lack of facilities for prophylaxis and treat-

ment, but because of society's failure to co-operate with public health authorities.

The causes of infection and disease have not been eliminated from the world but are held in check by vigilance and exercise of control, which must be modified continuously—through research for new prophylactic and therapeutic agents—to cope with the evolution in response to therapy of new immunological-drug resistant strains. Staphylococcal infections, typhoid fever and influenza are examples of such diseases. Also, therapy for one infectious agent often invites infection by

others, such as *Candida albicans* and many other microorganisms which, until recently, were no more than normal body flora. Additionally, some persons are hypersensitive to various drugs.

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

Dan McClary is a professor microbiology.



Preparing a microtiter assay of animal virus, microbiology graduate student Mike Reese uses an air-tight isolation hood in Professor Schechmeister's laboratory.

Rachmaninoff rings

By Tim Ransom

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

By The Philadelphia Orchestra and Temple University Choirs, Eugene Ormandy (conductor); Phyllis Curtin, George Shirley and Michael Devlin (soloists).

RCA Records, 1974

No neglect of the human ear can be worse than not listening to music—and deferring to bunches of other ears instead, be they teenyboppers buying records or scholars writing music history since Mahler. The private ear absorbs a certain "public" taste as its infallible own, so listening becomes at best an act by proxy and at worst, no act at all.

One result is a world of fads and "trends" in which liking Rachmaninoff is a sin tantamount to liking Mantovani, Karen Carpenter and the 12th Symphony of Shostakovich. To a "trendy" class of pharisees lordling over "serious music," Rachmaninoff, whatever else he might be, is first, last and unforgivably a smooth round peg in the jagged hole of modern music. Composers not for atonality, after all, must be against it—and far behind it.

Ironically, though, Rachmaninoff is as much adulated as attacked, often for the same (wrong) reasons. His saccharine excesses account for his great popularity with Muzak and mood-music fanciers who practice going high-brow now and then. But if there is one large-scale work in which even the most sniveling detractors might hear greatness, it is "The Bells," based on the poem by Edgar Allan Poe and scored for orchestra, chorus and soloists. In few of his works is the composer committed to a rigorous musical form as fully as to his own fatalistic temperament. However comic and macabre, RCA's cover design, with the composer dressed for winter weather standing before an open grave, is an emblem not just of the themes of the work, but of the unhappy vision of the brooding Slav himself.

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

In Poe's poem, whose urgent tone at times verges on hysteria, Rachmaninoff finds his emotional match and one reason this 1913 choral symphony became the personal favorite of all his works. This performance presents an odd textual situation in light of Ormandy's use of an English version that is not Poe's own, but a re-translation of the Russian translation (and abridgement) Rachmaninoff set to music in the first place. Although "The Bells" is a work of sharp contrasts on several counts, including the tone of its language from movement to movement, this English version somehow lacks the composer's close fitting of music to text in all its rich extremes. Phrasing in English sometimes sounds unnaturally forced, with little of the jaunty abandon or lyrical airiness of the original.

Spangled with brass exclamations of fset by percussion, the first movement grows from a sprightly figure first announced by flutes into a broad, galloping rhythm that carries the near-exploding chorus to heights of intoxicating fun. Regrettably, tenor George Shirley sounds small and distant, and the orchestra undernourished or over-rehearsed. For all its brilliance, the movement, with its silver sleigh bells, is by far the shortest of the four and may reflect in its short-lived energy and sunniness Rachmaninoff's own grim belief in the rarity and fleetingness of life's good times.

From a not-so-bounding first movement, Ormandy moves into territory where the orchestra can shine and shimmer more naturally as the score demands. Keynoted by golden wedding bells on a summer night, the second movement emphasizes the

darker hues of the orchestra, singing in long arching lines the first sobering but wistful melody of the work. For Rachmaninoff, the mood of young love is "mellowness," tinged perhaps by momentary but intrusive brass challenges to life or by aching strains of melancholy. The Philadelphia strings, especially in the lower registers, sustain the ruminating flow of music with balanced control and expansiveness on its ascending, then descending course.

Another dramatic shift to the third movement of brass alarm bells drives the tempo to a frenzied pace in a propulsive, clipped rhythm that every voice in the orchestra eventually takes up. Only the chorus in its massive, overwhelming sonorities is otherwise allowed to enter the texture. A canonic beginning based on the rhythmic motto of alarm leads to a swirling confluence of most of the orchestra that recedes as decidedly as it swelled. Dynamic contrasts in general reinforce the movement's hectic activity, troubled by awful threats. This time Ormandy manages to maintain both intensity and dynamic shaping.

In the fourth movement, where Rachmaninoff at last comes to musical grips with the iron bells of mourning and, of course, death itself (so much his own obsession), an unexpected restraint in using his musical means saves their effects from mere lugubrious effusion and instills the text with a fresh dimension of understated horror. His emotional and technical control is all the more astonishing through passages that would invite the more facile sweeping strokes and splashes of, say, bad Shostakovich.

This movement is a real marvel to hear in all its subtleties, and baritone Michael Devlin sings the text with a visceral agility true to its shifting emotional contours. With its crescendo and oboe melody hovering over a dirge-like rhythm beat out by low plucked strings, the whole movement thrills with a power of high drama that matches vintage Verdi.

Hundredth birthdays of composers should be more than times for record companies to make more money. They should offer initiated listeners a chance to refresh their view of a man's music. More important, perhaps, they should attract hold-outs and those who simply never happened upon his music. Rachmaninoff's music, so glibly dismissed by hard-core "avant-gardists" on one hand and so superficially taken for granted or reduced to ooze by masses of "easy listeners" on the other, is as much in need of both these advantages of hitting 100 as anybody's music—probably more so. This new and generally satisfying performance of "The Bells" should offer at least some fresh insight into Rachmaninoff's considerable achievement as a composer.

Tim Ransom is a graduate student in English.

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Sergei Rachmaninoff

And his sacred music prays in a human voice

By Dave Stearns
Staff Writer

Rachmaninoff: Vespers; The U.S.S.R. Russian Chorus directed by Aleksander Sveshnikov

Angel/Melodiya, 1973

Vesper services are traditionally performed against the waning sun—and are witnessed by monks through cathedral windows.

Sergei Rachmaninoff saw them through Russian Orthodox stained glass, flanked by ornate fresco-style icons and sifted through his emotional temperament. Rachmaninoff admitted the service is consciously counterfeited, for he didn't use the sacred plainchants that other romantic composers (such as Tchaikovsky) utilized in their liturgical works. Nonetheless, Vespers is one of Rachmaninoff's most compromising works—his counterpart for mixed acappella chorus is consistently reverent, showing the composer at his most unpretentious. Which comes as a surprise from a composer who was generally uncompromising, self-indulgent and melancholy.

Written in a two-week flash, this Vesper service is something we can call our own—it's not a lofty otherworldly expression, but a human one, consistently showing respectful acknowledgment for the harmonic guidelines set by Monteverdi and Palestrina.

But Rachmaninoff was not one to write endlessly winding tapestries of choral counterpoint—as did his aforementioned predecessors. He divided the various prayers used as settings into sections, while employing various compositional techniques that offer an ethereal-to-earthly variety of musical textures, but not taken to the point of incongruence. Among the techniques used to obtain this textural variety is the sumptuous use of pedal points. The deep, unmistakably Slavic basses provide a brooding backdrop for the soprano and alto melismas, which are loaded (rhythmically and melodically) with expressiveness. This pedal point technique is used in all voices—emotional outbursts are conveyed by the female

voices holding a note while the basses surge forth with a stunning melisma. Variance is also obtained by dynamics (of course—what would Rachmaninoff be without his frequent dynamic swells?), and the register in which the voices are written.

The text is not simply used as a syllabic vehicle for the music; for Rachmaninoff illuminated the text brilliantly, with the most important words sung in a straight but full chordal fashion at fortissimo. Refrains in the prayers are clearly outlined melodically, harmonically and dynamically. In one section, "My Soul Magnifies the Lord," director Aleksander Sveshnikov has placed the singers at a distance from the microphones to obtain a wistfully remote sound. "Blessed Art Thou, O Lord," is a parable set to music, with conversational passages carried by a tenor soloist, with the basses dominating the refrains in a Slavic folk-like rhythm.

But probably the most delectable passages of the Vesper service lie in "Bless the Lord, O My Soul," in which the psalm lines are alternated between a high translucent soprano texture, the gorgeous mezzo soloist (Kara Korokan), and the deep bass pedal point passages.

It is indeed fortunate that this highly worthwhile piece of music has found its way into the repertoire of a top-notch ensemble such as the USSR Russian Chorus. The score calls for a deep thick sound, but director Sveshnikov keeps the chorus lithe, while illuminating the score for all its swelling dynamic worth.

The only other performance of this composition (to my knowledge) is one by Karl Linke directing the Johannes-Damascenus Choir on Musica Sacra records. That rendition is so lackluster, undisciplined and incompetent, that it is a disgrace to Rachmaninoff as well as to the recording industry.

Now we have a well-engineered, and beautifully performed version of one of our most accessible pieces of sacred music. Since we may find it surprising that Rachmaninoff directed his muse toward sacred music, do we find its unusual accessibility surprising as well? Certainly not! We have learned to expect accessibility—if not by other means—

Piaget and education

By John T. Mow

To Understand is to Invent
by Jean Piaget

Grossman Publishers, 1973, 142pp., \$7.95.

Probably—and as far as I am concerned, hopefully—Jean Piaget will be the psychologist most influential on educational practices of the near future. His highly academic work at his center in Geneva is, by any measurement, classic; his influence through his writing and, more important, through his students, is beginning to be felt in the daily activities of our educational institutions.

Much of his rich theorizing has suffered, however, from mistranslation from French to English and, more importantly, from oversimplification.

Many scholars have attempted to lay out Piaget's ideas in a manner that can be applied to a formal educational setting. If this is not impossible, it is certainly difficult, because even Piaget is cautious in proclaiming definite practical application of his theory and research.

For the avid practitioner-disciple, Piaget has (disgustingly) avoided laying out even the implications for education; until that is, this new contribution, *To Understand is to Invent*. This new book is a successful attempt to describe some of his basic notions and the relationship of those notions to future international educational practices.

Piaget introduces the book with a section, "A Structural Foundation for Tomorrow's Education," which points out types of educational practices consistent with his notion of intellectual development. Other interpreters have done so, but none so clearly and succinctly as Piaget.

The remainder of the book consists of his reactions to Article 26 of the United Nations' Universal Declaration of Human Rights. Chapter one: "Every person has the right to education." Chapter two: "Education shall be free." and Chapter three: "Parents

have a prior right to choose the kind of education that shall be given to their children" are rather "old hat" to Americans. We have been arguing, rethinking, and trying to establish consistent policies regarding these issues since the beginning of our history. Piaget adds very few new ideas to what we have kicked around.

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

If we really desire individuals to fully develop their human personalities (intellectually, implying uninhibited, creative-thinking minds) Piaget's research finding imply certain qualities that must exist in the educational experience. If we really want to strengthen respect for human rights and fundamental freedoms, we must encourage this by applying some notions that Piaget's theory and research suggest. Such practices in no way include allowing complete freedom to the student any more than they include spoon feeding through lectures. Chapter four is a gem of a chapter.

Piaget is extremely cautious in extending his ideas to the establishment of principles for promoting understanding, tolerance, and friendship among nations. He does imply, however, that if his notions about ethical development apply at the national level, we can begin formulating thoughts that are more than mere guesses. Students interested in international education will miss a major dimension if they do not include Piaget's Chapter Five as input to their thinking.

John T. Mow is Chairman of the Department of Guidance and Educational Psychology.

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

By Kathy Wilken
Student Writer

A Different Woman
by Jane Howard

E.P. Dutton, 1973, 413 pp., \$7.95.

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

Ms. Howard is no tough trumpeter of the women's movement. She has simply and beautifully set out "to try and find out more about the texture of their (women's) lives, whom and what they loved, what was on their minds, and in

what ways they were like and unlike each other and the rest of us: what it is, if anything, that is unifyingly 'American' about us."

Ms. Howard makes few judgments. She does not point to a few hardened militants and hold their lives up as shining examples.

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

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

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

That is what is unique in Ms. Howard's book-length essay on women. The women she presents show that liberation does not involve an effort to be like men. It means being women who maximize their own individual abilities.



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

Winslow Homer in the Tropics, by Patti Hanaway, printed in Japan under the colophon of the Westover Publishing Company of Richmond, Virginia, (undated) sells for \$29.95. But for one who loves Homer's work this is a small price for the 70 color plates tied together by the author's short biographical sketch of the man who is called America's most famous painter. HRL.

The 'Washington Lawyers' manuver around the rules

By John Morrissey

The Superlawyers
by Joseph C. Goulden

Dell Publishing Co., Inc., 1972, 416 pp., \$1.75 (paper)

The Washington Lawyer is a child of the complex web of Federal regulatory agencies and Congressional committees that check up on unfair business practices in the United States.

The federal government had a head start when it created the Federal Trade Commission, Civil Aeronautics Bureau, Securities and Exchange Commission and other New Deal answers to corporate trade abuses that undermined the public interest.

But although Washington Law is only second generation, it has grown up to challenge the agencies that spawned it.

Goulden's premise is that Washington Lawyers (his capitalization) are powerful hidden elements in the love-hate relationship between government and economic interests in America. Each needs the other to survive, but by definition, the operation of government conflicts with the interests of business, and vice versa.

Washington Lawyers operate as hired troubleshooters for corporations when government action threatens to cut into profit margins or otherwise disturb the corporation's business Goulden reveals.

The corporate business world is still perplexed by the myriad restrictions handed down by the regulatory commissions. Congress and other sources of government restriction. But thanks to a growing battery of mercenary law firms based in Washington that deal specifically with the Federal government, Goulden says the regulatory commissions have been virtually disarmed or domesticated, and all to the public's ignorance.

Goulden cites in a remarkably readable way how these "superlawyers" use the letter of the commissions' own legal procedures and powers to save their

corporate clients millions of dollars through calculated legal delays which buy time for a corporation's questionable product or practice. Washington Lawyers also frequently lobby to change laws rather than get around them, as Goulden's evidence proves.

Goulden's book is a voluminous record of research covering every imaginable nook and corner of Washington Law, the people who practice it, the people who benefit from it, and the commissions it has gradually eroded like waves over a dirt levee.

But far from seeming voluminous, his presentation is prepared in a fast-moving, highly interesting revelation. He wisely avoids the mistake of getting into the drudgery of law, and concentrates instead on personalities.

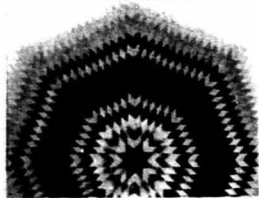
Goulden rarely resorts to moral judgments about the ethics of the Washington Lawyer's practice. Rather, he quotes the feelings of those in the practice itself as well as those who do not think highly of Washington Law. Goulden is neither a sensationalist nor a persuasion artist, but a true journalist. His book is an objective account which gives the reader all the information he needs to make his own judgment.

But even a judgment doesn't seem to be the response Goulden tries to evoke. Rather, he feels the need to publicize the Washington Lawyer for what he is—a response to government bureaucracy, a chance for a lawyer to make a fantastically profitable living (a six-figure income is not uncommon) at the government's inconvenience and the corporation's grateful expense.

Like it or not, Goulden is saying the Washington Lawyer is here, and he's here to stay. In light of such an assumption, people should know the importance of the role the Washington Lawyer plays in lawmaking, law-stretching or law-skirting for American corporations.

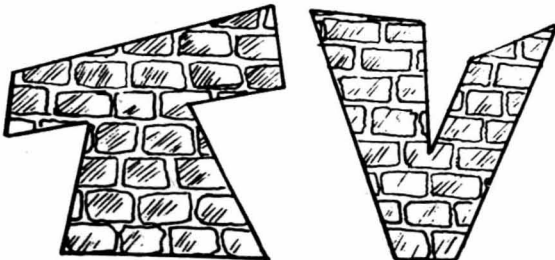
John Morrissey is a March graduate of SIU in journalism. He is a former Daily Egyptian staff writer.

Jane
Howard
A
Different
Woman





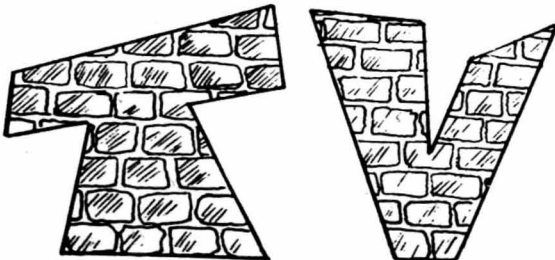
Daily Egyptian



May 20-26



Daily Egyptian



May 20-26

Daytime Programming

Monday through Friday

- 6:00**
12—Summer Semester
6:30
2—Thought for Today (c)
4—Country Way (c)
11—The Class '54 (c)
12—Breakfast Show (c)
6:35
2—Farm Report (c)
6:40
2—Newsbreak (c)
6:45
2—Lone Ranger
6:50
7—News (c)
7:00
4,12—CBS Morning News (c)
5,6—Today Sh. (c)
7—Yogi's Gang (c)
11—The Three Stooges
7:15
2—Fury
7:30
7—Movie
7:45
2—Cartoon Carnival (c)
- 8:00**
2—Jeff's Collie
2—New Zoo Review (c)
4,12—Captain Kangaroo (c)
11—The Flintstones (c)
8:15
2—Romper Room (c)
8:30
2—What's My Line? (c)
3—Jack Lalanne (c)
11—Please Don't Eat the Daisies (c)
9:00
2—Concentration (c)
3—The Hour (c)
4,12—Joker's Wild (c)
5,6—Dinah's Place (c)
7—Slim with Rhythm
11—Jack Lalanne (c)
30—The Flying Nun (c)
9:30
2—Split Second (c)
4,12—Gambit (c)
5,6—Jeopardy (c)
11—Reed Farrell Morning Affair (c)
30—Financial Observer (c)

- 10:00**
2—\$10,000 Pyramid (c)
3—Not for Women Only (c)
4,12—Now You See It (c)
5,6—Wizard of Odds (c)
30—Business News (c)
10:30
2,3,7—The Brady Bunch (c)
4,12—Love of Life (c)
5,6—Hollywood Squares (c)
10:55
2,3—CBS Mid-day News (c)
11:00
2,3—Password (c)
4,12—The Young and the Restless (c)
5,6—Jackpot (c)
11:30
2—News
3—Split Second (c)
4,12—Search for Tomorrow (c)
5,6—Celebrity Sweepstakes (c)

- 11:55**
5,6—Eyewitness News (c)
12:00
2,3—All My Children (c)
4—Green Acres (c)
5,6,12—News
11—New Zoo Review (c)
30—Business News
12:30
2,3—Let's Make a Deal (c)
4,12—As the World Turns (c)
6—Romper Room (c)
30—Community Views (Fri.) (c)
12:55
6—Calendar (c)
1:00
2,3—The Newlywed Game (c)
4,12—The Guiding Light (c)
5,6—Days of Our Lives (c)
11—Matinee Movie
30—Investors Mart (Mon.) (c)
1:30
2,3—The Girl in My Life (c)
4,12—The Edge of Night (c)
5,6—The Doctors (c)

- 2:00**
2,3—General Hospital (c)
4,12—The New Price is Right (c)
5,6—Another World (c)
29—Crafts with Katy (Mon.), The Lucy Show (Tues., Wed., Thurs., Fri.) (c)
30—Business News (c)
2:30
2,3—One Life to Live (c)
4,12—Match Game '74 (c)
5,6—How to Survive a Marriage (c)
29—Galloping Gourmet
2:50
30—Business News
3:00
2—Big Money Movie (c)
3—\$10,000 Pyramid
4,12—Tattletales (c)
5,6—Somerset (c)
11—The Three Stooges
29—Uncle Waldo (Mon.), Young Samson (Tues.), Rocky (Wed.), My Friend Flicka (Thurs., Fri.) (c)
30—Mr. Patches and L'il Rascals
3:30
3—MGM Theatre (Mon.-Wed.), Afternoon Matinee (Thurs.), National Roller Games (Fri.) (c)
4—The Mike Douglas Show
5—Merv Griffin
6—Gilligan's Island
12—Truth or Consequences (c)
29—Tennessee Tuxedo
30—Batman (c)
4:00
6—Petcoat Junction (c)
7—Storybook Corner (Mon.), Professor Ludicrous (Tues., Wed., Thurs., Fri.) (c)
8—Sesame Street (c)
11—Gilligan's Island
12—Dream of Jeannie (c)
29—Bullwinkle
30—Johnny Sokko (Mon., Wed., Fri.) (c), Ultraman (Tues., Thurs.) (c)
4:30
3—Soul Train (Fri.) (c)
6—Bonanza (c)
11—Love Lucy
12—Bewitched (c)
29—Batman
30—Munsters
4:55
2—News
5:00
2—ABC Evening News
4,5,7,8—News
11—Mayberry, R.F.D. (c)
12—To Tell the Truth (c)
29—Voyage to the Bottom of the Sea
30—Dream of Jeannie (c)
5:30
2—Hogan's Heroes
3—Cactus Pete (c)
4—CBS Evening News
5,6—NBC Nightly News
7—Film Presentation
8—Misterogers's Neighborhood (c)
11—Gomer Pyle
12—Regional News
30—Star Trek

Monday, May 20

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4,5,6,7,12—News (c)
8—Electric Company
11—Andy Griffith Show (c)
29—The Lucy Show
6:05
3—Three Stooges
6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—Other People, Other Places.
"Java—Ancient Gods and Dances."
"Java" portrays three aspects in the life of this storied island—current drive to restore the Borobudur— island's sports and the variety and genius of the Javanese performing arts.
5—News (c)
6—Hollywood Squares
7—Film Presentation
8—Spotlight on Southern Illinois
12—Buck Owens Ranch Show
29—Mission Impossible
30—Beverly Hillbillies
7:00
2,3—The Rookies (c)
5,6—The Magician, Bill Bixby stars in "The Illusion of the Curious Counterfeit." Blake tricks a shady prison executive. Lloyd Nolan guest stars.
7—Storybook Corner
8—The Special of the Week (c)
"The Place for No Story." After a brief introduction, no narration interrupts this aerial view of California.
30—Bonanza
7:30
7—A Woman's Place
29—Mike Douglas Show (c)
8:00
2,3—ABC Monday Night Movie
4,12—Here's Lucy
5,6—Monday Night at the Movies
7—Film Presentation
8—Special of the Week. "Sam Fran-

- cis: These are my Footsteps."
11—Movie at 8
30—TV 30 Money Movie
8:30
7—Speak Out
8—Bookbeat (c) "Lincoln Stephen" by Justin Kaplan. One of the leaders of the muckraking movement was Lincoln Stephens.
4,12—New Dick Van Dyke Show (c)
9:00
4,12—Medical Center (c)
7—Where Do We Go From Here?
8—The Movies
29—Million Dollar Movie
9:30
7—Film Presentation
10:00
2,3,4,5,6,7,12—News (c)
11—The Untouchables
30—Night Gallery
10:30
2—Mission Impossible (c)
3—Wide World of Entertainment
4,12—CBS Late Movie
5,6—Tonight Show. Telly Savalas sub-host.
11—The Untouchables
30—The 10:30 Movie
10:45
29—Movie
11:00
2—Peter Gunn
11—The Virginian
12:00
2—Wide World of Entertainment
5,6—Tomorrow Show
12:20
3—News
12:27
4—Bijou Picture Show
12:30
12—News
1:30
2—News
2:17
4—Bijou Picture Show
3:55
4—Bijou Picture Show

Tuesday, May 21

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4,5,6,7,12—News (c)
8—Electric Company (c)
11—Andy Griffith Show (c)
29—The Lucy Show
6:05
3—Three Stooges
6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—Hollywood Squares (c)
5—News (c)
6—Let's Make a Deal (c)
7—Crime Prevention in Carbondale
8—Black Scene in Southern Illinois (c)
11—Bewitched (c)
12—Dusty's Trail (c)
29—Mission Impossible (c)
30—Beverly Hillbillies (c)
7:00
2,3—Happy Days (c)
4,12—Maude (c)
5,6—Adam Twelve (c)
7—Professor Ludicrous
8—Bill Moyers Journal (c)
11—That Girl (c)
30—Bonanza (c)
7:30
2,3,7—Tuesday Movie of the Week (c)
4,12—Hawai Five-0 (c)
5,6—Tuesday Mystery Movie
7—A Woman's Place (c)
11—The Lucy Show
29—Mike Douglas Show (c)
8:00
7—Film Presentation
8—Black Journal (c) "I See the Future" Clairvoyant Lillian Cosby and Astrologer Jertha Love will answer questions and give their predictions of the future of the country and black people.
11—Movie at 8
30—TV 30 Movie

- 8:30**
4,12—CBS Tuesday Night Movie
7—Speak Out
9:00
2,3—Marcus Welby, M.D. (c)
5,6—Police Story
7—Toward a Model City
8—You're in Good Company (c)
29—Million Dollar Movie
9:30
11—Proud
10:30
2,3,4,5,6,7,12—News (c)
11—The Untouchables
30—Night Gallery (c)
10:30
2—Mission Impossible (c)
3—Wide World of Entertainment (c)
4,12—CBS Late Movie
5,6—Tonight Show (c)
30—The 10:30 Movie
11:30
2—Peter Gunn
12:00
2—Wide World of Entertainment (c)
5,6—Tomorrow Show (c)
3—News

VIEWING CODE

ABC Channel 2. KTVI in St. Louis. Channel 3 WSLI in Harrisburg, Channel 7 WTVW in Evansville.
NBC Channel 5. KSD in St. Louis. Channel 6 WPSD in Paducah.
CBS Channel 4. KMOX in St. Louis. Channel 12 KFVS in Cape Girardeau.
PBS Channel 8. WSIU in Carbondale.
Independent Channel 11. KPLR in St. Louis. Channel 29. WDXR in Paducah. Channel 30. KDNL in St. Louis.
(Cable stations with duplicate shows on ABC and NBC stations will block out those duplicating WSLI (Channel 3) shows and WPSD (Channel 6) shows.)
CABLE TELEVISION
CARBONDALE—Channel 7 (C-7) is local origination. WDXR (Channel 29 in Paducah) appears on Channel 9. KDNL (Channel 30 in St. Louis) appears on Channel 10. Channel 13 carries the weather scan.
Local news and weather appear on Channel 13.

Wednesday Evening, May 22

- 6:00**
2—Truth or Consequences (c)
3—Weather (c)
4,5,6,7,12—News (c)
8—The Electric Company (c)
29—The Lucy Show
11—The Andy Griffith Show (c)
6:05
3—The Three Stooges
6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4—The New Treasure Hunt
5—News (c)
6—Good Ole Nashville Music (c)
7—Film Presentation
8—Outdoors with Art Reid (c)
11—Bewitched (c)
12—The Price is Right (c)
29—Mission Impossible (c)
30—Beverly Hillbillies (c)
7:00
2,3—Jane Goodall and the World of Animal Behavior (c). "The Baboons of Gombe."
4,12—Sonny and Cher Comedy Hour (c)
5,6—Chase
8—Washington Connection (c)
11—That Girl (c)
30—Bonanza (c)
7:30
7—A Woman's Place
8—Theatre in America. (c). "Monkey, Monkey, Bottle of Beer,

- How Many Monkeys Have We Here?" From Cincinnati's Playhouse in Eden Park, this play by Marsha Sheiniss is a psychological drama about an unusual medical experiment, and feature an almost exclusively female cast.
11—The Lucy Show
29—Mike Douglas Show (c)
8:00
2,3—Julie Andrews and Jackie Gleason Together (c)
4,12—Cannon (c)
5,6—Wednesday Night at the Movies
7—Film Presentation
11—Movie at 8
30—TV 30 Money Movie
8:30
7—Speak Out
9:00
2,3—Doc Elliot (c)
4,12—Kojak (c)
7—Where Do We Go From Here?
8—The Movies
29—Million Dollar Movie
10:00
2,3,4,5,6,7,12—News (c)
11—The Untouchables
30—Night Gallery
10:30
2—Mission Impossible (c)
3,7—ABC Wide World of Entertainment
4,12—The CBS Late Movie

- 5,6—Tonight Show (c)
30—The 10:30 Movie
10:45
29—Movie
11:30
2—Peter Gunn
12:00
2—Wide World of Entertainment (c)
3—News (c)
5,6—Tomorrow
12:30
4—Bijou Picture Show
12—News (c)
1:30
2—News (c)
2:12
4—Bijou Picture Show
3:57
4—Bijou Picture Show



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WPSD-TV Channel 6

Thursday Evening, May 23

- 6:00
2—Truth or Consequences
3—Weather
4,5,6,7,12—News (c)
8—The Electric Company (c)
11—Andy Griffith Show (c)
29—The Lucy Show
- 6:05
3—The Three Stooges
- 6:30
2—To Tell the Truth (c)
3—ABC Evening News (c)
4,12—Wild Kingdom (c). "Voyage to the Coral Sea." The Wild Kingdom crew makes a voyage to the Coral sea in the Great Barrier Reef. The objective is Kona Reef where the visibility is unlimited and where sharks and poisonous sea snakes thrive in uncounnted numbers.
5—News (c)
6—Porter Wagoner Show (c)
7—Crime Prevention in Carbondale
8—The French Chef
11—Bewitched (c)
29—Mission Impossible (c)
30—Beverly Hillsbillies (c)
- 7:00
2,3—Chopper One (c)
4,12—The Waltons (c)
5,6—Flip Wilson
7—Professor Ludicrous
8—The Advocates
- 11—That Girl
30—Bonanza (c)
- 7:30
2,3—Fire House (c)
7—A Woman's Place
11—The Lucy Show
29—The Kopykats
- 8:00
2,3—Kung Fu (c)
4,12—CBS Thursday Night Movie
5,6—Ironsides. "Amy Prentiss AKA, The Chief." Four detectives resign when woman is made chief of detectives. Jessica Walter guest stars.
7—Film Presentation
8—War and Peace (c). The Russians prepare to meet Napoleon in battle. Nikolai saves Maria from a serf rebellion. The Russians mass at Borodino.
30—TV 30 Money Movie
- 8:30
29—Western Kentucky Outdoors (c)
7—Speak Out
- 9:00
2,3,7—Streets of San Francisco
7—Toward a Model City
8—The Movies
29—Million Dollar Movie
- 9:30
7—Film Presentation
- 10:00
2,3,4,5,6,7,12—News (c)
11—Untouchables
30—Night Gallery (c)
- 10:30
2—Mission Impossible (c)
3,7—ABC Wide World of Entertainment (c)
4,12—CBS Late Movie
5,6—Tonight Show
30—The 10:30 Movie
- 10:45
29—Movie
- 11:00
11—The Virginian (c)
- 11:30
2—Peter Gunn
- 12:00
2—Wide World of Entertainment (c)
3—News (c)
5,6—Tomorrow Show (c)
- 12:30
4—Bijou Picture Show
11,12—News
- 1:30
2—News and Sports (c)
- 2:17
4—Bijou Picture Show
- 4:12
4—Bijou Picture Show

Friday, May 24

- 6:00
2—Truth or Consequences (c)
3—Weather (c)
4,5,6,7—News (c)
8—The Electric Company
11—The Andy Griffith Show (c)
12—CBS Evening News
29—The Lucy Show (c)
- 6:30
2—To Tell the Truth (c)
3,5—News (c)
4—Let's Make a Deal (c)
6—Green Acres (c)
8—Conversations (c)
11—Bewitched (c)
12—The Flying Nun
29—Mission Impossible (c)
30—Beverly Hillsbillies
- 7:00
2,3—Brady Bunch (c)
4,12—Dirty Sally (c)
5,6—Sanford and Son. Redd Foxx, Demond Wilson.
8—Washington Week in Review (c)
11—That Girl
30—Bonanza
- 7:30
2,3—Six Million Dollar Man (c)
4,12—Good Times (c)
5—Laska Luck (c). "Get Off My Back." Stan fakes an injury to make bus company liable. Robert Hoy, guest stars.
29—Ozzie's Girls (c)
- 8—Wall Street Week
11—Lucy Show (c)
29—Mike Douglas (c)
- 8:00
4,12—CBS Friday Night Movie
5,6—Girl With Something Extra (c). Sally Field, John Davidson star in "The Not-So-Good Samaritan." John and Sally rehabilitate a perennial loser. Don Knotts, guest.
8—Woman. "Consciousness-Raising Groups." Claudia Drefus, outspoken women's lib advocate, and Judy Sullivan are Sandra Elkin's guests.
11—Movie at 8
30—Vincent Price Theatre
- 8:30
2,3—The Odd Couple (c)
5,6—Brian Keith Show (c). "Here Comes the What?" Dr. Jamison is asked to officiate at a "non-marriage." Heather Lowe, guest stars.
8—Aviation Weather
- 9:00
2,3—Toma (c)
5,6—Dean Martin Comedy Hour. Will Chamberlain is "roasted." Ken Berry, George Kennedy and Norm Crosby are guests.
8—The Movies
29—Million Dollar Movie
- 10:00
2,3,4,5,6,7,12—News (c)
30—Night Gallery (c)
- 10:30
2—Mission Impossible (c)
3,7—ABC Wide World of Entertainment (c). "In Concert."
5,6—The Tonight Show
4,12—The CBS Late Movie
29—Creature Feature
30—The 10:30 Movie
- 11:30
2—Peter Gunn
11—The Virginian (c)
- 12:00
2—Wide World of Entertainment (c). "In Concert."
12:30
4—Rock Concert. Featuring Rod Stewart and Faces, Livingston Taylor and Obsolete.
- 12—News
3—News
2—News
4—Heads Up
4—Bijou Picture Show

Saturday, May 25

- Morning**
- 7:00
2,3—Bugs Bunny Show (c)
4,12—Hair Bear Bunch (c)
5,6—Ludville (c)
11—Across the Fence (c)
- 7:30
2,3—Yogi's Gang (c)
4,12—Sabrina (c)
5,6—Addams Family
11—Herald of Truth (c)
- 8:00
2,3—Super Friends (c)
4,12—New Scooby Dog Movies
5,6—Emergency (cartoon) (c)
11—Cartoons (c)
- 8:30
5,6—Inch High Private Eye (c)
- 9:00
2,3—Lassie's Rescue Rangers (c)
4,12—My Favorite Martian (c)
- 9:30
2,3—Goober and the Ghost Chasers
4,12—Jeanne (c)
5,6—Pink Panther (c)
11—Mighty Mouse (c)
- 10:00
2,3—The Brady Kids (c)
4,12—Speed Buggy (c)
5,6—Star Trek
11—Proud (c)
29—Waldo (c)
- 10:30
2—Fury
- 3—Mission Magic (c)
4,12—Josie and the Pussycats (c)
5,6—Butch Cassidy (c)
11—Garner Ted Armstrong (c)
29—Young Samson
- 11:00
2,3—Saturday Superstar Movie (c)
4,12—Pebbles and Bamm Bamm (c)
5,6—Jesters (c)
11—Roller Game of the Week (c)
29—Rocky and Friends (c)
- 11:30
4,12—Fat Albert and the Cosby Kids
5—Corky's Colorama (c)
6—Go (c)
29—Batman Family Classics (c)
- Afternoon**
- 12:00
2,3—Action '74 (c)
4,12—Children's Film Festival
5,6—HIT TV (c)
11—Soul Train (c)
29—Broadway Baptist Church
- 12:30
5—Lassie
6—Atop the Fence Post
29—Afternoon Movie
30—You
- 1:00
2—Hogan's Heros
3,30—Indy 500 Festival Parade
4—Gotcha! (c)
5,6—Baseball (c)
- 11—Laurel and Hardy
12—Good News (c)
- 1:30
2—Fishin' Hole (c)
4—Spectacular Saturday Super-flick
11—Abbott and Costello
12—It is Written (c)
- 2:00
2—Sports Legends (c)
3—Championship Wrestling (c)
29—Six Gun Theatre
- 3:00
4,12—CBS Golf Championship
11—Bowers Boys
30—Creature Feature
29—Call of the West
- 4:00
2,3—Wide World of Sports (c)
4—St. Louis Illustrated (c)
5—Family Circle Cup Tennis Tournament (c)
6—Danny Thomas Memphis Golf Championship (c)
12—Film
29—American Angler
- 4:30
12—Film
30—Joe Krueger Sportman (c)
29—Charly Chan
- 5:00
4—Newsmakers (c)
5—Survival (c)
6—Montage (c)
12—Regional News (c)
29—Horse Racing
30—I Dream of Jeanne
- 5:30
2—St. Louis Zoo Show (c)
3—Harry Reasoner (c)
4,12—CBS Evening News (c)
5,6—NBC Evening News (c)
11—Buck Owens (c)
29—Jimmy Dean Show (c)
30—Celebrity Bowling
- Evening**
- 6:00
2,12—Hee Haw (c)
3—Lawrence Welk (c)
4,5,6—News (c)
11—Porter Wagoner (c)
30—Bowling for Dollars (c)
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- 6:30
4—Stand Up and Cheer (c). With Johnny Mann and special guest Jerry Lucas.
5—Bobby Goldsboro (c)
6—Accent (c)
11—The Jimmy Dean Show
29—Lost in Space (c)
30—Rifleman
- 7:00
2,3—Partridge Family (c)
4,12—All in the Family (c)
5,6—Emergency (c)
11—The Untamed World (c)
29—All Star Wrestling

Sunday, May 26

- Morning**
- 6:00
12—Christopher Closeup
- 6:20
4—News
4—PS-4
12—News
- 7:00
2—The Human Dimension
3—The Story (c)
4—Camera Three (c)
5—Gospel Singing Jubilee (c)
6—This is the Life (c)
- 7:30
2—Davey and Goliath
3—Day of Discovery (c)
4—Lamp Unto My Feet (c)
5—Lester Family (c)
6—Gospel Singing Jubilee (c)
12—Herald of Truth
- 7:45
2—Sacred Heart
- 8:00
2—Pattern for Living
3—James Robinson (c)
4—Look Up and Live (c)
5—America Sings (c)
12—Baily's Comets
29—Gospel Music Train (c)
30—International Voice of Victory (c)
- 8:30
2—Catholic Mass
3—Oral Roberts (c)
4—Sunday Morning (c)
5—Insight (c)
6—Paducah Devotion
29—Amazing Chan
30—Young at Heart
30—Jimmy Swaggart
- 9:00
3—Old Time Gospel Hour (c)
4—Faith of Our Fathers
5—This Is the Life
7—Rex Humbard
12—Revival Fires
29—Akron Baptist Temple
30—Little Rascals
- 9:15
2—Message of the Rabbi (c)
6—Charlie Hamilton and Smith Brothers (c)
- 9:30
2—Osmond Brothers (c)
4—The Church is You
5—Go
6—Herald of Truth (c)
12—Look Up and Live
30—Great Western Theatre
- 10:00
2,3—H.R. Pufnstuf (c)
4—Eye on St. Louis (c)
- (Continued on Page 4)

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- 5—Wally's Workshop
- 6—Christopher's Close Up (c)
- 12—Camera Thru
- 29—Untamed World
- 10:30
- 2.3—Make a Wish (c)
- 4—Heads Up (c)
- 5—Space Expectations
- 6—Children's Gospel Hour (c)
- 12—Lamp Unto My Feet
- 29—Norman Vincent Peale
- 11:00

- 2.3—Kid Power (c)
- 4—Face The Nation (c)
- 5—Hopes or Fears?
- 6—NBC Religious Special
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- 29—First Baptist Church
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- 3—Directions
- 4.12—CBS Sports Spectacular (c)
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- 30—Christ is the Answer (c)
- 1:30
- 2—God's Musical World (c)
- 3—Sunday Afternoon Matinee
- 29—Sister Lucy Tedrick
- 30—Revival Fires (c)

- 2—Western Theatre
- 29—Sunday Cinema
- 30—Day of Discovery
- 2:30
- 30—Kathryn Kulman
- 3:00
- 4.12—Colonial Open (c)
- 30—Good News (c)
- 3:30
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- 4.12—Apple's Way (c)
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- and Edward Andrews star.
- 8—Nova (c). "The Mystery of the Anasazi." The Anasazi Indians lived in Southwest America for eight thousand years. Then about 1300 AD, they disappeared. There is no written record of what happened to them. This story is of the search for clues of the mystery.
- 29—Star Trek (c)
- 30—Roller Game of the Week
- 7:30
- 2.3—Indianapolis 500 (c)
- 4.12—Mannix (c)
- 5.6—Mystery Movie (c). Peter Falk as "Colombo." "Mind Over Mayhem." Head of a think tank takes drastic measures. Jose Ferrer, Jessica Walter, Lew Ayres and Robert Walker are guests.
- 8—Who's Afraid of Opera?
- 29—Movie
- 8:00
- 8—Masterpiece Theatre (c). "Out of Everywhere." Elizabeth, separated from Lawrence, brings her baby home. Sarah, who lost her own child, is eager to help, but the care of the child has been put in the hands of old nanny Webster, who is now too old for the job.
- 8:30
- 4—Barnaby Jones (c)
- 30—American Horse and Horseman (c)
- 9:00
- 5.6—NBC Special

- 8—Firing Line (c)
- 29—Million Dollar Movie
- 9:30
- 2—Police Surgeon (c)
- 3—Wild Kingdom (c)
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- 12:30
- 4—Sunset Boulevard. With William Holden and Gloria Swanson.

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- 30—The Princess and the Pirate. Bob Hope, Virginia Mayo. Trick entertainer and princess are captured by buccannery on the Spanish Main. (1945)
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- 29—Bonnie Parker Story. Dorothy Provine stars.
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- 4.12—Reflections in a Golden Eye. With Elizabeth Taylor and Marlon Brando. An army officer at a Georgia camp whose wife is having an affair with another officer becomes obsessed with a young private who rides horseback naked through the woods. (1967)
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- 2:17
- 4—South of St. Louis. With Joel McCrea and Alexis Smith. Three partners struggle to hold their shattered ranch amidst the Civil War's devastation of Texas. (1948)

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- 2—I Love A Mystery. David Hartman, Ida Lupino star.
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- 30—War Gods of the Deep. Vincent Price, Tab Hunter star.
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- 8—Belle of the Nineties. Mae West and Roger Pryor star. A prize fighter and a nightclub entertainer find romance and endless troubles in the gay Nineties. (1934)
- 29—A Touch of Larceny. James Mason stars.
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- 4.12—McLintock. With John Wayne and Marlene O'Hara. Marital duel between a straight shooting, rough-and-tumble, high-living, hard-drinking cattle baron whose town has been named after him, and a woman having more reservation than a Comanche real estate agent. (1963)
- 30—Invisible Man's Revenge. Jon Hall stars.
- 30—Frankenstein Meets the Wolfman. Lon Chaney, Bela Lugosi. Man, cursed by turning into werewolf at night, seeks release. (1943)
- 2:45
- 4—Madam Curie. With Greer Garson and Walter Pidgeon. Love story of the famous woman scientist who discovers radium and the tragedy that befalls her husband. (1944)

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- 4.12—Invitation to a Gunfighter. With Ully Brynner and George Segal. Hypocritical western town hires a killer to destroy a returned outcast but entire plan goes wrong. (1964)
- 2:30
- 2—Devil Ship Pirates. Christopher Lee, Andrew Keir star. Spanish warship fleeing from the route of the Spanish Armada in the late 16th Century takes over an isolated Cornish part and terrorizes the villagers until a courageous band finally destroys them. (1964)
- 3:00
- 30—The X from Outer Space. Toshiya Wazaki, Peggy Neal. Alien spore, found on moon, is brought back to earth. (1966)
- 7:30
- 2.3—Dying Room Only. Cloris Leachman, Ross Martin star. A rest stop at a dingy roadside diner becomes a terrifying ordeal for a woman whose husband seems to have deserted her, leaving her with the diner's malicious proprietors.
- 8:00
- 5.6—In the Heat of the Night. The story of murder and racial prejudice that won five Academy Awards. Sidney Poitier and Rod Slegler star.
- 30—Rio Bravo. John Wayne, Dean

- Martin. A powerful rancher is outsmarted in his attempt to have his killer-brother released from prison. (1959)
- 10:30
- 12—The Five Pennies. With Danny Kaye and Barbara Bel Geddes. Biography of Red Nichols—his relationships with his wife and daughter, his band, and fame. (1959)
- 6—Psycho. Janet Leigh, Tony Perkins star.
- 10:45
- 30—The Gorgon. Peter Cushing, Christopher Lee star. Young man investigates unusual murders in European village. (1964)
- 11:00
- 5—A Taste of Evil. A recovered mental patient is the target of someone trying to undermine her sanity. Barbara Stanwyck, Barbara Parkins and Roddy McDowall star.
- 11:30
- 2—Operation Crossbow. Sophia Loren, George Peppard star. Allied army's efforts to locate and destroy the production site of Germany's V-1 and V-2 rockets and V-X missile capable of delivering an atomic warhead during World War II. (1965)

Sunday

- 9:30
- 30—Ride Lonsome. Randolph Scott, Karen Steele. Sheriff captures young desperado and waits for his killer-brother to come to the rescue. (1959)

- 2:00
- 2—The Tall T. Randolph Scott, Richard Boone star. Arizona rancher battles three killers who hold up stage and finds romance. (1957)
- 9:00
- 29—White Slave Ship. Starring Pier Angeli.
- 9:30
- Love is a Many Splendored Thing. Jennifer Jones, William Holden. True tale of romance between Eurasian doctor and American war correspondent. (1955)
- 10:00
- 8—Million Dollar Legs. Betty Grable, Donald O'Connor, and Jackie Coogan star in this family comedy. College makes a comeback through the efforts of a college chisler and a planned horse race. (1939)
- 10:30
- 6—The Challenge. Broderick Crawford, Darren McGavin star.
- 11:30
- 2—Backfire. Jean-Paul Belmondo, Jean Seberg star. Free-lance smuggler is hired to transport a car to Lebanon where the gold hidden under the paint job will be stripped. (1965)

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 30—The X from Outer Space. Toshiya Wazaki, Peggy Neal. Alien spore, found on moon, is brought back to earth. (1968)
7:30
 2,3—Dying Room Only. Cloris Leachman, Ross Martin star. A rest stop at a dingy roadside diner becomes a terrifying ordeal for a woman whose husband seems to have deserted her, leaving her with the diner's malicious proprietors.
8:00
 5,6—In the Heat of the Night. The story of murder and racial prejudice that won five Academy Awards. Sidney Poitier and Rod Taylor star.
 30—Rio Bravo. John Wayne, Dean

Martin. A powerful rancher is outsmarted in his attempt to have his killer-brother released from prison. (1959)
10:30
 4,12—The Five Pennies. With Danny Kaye and Barbara Bel Geddes. Biography of Red Nichols—his relationships with his wife and daughter, his band, and fame. (1959)
 6—Psycho. Janet Leigh, Tony Perkins star.
10:45
 30—The Gorgon. Peter Cushing, Christopher Lee star. Young man investigates unusual murders in European village. (1964)
11:00
 5—A Taste of Evil. A recovered mental patient is the target of someone trying to undermine her sanity. Barbara Stanwyck, Barbara Parkins and Roddy McDowall star.
11:30
 2—Operation Crossbow. Sophia Loren, George Peppard star. Allied army's efforts to locate and destroy the production site of Germany's V-1 and V-2 rockets and V-X missile capable of delivering an atomic warhead during World War II. (1965)
1:30
 4—Jubilee Trail. With Vera Ralston and Pat O'Brien. Eastern bride of rich California trader journeys West, on to discover her husband has left a heart-broken girl and illegitimate child. (1953)
3:34
 4—My Girl Tisa. With Lilli Palmer and Sam Tisamenaker. Tender love story of an immigrant girl and her dream of sending for her father, still in the old country. (1948)

Sunday

9:30
 30—Ride Lonsome. Randolph Scott, Karen Steele. Sheriff captures young desperado and waits for his killer-brother to come to the rescue. (1959)

2:00
 2—The Tall T. Randolph Scott, Richard Boone star. Arizona rancher battles three killers who hold up stage and finds romance. (1957)
9:00
 29—White Slave Ship. Starring Pier Angeli.
9:30
 Love is a Many Splendored Thing. Jennifer Jones, William Holden. True tale of romance between Eurasian doctor and American war correspondent. (1955)
10:00
 8—Million Dollar Legs. Betty Grable, Donald O'Connor, and Jackie Coogan star in this family comedy. College makes a comeback through the efforts of a college chisler and a planned horse race. (1939)
10:30
 6—The Challenge. Broderick Crawford, Darren McGavin star.
11:30
 2—Backfire. Jean-Paul Belmondo, Jean Seberg star. Free-lance smuggler is hired to transport a car to Lebanon where the gold hidden under the paint job will be stripped. (1965)

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Autobiography of a legal legend

By Madelon Golden Schilpp

Go East, Young Man
by William O. Douglas

Random House, 1974. 493 pp., \$10.

He was so poor as a boy that, as a man, he never was impressed by the rich.

He remained, spiritually, one of the "hoi polloi" long after playing poker with the world's hoity-toity.

He feels more at ease sharing chow with cowboys than dining with the Capitol's elite Epicureans.

He almost became President and has had an enormous impact on American law in this century.

As United States Supreme Court Justice, he has been a beacon light for democracy—this man who believes in people of all races, classes and creeds.

Now 76, William Orville Douglas—that craggy old mountain-hiking Westerner, who, for 35 years, has been changing the black robes of the Court for tattered levis—has written the first part of his projected two-volume autobiography. It is superb—refreshingly unlike the sterile stories that often result when a great public figure undertakes a literary self-reckoning.

This first volume relates the early years, from his poverty-stricken youth in Yakima, Washington through his arduous years of education and career-building to his 1939 Supreme Court appointment at the youthful age of 41.

Justice Douglas, who nearly became a Rhodes Scholar and English professor, has an enviable command of professional writing, surprising to no reader familiar with any one of his 16 earlier books. This autobiography by one of liberalism's guardian angels may engagingly entrap even his most conservative political enemies in its surpassing combination of content and style.

An international gallery of contemporary names is woven into the fabric of Douglas' life. His comments and anecdotes about them add luster throughout. Among the notables Douglas notes admiringly or scathingly as the occasion warrants are such diverse figures as Presidents Truman, Eisenhower, Kennedy, Johnson and Nixon, Carl Sandburg, Louis Brandeis, Sherwood Anderson, Evelyn Walsh McLean, Julius and Ethel Rosenberg, Spencer Tracy, Winston Churchill and George S. Kaufman.

However, there are no stop-the-press

revelations, even about his old crony, Franklin D. Roosevelt. On the subject of the charismatic President's recently-revealed romances, Douglas—who also found the path of wedded bliss difficult and strewn with diversions—is discreetly silent. But he does not shy from mentioning his political disagreements with FDR.

Some of the most quotable passages of the book deal with Douglas' speculations on Roosevelt's political course, had the President lived longer. Douglas remarks that FDR would "turn in his grave" at much that followed his death.

"Unhappily the broad outlook that FDR advocated passed with his death," he declares. "America, in its actions abroad, became more 'imperialistic' than the British at their worst."

"Truman, Acheson, and the Pentagon—and Johnson and Nixon—became the architects of that new American foreign policy. The slogans of American imperialism made good politics at home, and we were soon saturated with fears of Communism. The Cold War made anti-Communism an easy program to follow blindly. The blueprint drawn in the fifties became the inspiration for disastrous overseas operations in the 1960s and 1970s."

Douglas also offers a classic two-sentence summary of Roosevelt: "FDR's greatness lay in understanding the social and economic formula for America's domestic survival as well as in his realization of her increasing responsibilities as a member of the world community. His greatness lay also in knowing how to implement abstract programs in terms of practical policies."

Despite the potatoes peppering the pages, this book is remarkable more for Douglas' spontaneous sharing of his own early history and the precise tracing of his maturation.

We learn how he came to terms with his father's tragic death, with his down-trodden family's rejection by the "good people" of his little hometown. We see him set out on a painful self-resolved program to strengthen his polio-crippled legs by back-packing in the Washington mountains and watch him, alone among the high conifers, reflecting on the honesty and dishonesty in human life—a pursuit which eventually took him to law school to study the priority "causes" of mankind. His memories are modest, never pontifical. And he has rare humor.

Douglas' father, a minister, died

when he was not yet six, leaving two other small children and a penniless widow. A cheating lawyer misappropriated their bit of investment.

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

Small wonder that Douglas spells "the Establishment" with a wary capital E.

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

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

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

His days of poverty ended abruptly when the brilliant law student built a flourishing tutorial business to assist those more advantaged with money and less endowed with brains. Never again did Douglas know hunger or hand-me-downs—except as a loyal volunteer in the ghettos.

From Columbia his star shot straight up, through Wall Street, professorships and the Securities and Exchange Commission. During this period Boy Wonder in Education, Robert Maynard Hutchins, encountered Boy Wonder in Law, Bill Douglas and immediately offered him an auspicious appointment on his faculty. The cloidhopper Westerner re-joined the True-Blue Easterner: "But where is Yale?"

Hutchins hired Douglas anyway and staunchly stood by when Yale's



The official photograph taken at the time of Justice Douglas' appointment to the Supreme Court.

"spoiled brats" demanded the firing of the too-tough professor who scorned ancestral pedigrees.

The eclectic knowledge of this legal Michelangelo keeps this book from any narrow scope. Law, literature, fishing, philosophy, camping, theater, music, housebuilding, human rights, bartending, travel, farming, camping, ranching—what does not fall within Douglas' interest? In fact, he abhors people who reach old age as "dull dry husks" because of a lifetime of limited outlook.

Douglas has brought down ringing criticism during his distinguished career and not only because of his Supreme Court opinions. Controversially he broke with tradition when he renounced the "aloof" life at the pinnacle in favor of an "involved" one as a "first-class citizen," openly writing and speaking on lively issues. And his personal life, with its several marriages and divorces scarcely referred to in this book, has created gossip.

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

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

Madelon Golden Schilpp of Carbon-dale is a former staff writer for the St. Louis Post-Dispatch.

Despite our life of crisis we're getting more equal

By Mary Tupper
Staff Writer

More Equality
by Herbert J. Gans
Pantheon Books, 1973. 261 pp., \$7.95.

Equality emerges not only from the black vs. white struggle or the battle of the sexes, says Herbert Gans in his new book, *More Equality*.

The book, a series of essays, has an optimistic approach to American equality. The author demonstrates through various means, mostly his own research, that although America is suffering from inflation, high corporate profits and welfare programs in turmoil, America is definitely turning toward greater equality for all.

Herbert J. Gans
**More
Equality**



Gans' road to equality is politics. The book suggests that middle-income Americans, soon to be drowning in a pool of "too much in the middle" will strike out in support of income distribution programs. Just how politics is the answer is questionable since the Equal Rights Amendment is getting tossed around like a hot potato and the Civil Rights Amendment was finally passed only under great pressure. Politics hardly seems the answer, but Gans is highly optimistic, and offers his suggestions readily.

The book is organized in three parts. The first part explains American attitudes and the national life-style based on the egalitarian theory and also Gans' theory of why America is moving toward more equality. In part two, Gans discusses his own beliefs on equality, the problems of egalitarian policy and some of the economic, social and political obstacles he sees that may be blocking the equality movement. The third part, as Gans says, "...is written mainly for researchers and utopians." It discusses various hypothetical solutions for achieving more equality. An epilogue brings the book out of utopia and plops it in the middle of a discussion of equality in view of current political happenings, i.e. the Nixon Administration.

The book can best be summed up by the use of Gans' conclusion, "The prospects for more equality are by no means certain, but they are nevertheless more encouraging than the current situation of the country would suggest."

Gans, a sociologist and planner has written several books on the American social process and community life. His research and background is well exhibited in *More Equality*.

The people of our nation, analyzed 'by the numbers'

By Walter J. Willis

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

Weybright and Talley, 1974. 340 pp., \$8.95.

The U.S. Bureau of the Census collects data each decade on many characteristics of the population. This book, without the use of tables or figures, develops comparisons and contrasts between the many groups in the U.S.

After an introduction to some of the activities of the "figure factory" and some of the limitations of the data, there are chapters discussing mobility of Americans; the shift and characteristics of farm, urban, and suburban populations; poverty; the foreign born and other demographic topics.

A brief overview of changes in income, education and occupation is presented. Many common beliefs concerning characteristics of Americans are dispelled.

The book suggests there is no average American; but it points up how much can be learned about the economy from existing data. For a person unacquainted with the population census, this book is an excellent appetizer. Many leaders in business and government find the summarized data to be an in-

valuable source of information when making projections.

In addition to the population census, there is an agricultural census, a census of business, a census of manufacturers. There are many special surveys made.

The author wisely leaves to the reader the interpretation of the information he has so diligently put together in interesting and readable fashion.

The book effectively illustrates how a subject frequently made uninteresting and dull can be interesting and challenging. The author and others are well aware of limitations of the data. But these data provide helpful guidelines for decision-makers in government and business. It is obvious to many researchers that the specific data they need may not be available in the desired form, but there is much more available information than too many researchers will take time to develop.

The author makes use of both cross sectional and longitudinal (time series) approaches to make appropriate comparisons. He effectively demonstrates figures do not lie but shows how different people with different biases can analyze the same data and come up with diametrically opposed conclusions as to the meaning of the data.

Walter J. Willis is a professor of agricultural industries.

Franklin and Mitchell: ladies with soul

By Michael Hawley
Staff Writer

Let Me In Your Life.
by Aretha Franklin.

Atlantic Records, 1974.

Court and Spark.
by Joni Mitchell.

Asylum Records, 1974.

Two very soulful women, Aretha Franklin and Joni Mitchell, have released new and very soulful albums

'Soulful' is an adjective which is used often to describe Aretha Franklin, who despite increasing competition, still reigns as "The Number One Lady" of black pop music.

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

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

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

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

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

her own. (Her rendition of "Bridge Over Troubled Waters" once moved Leon Russell to comment that Franklin could probably sing the calendar and make it sound good.)

On this new album, Franklin reconstructs three songs, but only succeeds with one, "Ain't Nothing Like The Real Thing." The original version by Marvin Gaye and Tammie Terrel was good, but Franklin rips it wide open and fully exposes its emotional core. When she sings that "No other touch can do half as much," she means "NO other touch."

Unfortunately, Bobby Goldsboro's C&W tune, "With Pen In Hand" and Leon Russell's "A Song For You," don't work as well for Franklin.

Most of the album's material, however, retains the exciting Franklin touch. She works very well with the fiery arrangements of the album's two rockers, "Every Natural Thing" and "Eight Days On the Road," although at times she tends to get lost in them. Franklin slows down considerably for her own original tunes, "Oh Baby" and "If You Don't Think." Unlike most Franklin-penned songs they are not the best material on the album.

What remains is the hit single "Until You Come Back To Me (That's What I'm Gonna Do)" and the newly released single, "I'm In Love." In both of these soothing songs Franklin exhibits amazing vocal control, which obviously is why they were chosen to be released as singles.

But the real jewel of **Let Me In Your Life** is a slow night club-like song, "The Masquerade Is Over," in which Franklin shows off her genius for improvisation. A simple arrangement of piano, bass, guitar and drums, to which a french horn and string section is tastefully added, provides a backdrop against which she can move freely as she sings:

"Your kiss was once so inspired, now it's just another everyday routine. I'm so afraid, that the masquerade is over, and so is love."

And on the word 'love' her voice soars to probably the highest note Franklin has ever hit and slowly descends; floating and bobbing down her vocal range to the accompaniment of a muted saxophone.

Like a true monarch who reigns for life, only Franklin's voluntary resignation or death will bring about the need to appoint a new "Lady Soul." But she isn't speaking of retirement and she is only 32 years old (she cut her first record at age 12), so audiences can be assured that Franklin will be around for a long time. Though her records never are perfect, they all reach an

emotional level that only Franklin can touch.

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

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

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

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

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

For the first time on **Court and Spark**,

Mitchell even tries her hand at rock 'n' roll. Her vehicle is a song called "Raised on Robbery," a comic tune about a desperate prostitute.

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

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

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

When the closing lights strip off the shadows on this strange new flesh you've found, Clutching the night to you like a figleaf, You hurry To the blackness And the blankets To lay down an impression And your loneliness"



The Calipre—performing on an empty budget

By Julie Titone
Staff Writer

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

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

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

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

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

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

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

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

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

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

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

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

Reader's Theatre is, as the name implies, an attempt to interpret literary works—be they prose, poetry, drama or essay—through on-stage readings. The director of such a production may choose to explore a single work, as did Cecelia Duncan last October with *The Little Prince*. Or a compilation script drawing on various works may be in-

der. Bob Fish chose the latter form last February with his *Ashes and Asphalt*, a literary "tour" of the big city.

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

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

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

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

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

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

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

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

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

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

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



Bill Parker directed this dramatic moment from *Dark of The Moon*. Written by William Berney and Howard Richardsen, the play was presented on the Calipre Stage in April 1969.



Shadowy figures lurk in the background in this scene from *I Never Promised You a Rose Garden*, directed by Vance Fulkerson and presented on the Calipre in February 1967.

Class faces 'monumental' choices

Art students vent frustrations in proposals

By Dave Stearns
Staff Writer

How shall we greet David Derge upon his official return to campus from his leave-of-absence?

Shall we call out the Marching Salukis to perform Haydn's controversial Symphony No. 104?

But, alas, the acoustics in Anthony Hall are not suited to the performance of such masterworks. No matter, we need something more festive.

Second printing of history will be released in August

Copies of the popular "Land Between the Rivers" will be available again in August.

The pictorial and prose study of Southern Illinois, produced by SIU professors Henry Dan Piper, C. William Horrell and John W. Voight, was first released last spring. The 5,000 copies made at the first printing were sold quickly.

Announcement of the book's second printing will be made officially in the fall and winter

How about a giant party tweeter (the kind that whips out like an octopus tentacle when you blow on it) topping the smoke stack of the Physical Plant? Yeah, and we could make it of canvas and about 50 feet tall, rising and receding with the noxious gas emissions. (The weatherman simply would count the tweets per hour to determine the day's pollution count.) Maybe it could be used as a noon whistle or an air-raid siren, which would be good

for deaf people since they would be able to see when we're being bombed or when it's time for lunch. Good idea, eh? Well, it's not mine. It belongs to Kerry Patrick who was assigned to construct a "monument for Carbondale" in his Art History 225c class.

The instructor, Associate Professor George Mavigliano, sort of got the idea from artist Claus Oldenberg, who has proposed monuments for various cities around the world. (A giant plunger for the Thames River in London and a big lipstick for Harvard... giant inflated spheres rolling down the main thoroughfares of New York City, to give the automobiles and buses something to dodge.)

"Mayor Neal Eckert has been talking about beautifying Carbondale," Mavigliano said, "so I assigned the students in my class to create monuments, to draw them and explain why they chose this design. A small proportion approached the project with sincerity, but about 75 per cent took a cynical view."

Yes, cynical—such as Bill Wild's idea of building a 25-foot bronze hand on the outskirts of the town. Powered by solar batteries disguised as fingernails, the giant hand waves goodbye.

Other monuments designed to dress up Carbondale include a man-made mud puddle, four feet deep and 20 feet long, in the middle of Illinois Avenue. "Because this monument would be located just outside Merlin's, labor for building it

wouldn't have to be paid for, because customers would come out and play construction worker when they weren't drinking or dancing," wrote designer Tony Ballou. "This monument would be cheap to build and maintain and would give people a chance to cool off on hot days. The mud puddle also would give customers of neighboring bars a place to sober up if they drink too much. In the winter, this monument would be used for ice skating."

And yet, there is a wonderful commercial angle to the mud puddle. "People passing through Carbondale, not knowing about the mud puddle, might get stuck and would pass the time by shopping in Carbondale stores," Ballou wrote.

Although some students, such as Suzanne Neumayer, feel that monuments "must not add to the pandemonium of Carbondale, but offer relief from it," half the students devised monuments to depict Carbondale as they see it, pandemonium and all.

One proposed symbol of Carbondale—a frog with half closed eyes lying in a puddle of beer. "Frogging is a recent fad that involves consuming several downers, drinking a pitcher of beer, falling into the nearest puddle and then trying to get up again," wrote the designer. The material—poor grade concrete. The location—the roof of Merlin's.

Dogs—mainly mutts with a few Salukis thrown in—are a recurring theme in the monument proposals, the most notable being a dog

drooling over the remains of a Dairy Queen chocolate soda. "This monument epitomizes two aspects of Carbondale life. It represents the ruralness and the presence of student streetlife. It would be constructed out of stone, broken bottles and bottle caps," wrote Lorraine Milne.

Another animal: a giant plastic chicken smoking a reefer—courtesy of Cheryl Smith. The chicken would wear a stylish T-shirt with "Fried out" spelling in purple sequins. The smoke from the reefer would be exhaust fumes from local businesses piped through a hole in the beak.

Other epic monuments depict students holding up a giant dollar bill, students engaging in sexual intercourse, the head of a madman ("dedicated to all people who actually believe they can possibly lead a normal life in Carbondale without the drawback of insanity"—Cathy Johnson), a maze and most blatant of all, a giant screw.

Cheryl Price: "I would designate a screw for the symbol of Carbondale. The reason for this is that to me, the city is always trying to take everything from you and give very little back."

Says Mavigliano, "You can tell what irks the students, what they're aggravated about, in these monuments. Maybe the assignment gave them an opportunity to put their feelings about the University and Carbondale into art."

"A psychoanalyst could have a good time with these drawings," he added.

WSIU-TV starts new schedule

A new summer schedule of telecasts begins Monday on WSIU-TV, Ch. 8, Carbondale, and WSIU-TV, Ch. 16, Olney.

With the school year's end of the daytime instructional TV programming of the Southern Illinois Instructional Television Association (SIITA), the two stations of the SIU Broadcasting Service will begin programming on Monday at the new time of 4 p.m.

"Sesame Street" will be seen each weekday beginning at 4 p.m. "Mister Rodgers' Neighborhood" will continue at its regular time of 5:30 p.m., Monday through Friday, and "The Electric Company" will be seen each weekday at 6 p.m.

Locally produced shows will continue through the summer are the 5

p.m. comprehensive newscast: "Spotlight on Southern Illinois" at 6:30 p.m. on Mondays; "Outdoors with Art Reid" at 6:30 p.m. on Wednesdays; "Viewpoint" at 6:30 p.m. on Thursdays; "Conversations" at 6:30 p.m. on Fridays; and "You're in Good Company" which will be expanded to a 90-minute format and begin at 9 p.m. each Tuesday.

Two shows which will not be seen during the summer, but which will return in the fall are "Sportempo" and "Inquiry."

A change in the late evening movies will see the time moved from 10 p.m. to 9 p.m., except on Thursdays when the movie will begin at 9:30 and Sundays when the movie begins at the old time of 10 p.m. No movie will be seen on Tuesdays.

Funt's camera clicking

By Jay Sharbutt
AP Television Writer

NEW YORK (AP)—Most TV stars beef about overwork if their shows last two seasons. Not Allen Funt. Despite 800 "Candid Camera" episodes, he still insists the work has kept him out of a home for the weird.

"If I hadn't done this show all these years, I'd be more insane than I am now," he says. "It's really given me a wonderful sense of balance because you find human behavior doesn't really change much."

Funt currently is working on an ABC-TV show, to air next Wednesday, in which he'll give a historical perspective of his long-running attempt to restore disorder in America.

He began giving the citizenry mental hotfoots in 1947 on radio with "Candid Microphone." It led to "Candid Camera" on TV two years later, and the show still is in reruns across the country.

Although Funt quit making "Candid Camera" in 1969, he'll be loose again next September with "The New Candid Camera," a syndicated effort, and fresh havoc will be the order of the day.

His world is one of talking mailboxes, workmen carrying what seems to be sheet glass where there is but air, cars arriving in gas stations without motors. It is a world of, ah, alternatives to normal life.

Funt, 59, said it all started happening when he was in the Army, where many things happen. The year was 1944.

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- b. Towels Ten (10) in each room
- c. Food/
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2 cases cokes and ice
1 case 7-up
Lunch for 8 crew members
such as steaks, chicken, pizza, etc.
- Approx. 3PM,
in dressing room
- 3 cases of Heineken Beer
1 gallon apple juice, orange juice
4 quarts assorted juices
4 cases of cokes, 7-ups, Dr. Pepper
2 gallons bottled water
Coffee
FOOD enough for 15 people
assorted fruit or fruit salad
Catered dinner such as Steak, Chicken,
Pizza, or health food.....
Salads, potato chips, etc.
No hard liquor or wine

After closing out the contract with the Beach Boys, Justice received this list of demand above and beyond what the contract called for. The band got the soft drinks, but not the beer or the food.

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

Promoter: Booking Arena no easy ride

By David Kornblith
 Daily Egyptian Staff Writer

"Hello, my name is Dean Justice. I'm calling from Southern Illinois University in...."

"Where?" the voice on the other end of the line inquires.

"That's in Carbondale, Illini...."

"Carbondale...Where's that?"

That's one of the many problems that Dean Justice, Arena manager, has to contend with before he secures a show for the people of SIU and Southern Illinois.

After seven years of explaining where SIU is, Justice said promoters are finally getting to know SIU's fine reputation for putting on shows. "We know we have to do a better job, because not many promoters know where SIU is."

Justice said he now has excellent

rapport with some artists and promoters. Recently they have been calling him if they happen to be passing through the area.

Justice, 46, has been managing the Arena more than ten years and promoting shows for seven. Before 1966, confusion and chaos characterized the SIU promotion scene. Justice came to the rescue because President Delyte Morris told him Arena entertainment was his baby.

Justice was dumbfounded. "I didn't know anything about it," he said. But, within months of the appointment the Kansas native had put together two successful shows. The first performance was given by trumpeter Al Hirt. Then came Herb Alpert and the Tijuana Brass for a sellout performance.

With profits realized from the shows, the local entertainment account began to grow. The account was set up by

Justice when he assumed his promotional role.

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

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

In 1968, students and Southern Illinoisans paid for five shows, in 1969 for four and this year for 11, Justice said.

Despite the increasing number of Arena shows, there has been a decreasing number of patrons, Justice said. He attributed recent sparse audiences to a number of factors.

Students scream that there are never any worthwhile groups he said, while the worthwhile groups scream "where is Carbondale?" If the band's agent does find Carbondale, Justice cannot find enough money for them. A band like the Allman Brothers wants \$65,000 to \$70,000 minimum, Justice said. At an average of \$5 a ticket the Arena could only muster \$45,000 sold out. "Groups like that only play at stadiums and coliseums," he said.

When Justice attempts to contract a band or show for SIU he almost always has to be sure they have other engagements in the area.

To insure a show, Justice, who is president elect of the International Association of Auditorium Managers, contacts other promoters in the area to see if they have dates open for the concert. If an agent knows he can get three shows out of the area and travel only 125 miles, he is more inclined to come to SIU.

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

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

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



Dean Justice in his Arena office discusses upcoming rock concerts.