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Focus



Southern Illinois
University
at Edwardsville

quarterly
pictorial
magazine

Number 7
June, 1974

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The Focus is a quarterly pictorial magazine produced by journalism students at Southern Illinois University at Edwardsville.

Now in its third year, the Focus is basically a laboratory production of the journalism department with most of the stories written by the second-term reporting class, taught by Professor Bill Ward. Photographic works come from first and second level photo-journalism courses.

Focus, formerly the Muse magazine, replaces the campus yearbook and is dedicated to the purpose of providing pictorial coverage as well as in-depth, investigative coverage of this campus and the surrounding community of SIUE. The next issues of Focus will be published in October, February and May, 1974-75.

Special thanks to President John Rendleman and the Student Senate of SIUE, who made publication of this issue possible.

34

Our Portfolio again includes a variety of works by photojournalism students. A nostalgic look at winter quarter is shown through the eyes of these students.

50

The works of Louis Sullivan are tell-tale signs of his unique creativeness. SIUE has preserved many of his works and many can be seen throughout the community. Mark Skaer's informative story plus photos emphasize why Sullivan's works are so unique.

56

The SIUE Black Student Association sponsored Georgia legislator Julian Bond in April and the Focus staff was there to capture the moods of the civil rights leader.

57

Well honey, we're closing on a high note with the Gentry Trotter story. Sandy Berdos interviews KMOX-TV's interesting critic-at-large.

Focus

June, 74
Number 7

4

SIUE's Religious Center has provided a very interesting atmosphere for numerous weddings on the campus. Cathy Cullen takes a look at the ceremonies in her story.

10

The NCAA limit on athletic scholarships has forced many universities to cut back on their programs. At SIUE the sports program remains unaffected. Athletic directors from six different institutions give their stories.

13

Although failing in her bid for the Democratic nomination for State Representative, SIUE graduate Carmen Kerr says her efforts were well worth the trouble. She tells reporter Lynn Smith about her campaign.

16

George Woods, an admissions counselor on campus was tired of playing the bridesmaid's role in shot put competition. Dave Bauser relates how Wood's tied the knot by breaking the world record.

18

The Veterans Upward Bound program is a big lift to some 98 students this quarter, people like Alton's Gary Kelly. The program's ups and downs are discussed by Nick Howes.

23

Marty Heires takes an inside-the-studio look at artist Art Sandoval and the many works which the SIUE weaving instructor has created at the Wagner Complex.

27

Margaret Blackshire is far from what you'd consider the conventional housewife. Actively interested in politics she is best known as SIUE's 'Lady Trustee.'

32

The Edwardsville Campus has a friend in the state capitol at Springfield by the name of Sam Vadalabene. His closeness to the university is related by Dave Bauser.



Religious Center Weddings:
some ceremonies are traditional,
some are relaxed, but
all are flexible



*Text by Cathy Cullen
Photos by Scott Schneider*



*At left, Keita Leibler
preferred the traditional
white, while Stephanie L'Ecuyer,
above, wore a pale orange and violet.*

Couples are allowed to innovate and plan their own weddings

Our house is a very, very, very fine house, with two cats in the yard . . ."

The SIU Religious Center, although it has only one resident cat, would be a very fine house for a wedding. So felt Stephanie "Stevie" L'Ecuyer and John Dudash of St. Louis who selected "Our House" as one of the songs for their early spring wedding ceremony at the center.

The Saturday afternoon of the wedding, the sun glinted off the center's geodesic dome, which depicts the water and land masses of the earth in blue and transparent plexiglass. Standing at the center of the dome, where the 90th meridian runs precisely through the building, Stevie and John needed only to raise their eyes to view the universe seemingly from the earth's center.

Designed by R. Buckminster Fuller to depict a God not enclosed by walls or denominations, the center appeals to many SIU students and graduates for their wedding ceremonies. Most have said this is because it is a religious center, not affiliated with one denomination.

John, a June, 1973 SIU graduate, said just before the ceremony, "We've both been attending services here on Sundays since before Christmas. We liked the atmosphere here so well we decided to be married here. It's the ecumenical spirit shown in the chapel and by the personnel."

A ceremony in the inter-denominational center eliminates the uneasiness otherwise present when two individuals from different religious backgrounds marry in a denominational church, the couples say. And, chairs in the circular chapel can be arranged to accommodate eight guests without appearing empty or over 100 without being crowded.

These flexible, ecumenical aspects of the center attracted Leslie and Lou to the center for their spring wedding ceremony. Lou believes his non-Catholic relatives felt more comfortable at the Catholic ceremony since it was held in the inter-denominational chapel. He said, "It's not what you'd think a church should look like. It's more relaxed."

They also liked being able to arrange the church to de-emphasize the bride/groom sides of the aisle, since more of Leslie's relatives from Edwardsville attended than did Lou's from the eastern United States. The opportunity for a small, intimate wedding with only about 50 guests appealed to Leslie. "I like the fact that it's small, where you feel the ceremony is going on," she said.

Tom Halloran, an SIU graduate planning a spring wedding at the center, echoed these feelings. "It's small but not cramped," he said. His fiancée, former SIU student Linda Huskey, discovered another advantage of the dome. "The aisle's not so long. I think I can make it down this aisle. A long church aisle, I don't know," she said with a touch of nervousness in her voice. Linda added, "It's super-pretty, I love the dome."

Ministers at the center, such as the Rev. James Shortal, a Catholic priest, allow couples to innovate and become involved in planning the ceremony. This is one of the main reasons Stevie and John planned their wedding for the center.

Stevie wore a flowered dress of pale orange on violet, with orange tinted daisies in her hair; John, his U.S. Marine Corps dress uniform. Two acoustic guitars mellowed the soloist's folk sound of "Time in a Bottle," "Wedding Song" and "Our House." After they had repeated their wedding vows, Stevie and John, now man and wife, greeted each guest in the "sign of

peace" ceremony of the Catholic Eucharist. By the time of the Eucharistic celebration commemorating the Last Supper of Christ, the mood was one of a festive, solemn banquet.

While the photographer posed Stevie's and John's families for pictures, Streaker, the cat who has resided at the Religious Center since he was six weeks old in September, crawled through the chairs. Stevie remarked, "He should have come out during the one song."

The tri-colored cat is kept in one of the offices during ceremonies, but his purrs are sometimes heard from within; and at one recent wedding, he escaped, crawling onto a photographer and almost onto Father Shortal.

Two weeks before Stevie and John's less traditional ceremony, Keita Leibler walked down the aisle in the traditional white gown. Accompanying the wedding party was a soft organ medley of "People," "What the World Needs Now" and "More." But following the final blessing, Father Shortal announced, "I've been asked to introduce to you Mr. and Mrs. David Salanti. You may register your approval by applause."

Weddings at the center have not been "wild" or "unusual," Father Shortal said. The wildest wedding he has ever performed, he said, was of a Milwaukee couple who had spent the summer excavating Indian relics at Monk's Mound, Cahokia, Ill. At the end of the summer, they wanted to be married at the top of the mound.

Many of the innovations at weddings in the Religious Center are in the processions, Father Shortal said. Men and women enter from different sides at the same time, or the bride enters with her family and the groom with his, so that the two families are presented to each other, he explained.

"This gets away from the idea of 'giving the bride away' and emphasizes the union of the families," he continued.

Another symbolic gesture used is lighting a wedding candle from the two altar candles. This represent Christ the light of the world and the union of two individuals into one being, Father Shortal said.

Some couples compose their own vows, reading them from a card or ad libbing them, and follow by greeting the congregation, he said.

Others, such as Suzanne Tomie and Don Jozayt, both of Edwardsville, follow the traditional ceremony. Suzanne and Don were married in a quiet celebration on Friday evening as dusk fell upon the dome. Two witnesses, two friends and three photographers were the only guests present.

There are as many unique ceremonies at the center as there are couples. Each chooses the processional, readings, vows and gestures which symbolize their union — a union whose mystery is the one common, binding factor in all weddings at the dome . . .

"For this cause shall a man leave his father and mother, and shall be joined to his wife and they shall be one. This is a great mystery . . ."



"May almighty God with His Word and blessing unite your hearts in the never-ending bond of pure love.

"May your children bring you happiness and may your generous love for them be returned to you many times over.

"May the peace of Christ live always in your hearts and in your home. May you have true friends to stand by you both in joy and in sorrow. May you be ready and willing to help and comfort all whom come to you in need. And may the blessings promised the compassionate be yours in abundance.

"May you find happiness and satisfaction in your work. May daily problems never cause you undue anxiety, nor the drive for earthly possession dominate your lives. But may your heart's desire be always the good things waiting for you in the life of heaven.

"May the Lord bless you with many happy years together so that you may enjoy the rewards of a good life, and, after you have served Him loyally on earth, of His kingdom in heaven."

Father Shortal congratulates John Dudash and his wife Stephanie at conclusion of ceremony.





Premarriage Institute

The wind whips at your face as you and your fiancée walk toward the SIU Religious Center. It's 1:30 p.m., Sunday; services at the center have ended; and the Rev. James Shortal is straightening chairs in the dome room as you enter. As Father Shortal greets you, the Rev. Russ Wigfield steps down from his office to count, for seating, the number of couples filtering in to attend the winter quarter pre-marriage institute.

Within minutes you have seated yourself next to your fiancée on one of the couches in the Torres Room. You have scarcely had time to notice the relief of the matador hung on the wall facing the door, when Robert Schultheis, business education department chairman at SIU, directs everyone to form inner and outer circles, facing each other. You have hardly expected this, an exercise in non-verbal, eye-contact communication, for a session entitled "Communication in Marriage."

Yet as you move on to the right in the outside circle, you experience the strengths and limitations of non-verbal communication, sending and receiving impressions merely using your eyes and expressions.

"Try to sense what the other person feels," Schultheis suggested. "Is it fear? Is it nervousness? . . . Would you like to meet this person? What would you like to know about him? . . . Be aware of your own reactions to his."

At the end of the session, Father Shortal commented about this experience, saying, "I am continually finding out how I use my voice and my hands to gesture."

Six moves to the right later, Schultheis directs you to talk with the person facing you, not about wedding plans or your fiancée, but to describe yourself using as many "I" statements as possible. Turning to a couple to your right, you then explain to them what you have understood about the other person, and she, you. The entire circle finally unites, and the process of describing the other person begins again.

Next, you are paired with another partner in an exercise designed to help you discuss your own decisions and listen to those of others. For five minutes or so you listen intently to the message of your partner, the "focus," and he rates you as a "facilitator" to his talking. Then you reverse roles.

The clock shows 3 p.m. During a half-hour break you pour yourself a cup of coffee from the pot always on the stove in the kitchenette, and you bend down to pet Streaker, the Religious Center cat. Your fiancée picks out a tune on the upright piano catecorner from the Torres Room. Several couples have spoken with Father Shortal about their ceremonies or have stopped to pray with him by 3:30 p.m., when the second session, "Religious Questions in Marriage," is about to begin.

Father Shortal and the Rev. Wigfield, representing the United Christian Foundation at SIU, then present to you a Xerox sheet with 38 statements concerning religious beliefs, attitudes and values, along with an accompanying answer





Stephanie drinks from chalice during Holy Communion.

sheet: A—strongly agree, B—agree, C—no opinion, D—disagree, E—strongly disagree. For a half-hour, you list your own reactions and what you believe to be those of your fiancée.

Father Shortal explained recently, "This helps the couples to find out where they are religiously and how to solve conflicts between two religious views."

Some of the questionnaire statements are difficult for you to define even for yourself. "All religions are about the same," statement 3 reads, and you wonder to which aspects of religion the question refers. You mark "strongly disagree," your fiancée marks "agree," but after discussion you find you have the same views and only interpreted the question differently.

Father Shortal replied to those discussing such experiences, "The clarification comes out in the explanation," and you and other couples discuss the importance of agreement. "You come to an acceptance of beliefs — no, more and acceptance of the person," commented one man. "If we were all Xeroxed alike, we wouldn't remain friends for three years," Father Shortal remarked.

You become actively involved discussing "Religious education is more important for children than for adults," until the Rev. Wigfield notes that it is 5:30 p.m. (the session was to have ended at 5 p.m.), and the group breaks up, each couple going their separate way, until next Sunday.

One week later, you and your fiancée crush a fresh path in the icy snow, making wet footprints on the green carpeting after you enter the building. All are ready to begin, and again through a questionnaire — 50 statements on facts, values and attitudes of sexuality — you discover that communication and clarification come about through discussion.

Returning to the Torres Room from the table at which you had been working in another room, you find that the Rev. Wigfield has listed words on the blackboard — "dishwasher,"

"typist," "endurance," "discipliner" — to be identified as male, female or interchangeable roles. You, your fiancée and the other couples reach general agreement on most words, with some disagreement on interchanging roles such as "typist."

The Rev. Wigfield said, "These in essence lay out the roles. . . . If you're comfortable in a role and with a switch, fine; if you're uncomfortable, find out why."

Father Shortal interjected that the sexuality questionnaire was substituting for a presentation by Ms. Caryl Moy of Sangamon State College, Springfield, who was unable to make the trip because of poor road conditions. He added that Pastor Marc Pera, Lutheran minister at the center, was scheduled to lead the session "Goals and Purposes in Marriage" but was not there because of Lutheran district elections that weekend. This was to temper you for another 50-statement questionnaire.

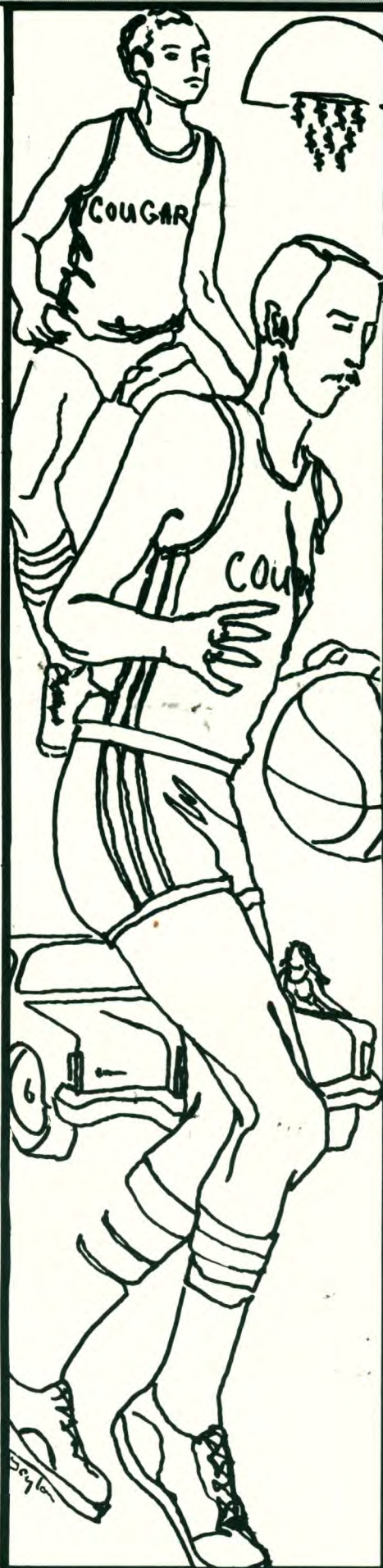
Father Shortal said, "All this has come of our marriage counseling over the past years," as he sends you off with your fiancée to discuss individual expectations and goals in expressing affection, rearing children and gaining material wealth.

After you return, a couple says, "You really have to talk about that ahead of time to know what to expect. You can't be an albatross about somebody else's neck."

Another woman suggested that the questions on money and finances were the most significant to her and her fiancée.

Father Shortal said that from his experience in marriage counseling, many arguments about money have been arguments based on the relationship.

As the institute closes with a few random comments, you begin to leave, exchanging a smile of friendship with another couple and one of new understanding with your fiancée.



SIUE Unaffected

Text by Marty Heires

In today's highly competitive world of college athletics it is not uncommon to read of corruption in recruiting practices. A player receiving a car, another getting paid for an imaginary job, still others getting free clothes and other illegal fringe benefits are among the violations frequently exposed. Schools have been known to resort to almost anything to gain an advantage in athletics over other institutions.

Such has not been the case at SIUE. The school has always operated its athletic program on a moderate budget.

"SIU at Edwardsville is a medium size school," said Athletic Director and soccer coach Bob Guelker. "For our number of students we are where we should be in athletic scholarships."

It is because many schools were way out of line in the number of athletic scholarships they offered that the National Collegiate Athletic Association (NCAA), in January of 1973, decided to limit the number of scholarships a school could offer in each sport.

Both the division one (large schools) and division two (medium size schools) opted to go along with the proposal. Division three schools did not adopt the rule because they do not compete with large schools and they only give scholarships on the basis of need.

Guelker said another reason for the limitation was to control the abuse of red-shirting, the practice of having an athlete sit out a year of eligibility so he can compete for another year. This is commonly done when a player is injured or when a player is not developing quickly enough and will be of more help to the team with another year of practice.

"Some schools have been red-shirting as many as 15 players a year in a particular sport," said Guelker. "Now schools will not be able to keep this many."

If the scholarship limitation works it will also help to prevent such gross violations of NCAA regulations as in the famous case of Connie Hawkins.

By Scholarship Limitations

Hawkins, a graduate of a slum-area high school in Brooklyn, New York in 1960 was widely sought after. He was generally considered the top high school basketball prospect in the country and more than 250 schools were on his trail.

The prep star decided to attend the University of Iowa because it was Iowa that offered him the most money.

In his freshman year at Iowa, Hawkins was implicated in a point-shaving scandal. He was accused of taking money to fix games for a gambling ring in New York.

During the investigation into the point-shaving, the subject of Hawkins' recruitment was also investigated. Irregularities were found. Hawkins was made the scapegoat for the university and his career was nearly ruined.

In more recent years the University of Illinois was caught also. The school has still not recovered from the "slush fund" scandal.

Many people feel that money may be the basic cause of the problem. One of those who thinks so is Bill Wall. In a March 26, 1972 article in the St. Louis Post Dispatch, Wall, athletic director at McMurray College in Jacksonville, Illinois and president of the National Association of Basketball Coaches at that time, said college athletics is a big business. Wall also said that in order for a team to compete with big-time schools it must fill its arena or stadium.

Wall estimated that about 50 of the 210 colleges classified as major in basketball competition "run a clean house."

The key word here is "major." The schools which are division one now are the same ones which would have been considered major in 1972, when Wall made the statement.

In the immediate area of SIUE are five other universities which compete in either NCAA division one or two. They are the University of Missouri at St. Louis (UMSL), SIU Carbondale, Eastern Illinois University (EIU), Western Illinois University (WIU) and St. Louis University (SLU). St. Louis University and SIU-Carbondale are both division one schools. The University of Missouri St. Louis, EIU and WIU like SIUE are in the second division.

Assistant UMSL Athletic Director Larry Berres said this spring that the NCAA scholarship limitation has not had any effect on UMSL because the school is below the limit in every sport.

"We are making no attempt to compete with the Big Eight or the Big Ten," said Berres. "Our whole budget would not pay for a Big Eight basketball program."

Berres said that, in general, student support of the athletic program at UMSL has been good. He cited a survey taken last spring in which 85% of the students who filled out a questionnaire were in favor of the program.

Chuck Smith, athletic director at UMSL said the university's athletic scholarship budget is \$35,000. Of this \$25,000 is spent on basketball with the rest divided among soccer, baseball and wrestling.

Smith said that the 8500 students at UMSL pay \$7 per semester to the athletic fund, but not all of the money goes to intercollegiate athletics.

"About one fourth of that money goes to fund intramural activities," he said. "We get about \$100,000 to run our program."

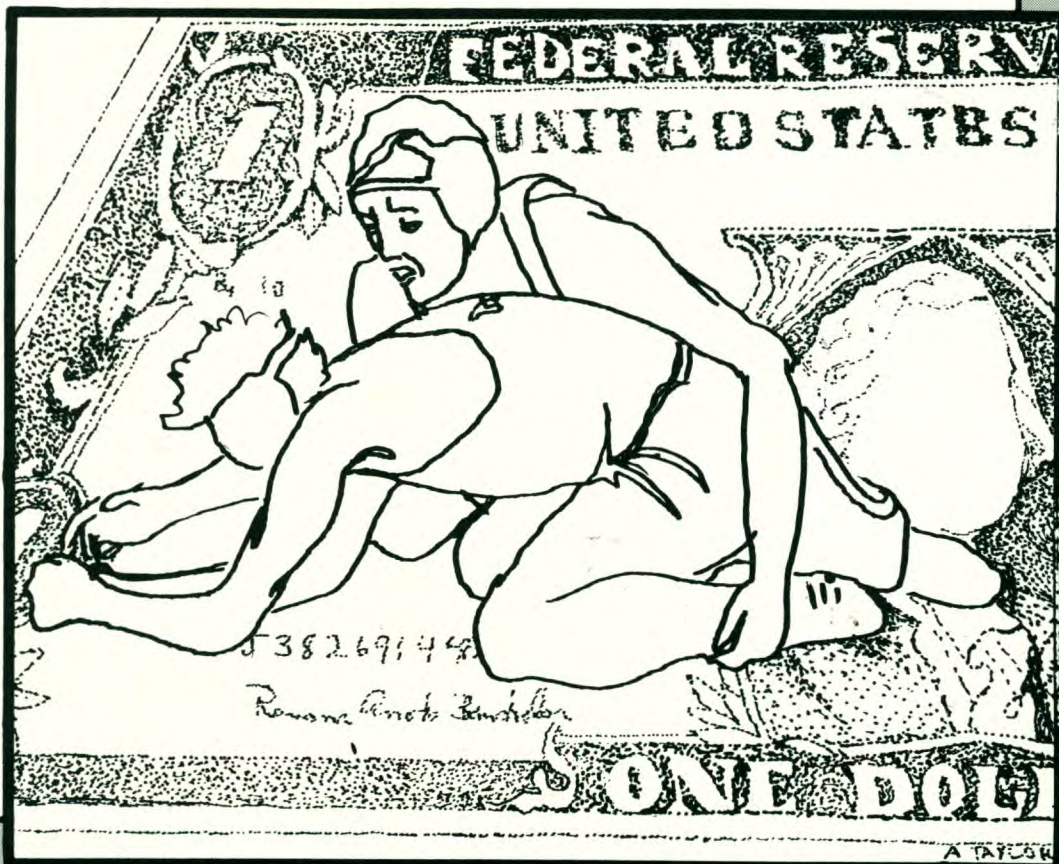
At EIU the story is much the same.

"It (the NCAA limitation) is not going to hurt us any," said Athletic Director Tom Katsimpolis. "We are already under the limit and we will stay under it."

Katsimpolis said EIU gives the equivalent of 45 to 47 full NCAA grant-in-aids in football and between 14 and 16 grants in basketball. Both of these figures are below the NCAA limitations of 105 for football and 18 for basketball.

The funds come from the athletic fund to which the students contribute \$15 per year out of their tuition. Katsimpolis estimated the athletic budget to be about \$120,000 per year. He said \$7,500 each goes to gymnastics, baseball, swimming and wrestling; \$10,000 goes to track and cross country combined; \$3,500 each goes to golf and tennis; and \$4,000 is allocated to soccer. The rest is divided between basketball and football according to the number of scholarships allowed each of the two sports.

Katsimpolis said that the limitations will probably help EIU. "The big schools will not be able to give as many scholarships as they have in the past," he said.



"This will give us a chance to get some of the players who would not get to play at the big schools because the big schools will not be able to give this type of player a grant any more."

Gil Peterson, WIU athletic director, agreed. "The limitations will be good for everyone," he said. "It's great! We're in favor of an even lower limit for division two schools."

Peterson said WIU's athletic budget was about \$180,000 this year. He said scholarships were divided among the school's ten sports as follows: 70 for football; 18 for basketball; eight for baseball; eight for track and cross country combined; five for wrestling; four each for swimming, soccer and gymnastics; three for golf and two for tennis.

Concerning the NCAA limitations, Peterson said the general education picture around the country has made them necessary. "Tight tax dollars and the cost of travelling which has doubled in the last few years have made it hard for many schools to give enough scholarships to compete with some other schools," he said.

Carbondale in Line

At Carbondale, SIU Athletic Director Douglas Weaver is allotted 220 full NCAA scholarships a year.

"Most of our sports are not up to the maximum NCAA limit," he said. "We are just about on it in some sports."

Weaver said he did not know whether the limitation would help SIUC in any sport though because most of the schools that SIUC competes with are not up to the limits either.

The only private school of those surveyed is St. Louis University. One sport at SLU is currently over the NCAA limit

in scholarships. The basketball program gives 20 scholarships, two over the limit.

"You can have as many upper class basketball players as you want under scholarship until September of 1977," said SLU Athletic Director, Larry Albus. "The rule says you can not give more than six full NCAA scholarships to freshmen beginning this year." At SLU the hockey team is the only other team to be at the limit.

Basketball Gets Priority

Albus said it was necessary to spend more in basketball because in sports like hockey and soccer underclassmen have a better chance to play right away. In basketball a player is not likely to get to play on the varsity in his first year or two so he needs some alternative incentive.

Each of these five universities is generally below or at the prescribed NCAA scholarship figure. This too, is the case at SIUE.

Athletic Director Bob Guelker said the athletic program would be allowed to spend \$318,801 based on the limit of 114 full NCAA scholarships for out-of-state athletics. The proposed 1974-1975 budget is \$171,124, a difference of \$147,000. Of the \$171,124, \$88,866 is from student funds.

Guelker said the budget has to be spread out to accommodate the program.

"We do not want to give everyone a full ride," he said. "We want to take care of more."

Guelker said that most SIUE students probably have an exaggerated idea of what the athletes are getting. As an example he mentioned the NCAA

rule that an athlete cannot get a job on campus, or off campus through his coach, and earn more than the difference between his scholarship and the maximum NCAA scholarship. Neither can a student loan exceed the difference.

"During the season an athlete usually does not have time to work," said Guelker. "In the off-season he is limited to what he can make. This makes it a little tough on some of the kids."

Of the new NCAA limitation, Guelker said he thought it would hurt some of the really big schools, but that it will not hurt SIUE at all.

In fact next year's athletic budget will cost students \$11,061 less than this year. This savings will be made possible by \$29,172 in additional tuition waivers to be granted next year over this year.

"If anything is a legitimate limit on the athletic department it is the budget of the university, not the NCAA."

Wrestling coach Larry Kristoff said he has been lucky to get the wrestlers he has on his present scholarship budget.

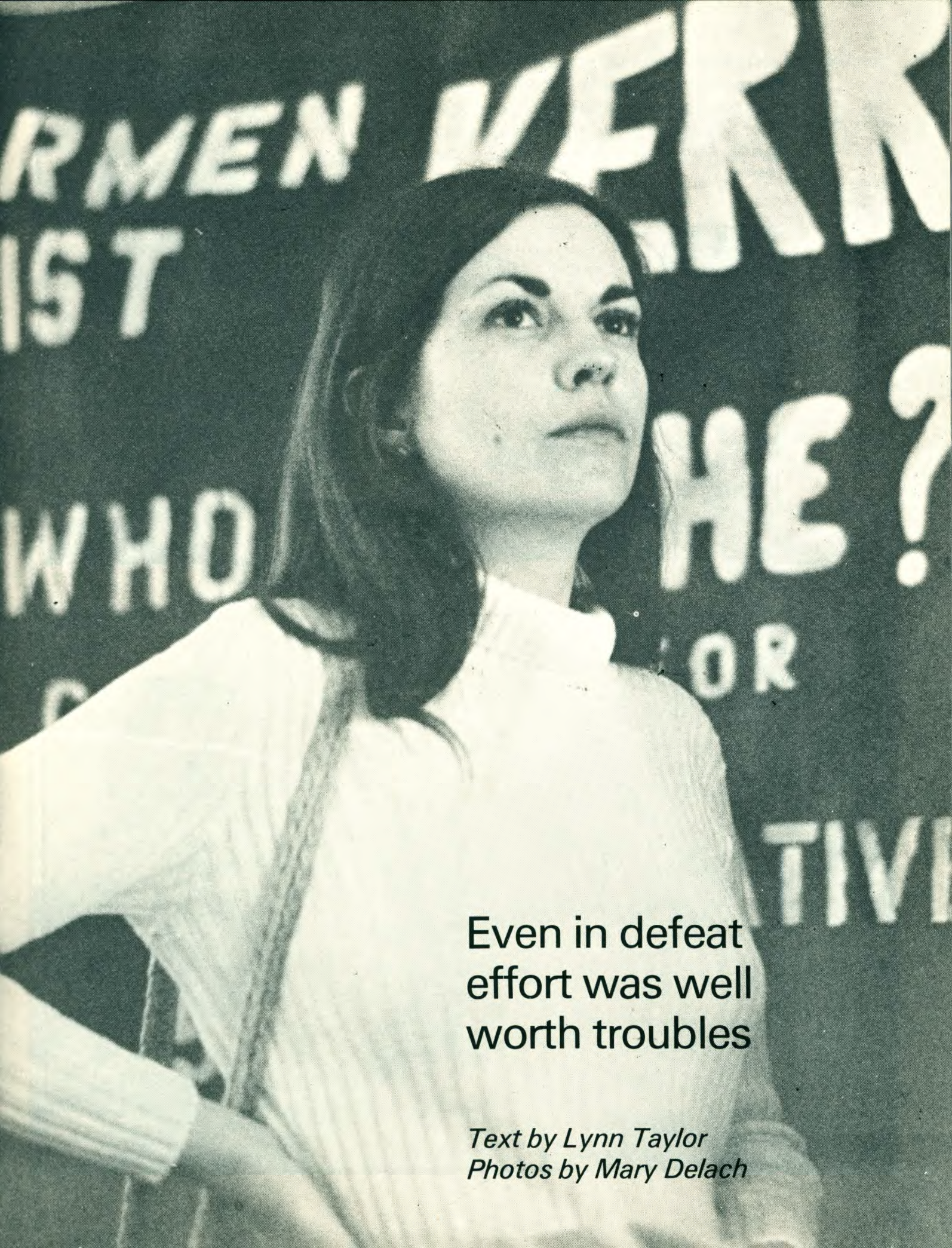
"I need 19 full scholarships to really compete with the big schools," he said. "You give me those and we will be the best in the country."

Krsitoff said that with the scholarship budget he has, it is hard to recruit because the university really has no facilities on which he can sell prospects.

Unlike the other coaches though Kristoff said he did not think the scholarship limitation program would help because "most schools will just go under the table through their alumni associations."

The following is the proposed budget for 1974-75 itemized for each sport at SIUE:

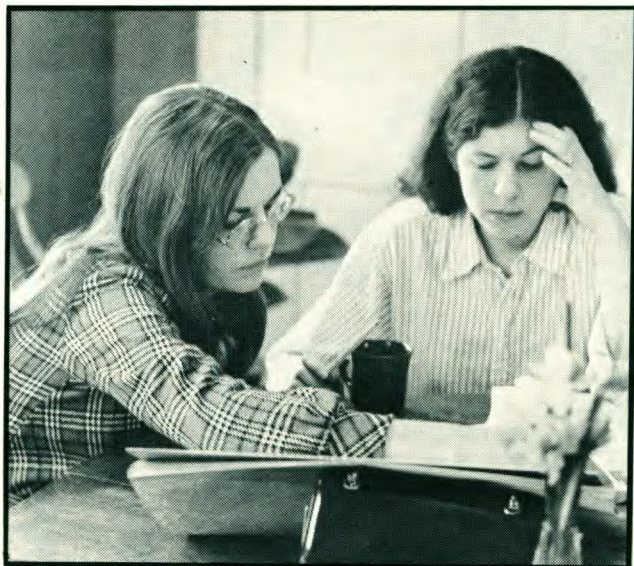
| | | NCAA limit |
|----------------------------|--------------------|--------------------|
| Wrestling | \$15,273 | \$56,553.50 |
| Baseball | \$11,666.50 | \$56,553.50 |
| Golf | \$ 4,207 | \$23,812 |
| Track | \$11,466.50 | \$68,459.50 |
| Cross Country | \$ 5,430 | |
| Soccer | \$14,723 | \$56,553.50 |
| Basketball | \$22,555.50 | \$53,567 |
| Tennis | \$ 3,565 | \$23,812 |



Even in defeat
effort was well
worth troubles

*Text by Lynn Taylor
Photos by Mary Delach*

Carmen Kerr as a candidate stressed grassroots campaigning. At right candidate Kerr takes time out to pet a dog in her door-to-door campaigning. Ms. Kerr and campaign aid Lynne Kepner talk over campaign strategy (below).



Although she failed in her effort to gain the Democratic nomination for State Representative, Carmen Kerr, a graduate of SIUE, said running for office this spring was well worth the trouble.

Even though she lost in the race for the state legislature.

"Looking back on the campaign, I wonder how my husband and I made it," she said. "A lot of privacy is sacrificed in a campaign because of speaking obligations."

Ms. Kerr said a few days after the election results were in that she felt one of the greatest problems she faced was building voter identification with her name. To overcome this handicap she attended as many dinners and meetings in the area as she could.

"By the end of January, we were doing something almost every night," she recalled. "My name was not well-known, so I didn't feel that I could afford to give up an opportunity even to introduce myself."

"I knew it would be physically impossible to talk to each voter individually, so we mailed voters a brochure

which gave biographical data and a policy statement," she explained.

Already Ms. Kerr is considering running for state representative again in two years. One thing she will do differently is to start earlier. "I'll also have an advantage then because my name will be better known."

Until then she hopes to get involved with efforts within the Democratic party. "I have joined the Women's Political Caucus and plan to remain flexible in political circles," the 28-year-old said.

Ms. Kerr is no stranger to political circles. She has a B.A. in Government from SIU. Her political career is marked by a victory over an incumbent in the 1970 primaries for precinct committeeman.

She actively campaigned for Eugene McCarthy in 1968 and participated in the Democratic Convention in 1972 as a McGovern delegate.

Ms. Kerr is employed at SIU as an assistant to the director, Office of Student Work and Financial Assistance.

After a full-day of vigorous campaigning Carmen has a talk over the evening news with her husband Ray. The Kerr's reside in nearby Bethalto.



Woods tired of playing 'bridesmaid role' in shot put competition

Text by
David Lange

The little black ball rests in the basement like a museum relic from the Civil War. A pair of track cleats dangle listlessly upon a hook driven in the wall.

All is quiet in the home of George Woods at Worden, Illinois.

After three months of following the trail of indoor track meets across the United States, Woods now has time to relax.

It is March and in barely a month, the outdoor season begins. April 13, the date of the first meet, is the day Woods is aiming for. On that day, Woods begins his quest for the Big One — the world shot put record.

A little more than a month ago, at the Los Angeles Times Invitational Meet, Woods cranked up and lifted a mighty heave 72 feet, 2 and $\frac{3}{4}$ inches, a new world indoor record. That effort was five and $\frac{3}{4}$ inches farther than the current world record. But since Woods' toss came in an indoor meet, it is counted only as an indoor world record. The old mark of 71'7" will stand until someone throws the metal ball a little farther in an outdoor meet.

So for now, Woods must wait. But once the outdoor campaign opens, Woods is an excellent bet to break the old mark before the season ends in August.

"For the first time, I'm going to be on top," Woods predicts. "And I'm going to be very reluctant to give that spot back."

The man whom Woods must beat to gain the top spot is Al Feurbach, the current world record holder. But during the 1974 indoor season, Feurbach came no closer than 22 $\frac{1}{2}$ inches to Woods' 72-foot effort. So Woods holds all the best cards.

"Feurbach will have to work hard to beat me," Woods said.

Sitting atop the shot put heap is a new vantage point for Woods. For 10 years he has thrown in the shadows of other athletes like Randy Matson, Feurbach, and Dallas Long. The 31-year-old was always among the world's top two or three putters, but he was never the best.

It looked like all that would change during the 1972 Olympics at Munich. Woods was locked in a tense battle with Poland's Wladsyslaw Komar. The Pole held first place, and his best throw was only a centimeter better than Woods' best.

That's the situation Woods faced as he stepped into the circle for his last toss of the competition. As 80,000 fans watched, Woods grunted and heaved the 16-pound iron ball.

The projectile struck the metal stake that marked Komar's longest toss. Throwing into a cleared field, Woods' ball had hit a metal stake an inch wide and eight inches tall. A million-to-one shot.

Officials refused to give Woods another throw. They claimed his toss had hit the ground, then bounced into the stake. Later, movies clearly showed the ball had hit the stake on the fly, about six inches above the ground. Had it not been for that little black stake, Woods would have won.

Instead, Komar was awarded the gold medal. Woods returned to his home in Worden, Ill., once again the bridesmaid.

That incident was one of several that marred the '72 Olympics. Understandably, Woods is bitter about the highway robbery which left him only the world's second best — again.

"The people who run the Olympics are a select group of pompous old men," Woods said. "I'm disillusioned with their methods."

He sat back in his office chair and sighed, perhaps remembering the glory that should have been his. "But I think the '76 Olympics at Montreal will be more fair. The Olympic Committee got so much criticism at the last one, they have to improve. But I'm afraid the 1980 Games will see the Committee slip back into its old ways."

To make a living, Woods works as an admissions counselor at Southern Illinois University-Edwardsville. He puts in a 40-hour week at SIU-E, lifts weights twice a week, and, depending on his training schedule, throws the shot twice a week.

That way of life gripes Woods. "European countries subsidize their athletes. They can spend their whole day in training. And believe me, that training will pay off soon. Possibly by 1976, and certainly by 1980, the Europeans will be beating us regularly in track."

Americans owe their track prowess to natural ability, Woods believes. But since American amateurs are not subsidized, they therefore must make a living on their own and train in their spare time.

"By 1980, this country will have to re-evaluate its athletic values. Currently, the Russians have a very young track team. By 1976 or 1980, they're going to be on top. And they will use it for propaganda to make us look bad. Our approach to amateur athletics must change if we are to stay on their level," Woods said.

Woods is a powerfully-built man who stands just above six feet tall and tips the scales at 290 pounds. He sports a toothbrush mustache and short, curly brown hair.

With a build like that, he could easily be mistaken for a quarterback-eating defensive tackle or a bruising fullback — which he once was.

"There's no doubt in my mind that I could have played pro football," Woods remarked.

So why doesn't he play pro football, where the money's big and there's no pompous old officials?

"Every kid remembers his first touchdown," Woods recalled. "Well, I played fullback in high school, and it took me three times to score. The first two times I crossed the goal line, some clown — the same guy both times — clipped. That convinced me then and there that football wasn't for me."

When Woods graduated from high school, he turned down football scholarships and decided to concentrate solely on track at

Southern Illinois University-Carbondale.

"Track is the ultimate individual sport. You, and no one else, is responsible for what you do. You get out of it what you put into it. That's why I prefer track to football, or any other sport," Woods explained.

Now, ten years after graduating from SIU-C, Woods is hitting his peak. He finished second in the 1968 Olympics as well as the '72 Games, but he has never thrown the shot as well as now.

Woods credits his current success to a new training program imported from East Germany by Fred Wilt, an Indiana track enthusiast.

Americans follow a year-long program of conditioning that is designed to make the athlete reach and maintain a level of strength. By contrast, Woods adopted method utilizes four-month cycles of conditioning that are designed to help the athlete reach a high peak, then fall back to a lower level.

"The American method tends to get so boring that it burns you out," Woods said. "But with this European plan, you alternate low and high periods of conditioning work. I think it keeps me sharper."

Woods' conditioning schedule calls for three months of weight lifting, then one month of high-intensity weight lifting along with running and throwing the shot. That one month of high activity helps push Woods to a throwing peak.

"The program worked beautifully during the indoor season," Woods remarked. "I reached my

peak just about when I expected to, and the result was the new record."

At the moment, Woods is nearing the end of a three-month weight-lifting cycle. Since April 1, he's been doing high-intensity work.

"I should reach a peak sometime in May," Woods predicts. "So, sometime in that month, I should get the new record."

If he maintains his current strength level, Woods believes he can throw the shot 73 feet during the outdoor season.

"I hope to get a little stronger. If I can increase my strength level, I might possibly be able to reach 74 feet," Woods said.

His new-found success has encouraged Woods to compete in the '76 Olympics, a reversal of a decision he made after the hassle at the '72 Games.

"Then, possibly I'll turn to the professional circuit and try to make a little money while I'm still in my peak years," Woods said. "After that, maybe I'll coach."

But all that seems light-years away for Woods. Right now, he wants to do only one thing — throw the shot farther than any man has ever done.

And with that event at least a month away, all Woods can do is wait.

■ ■ ■

30-year-old veteran working diploma in the Upward Bound

Gary Kelly of Alton, Ill. quit school in the 11th grade.

In the Navy in the early 1960's he was a refueler on an old aircraft carrier called the Franklin D. Roosevelt. He didn't finish his degree then because of the heavy workload. The military's General Educational Development (GED) program was rarely if ever emphasized. Through this program a serviceman can get the equivalency of a high school diploma.

When he served ashore he had too little time there to complete the program.

When he was separated in 1965, Kelly was no closer to having a high school diploma.

Now, at age 30, due to a program offered at the SIU campus, he should have the high school diploma by May.

Through the Veterans Upward Bound Program, open to any individual qualifying for veterans benefits, 45 people have studied for and successfully taken their high school equivalency tests since operations began in January 1973.

Presently, 98 people are enrolled including Gary Kelly.

Those in the program fit into three categories. One is the pre-GED student, of which there are six. These students usually have a third grade reading level, much below the 10½ grade level reading skills needed to successfully pass the test.

Then there are the 75 GED students whose reading skills are adequate to take the test after tutoring in other academic areas.

Finally, there are 23 college preparation students who need some refresher training before they feel ready to enter college.

Gary Kelly is in the GED program. He frankly admits he started because of the benefits available. These benefits, offered as an incentive, are the same as for students attending college under the GI Bill, starting with \$220 a month for single veterans without dependents.

The big difference is that these benefits do not count against GI Bill entitlements. Kelly knew these would be helpful in supporting a family of five.

"I was thinking on those lines for a month, a month and a half." Then gradually he noticed how hard other students were working for their

diplomas and got caught up in the spirit of the program. One instructor says that Kelly is a hard-working student who really applies himself.

Kelly now entertains hopes of entering college. "I'd like to go into some kind of engineering. Like surveying. Work for corporations."

"I took my GED and I failed it in one particular area — social studies. I plan on taking it again shortly."

The test, he says, covers many things he has never touched on before and is a problem in that sense.

"I'll tell you the reason I didn't take it in the service. On an aircraft carrier they keep you working 95 percent of the time. Basically aboard ship you're on duty all the time."

When he got out in 1965 he began working at a variety of jobs until seven years ago when he went to work with Ford Motor Company in St. Louis. Along the way, in 1967, he had gotten married and started a family. Recently he was laid off from his job. "Indefinite lay-off," he says. "I don't think we'll ever go back."

That's an additional incentive for getting the GED diploma. The high school diploma is what employers look for now, Kelly says, even for common labor jobs.

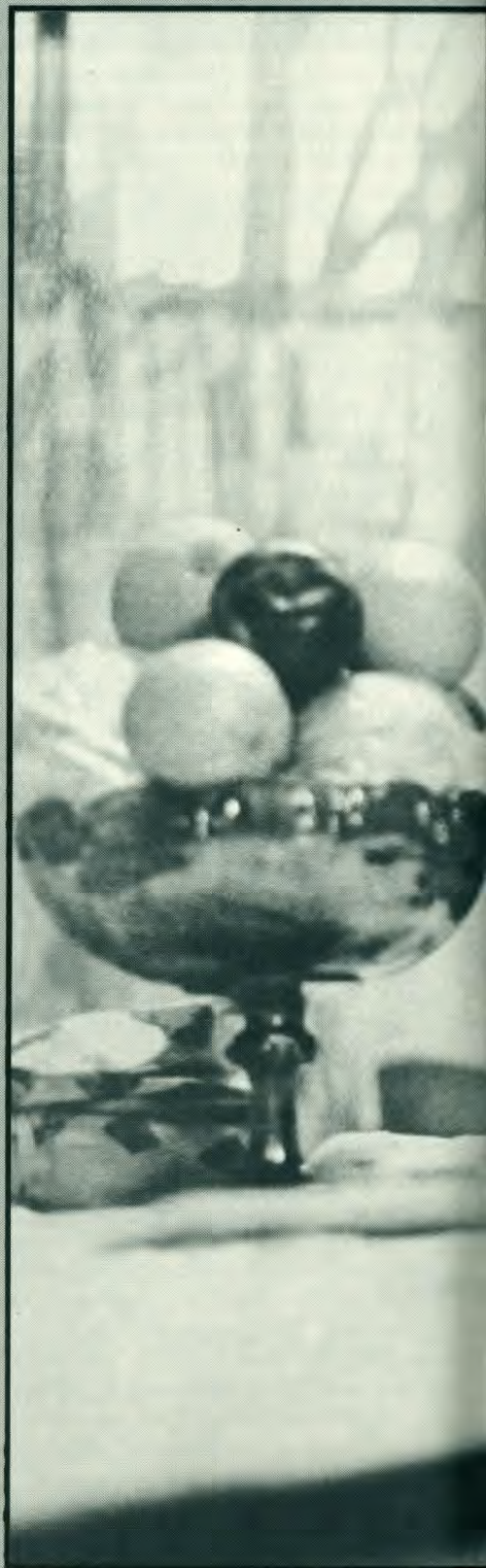
His brother-in-law Dan Flatt found out about the program the last of September or the first of November. The two went out to the farmhouse on Bluff Road in a remote section of the SIU campus to sign up. They were given the California Test of Adult Basic Education — a diagnostic test to determine the enrollee's educational level and find out what training is needed.

The instructor then decided what each of the two had to pick up so as to pass the GED test and started them working. Since each student's training is individualized, the part-time instructors and training assistants can begin working with them immediately.

"They call themselves facilitators," says Kelly. "I'm not a teacher, just a facilitator."

The two drove in three times a week to attend one of the two-day classes at the farmhouse. Here they study in the second floor which has been set aside for Veterans Upward Bound — the SIU psychology department has the downstairs area.

Gary finds himself spending a lot of his spare time studying at home



g toward a high school nd program at Edwardsville

Text by Nick Howes; Photos by Jim Bequette.





Kelly relaxes after a day at Ford Motor Company in St. Louis; picture is of his son.

They worked in a couple rooms converted to classrooms with the addition of white formica-topped tables, a desk, a couple filing cabinets, white pegboard and black chalk board on the walls, folding chairs, a coffee maker, the standard large school clock and room numbers over the doors.

Later they switched to one of the two night classes held on SIU campus in a class room for which the instructors had to scrounge.

They are beginning to get a little more strict, says Kelly. "When I started they weren't as strict. At this point in time they're starting to lean on them. The VA is wanting some output."

The VA may want results that they can use to support a bill now in Congress which will extend the GI benefits eligibility period from eight to

ten years following separation.

Kelly has special interest in the outcome. Now 30, his benefits will run out in May, as will those of his 32-year-old brother-in-law.

Kelly is certain he will have his diploma by then, but without the benefits he may be unable to go to college.

Kelly represents a combination of the two types of individual to be found in the Upward Bound program. One is the individual who needs the money and to get a job needs a diploma from high school. The other person is one who is pretty well established and is looking ahead to college.

Kelly's own interest started with the benefits, grew to include getting a diploma — especially after being laid off — and now he is considering college.

He is going to be counseled soon about what he would need to go on to college once his GED is under his belt.

"I'm not that old where I feel out of place," he says about his studies. "Ninety percent of the students are in their 20s." Kelly maintains that he is not a bashful type and does not feel conspicuous among the younger veterans.

What he is getting from his studies includes the ability to once again function as a student, something that will be important if he goes into college. It is also something he left behind long ago and needed reacquainting with so he could take his GED test.

But there is more. Originally, if a would-be employer asked if he had a high school diploma, he says, it would be necessary to lie and say yes. "I can

Program Information

Each student works at his own pace, and can go up to nine months before taking the examination for a GED certificate, which is given by the superintendent of schools in Madison County every month.

To be eligible, a veteran must have served at least 181 days and must have a honorable discharge. Upon entering the program, the Veteran Administration will pay the individual a minimum of \$220 a month. This figure will vary with the number of dependents an individual has.

To enter the program at SIU, which does have the highest success rate in Region 7 (Midwest), write to Suzan O'Connor, Upward Bound Program, SIUE, Edwardsville, Illinois, or call 692-2622.

more or less walk into a place with my head up high." Or at least he will be able to when he gets that diploma soon as he is confident he will.

His family supports him all the way. "My wife wants to see me get my diploma," he says. His children are helpful also. "My oldest is 12. He's asked me about it at times."

His son has helped with the constitution test Kelly needs to pass by checking out books for his father from school that Kelly can not get himself.

He has taken the constitution test twice in high school, but will need to take it again. As with the rest of his test, he is confident of passing, but the necessity of taking that particular test does not set well. "That kind of peeves me really."

Before his benefits run out he will have taken his GED test. The test breaks down into five parts. The

Seated with Gary below are his wife, Loretta, and daughter Denise.



combined score to pass is 225, averaging out to 45 points for each part. If a person scores 45 or better on a couple tests, then they need not be retaken. Those tests on which the score comes to less than 45 are retaken to bring up the average. It is not necessary to score 45 on each test, just so the total comes out to 225.

Kelly plans on taking two test sections to bring his own score up, having passed the others. He did well on a recent practice version of the social studies part of the test and is confident he will pass that.

The passing of time creates its own problems, he feels. "I quit in 1961," he says. "There's been a good many years in between and I've got some age on now. I imagine that's a problem with everyone."

He wishes people could hear more of the program. "There's a lot of veterans that don't know they've got this coming and I wish they'd find out."

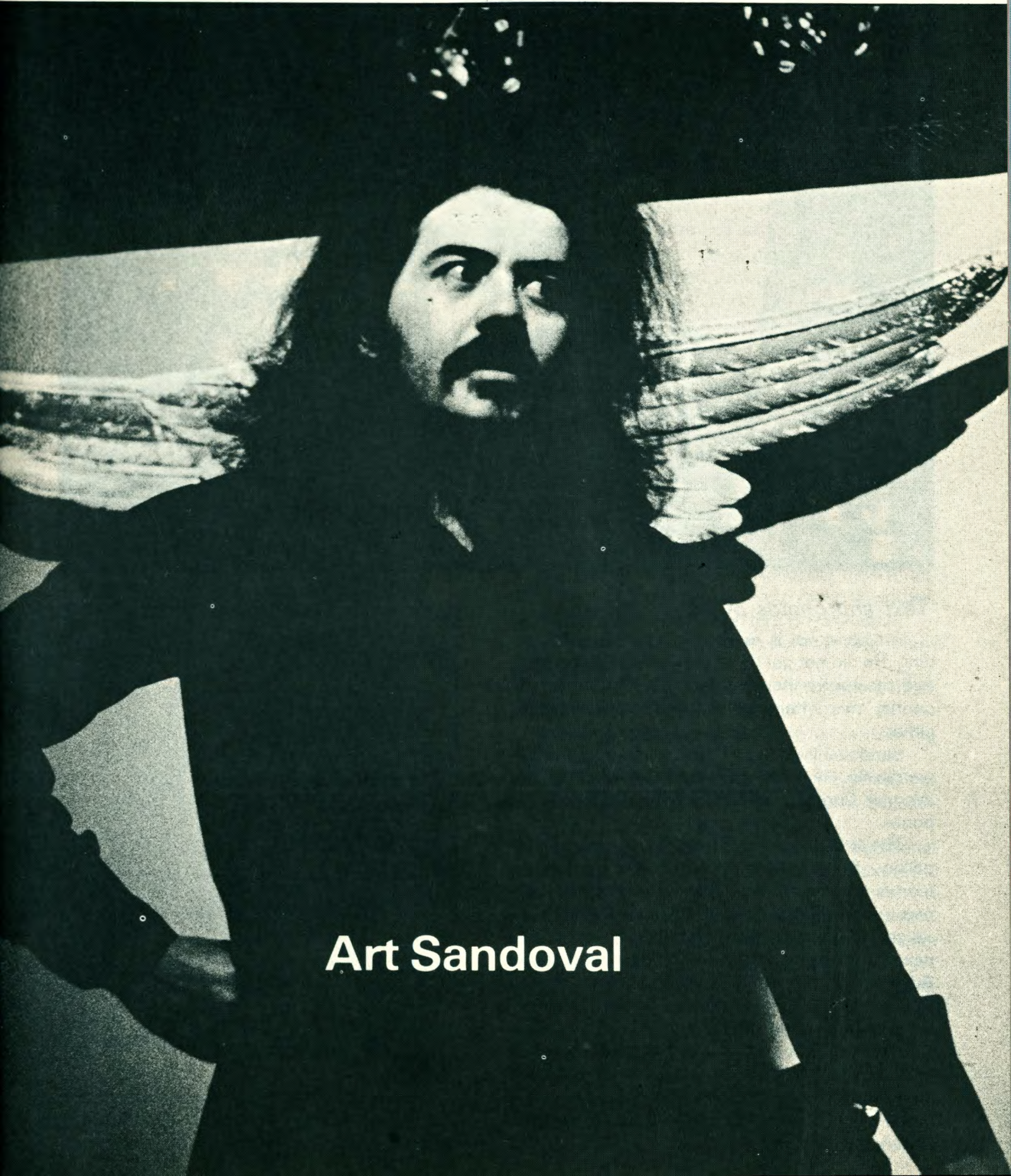


Mary Jo Meek, one of the instructors in the Upward Bound program, here helps Gary on a question.

Miss Meek, participating in a reading group discussion, points out a figure in the text book used for the program.



A weaver of sky scapes



Art Sandoval



Text and photos by Marty Heires

Art Sandoval is running a little late this morning. He did not get up as early as he had planned and the toothache for which he is going to the dentist this afternoon is not helping matters either.

Sandoval lives in an upstairs apartment in Edwardsville. He is the weaving instructor at SIUE's Wagner Complex and his artwork decorates his home.

The living room is almost like a miniature art gallery. Sandoval's works and those of some friends adorn each wall. Back in one corner hang two mummy-like creations. Covering the floor is a woven mat. Three paintings occupy wall space next to the door leading into the dining room. Brightly-colored curtains surround both entrances to the room and in one corner stands a large antique wooden chest of drawers.

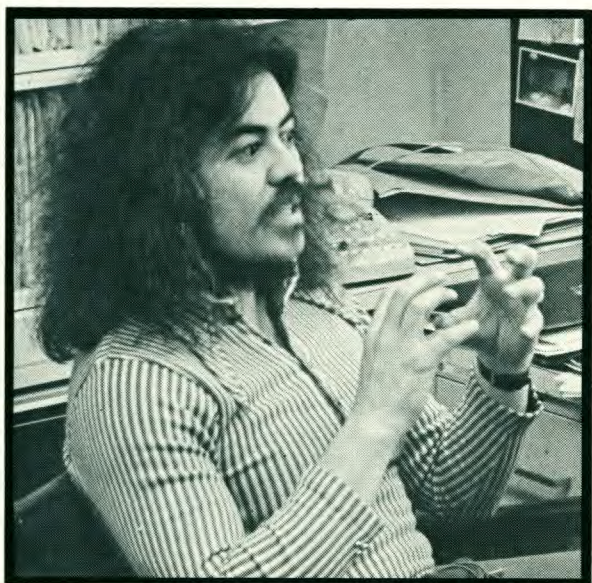
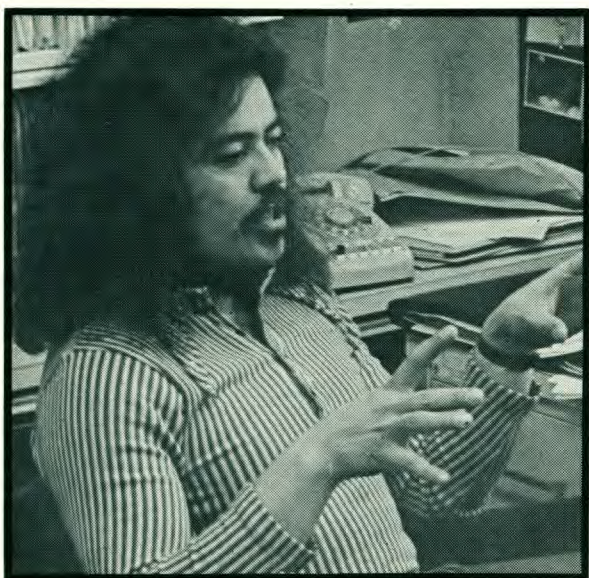
Sandoval sits on the sofa. His thick black hair rests on his shoulders. He has a heavy mustache and sideburns that run ear-to-ear. He is dressed in a one-piece floor-length garment which his wife, Susan, made for him.



Sandoval at home in a long garment sewn for him by his wife talks about his art. He is a multi-media artist, but prefers weaving.

At his loom the art professor shows a student the techniques of weaving.

The panel of pictures shows Sandoval conducting business at the office . . . counseling and just plain conversation.



"Good morning dear," Sandoval says as Susan enters the room. She is dressed in a floor-length gown.

While straightening up the room, he tells why he decided to come to SIUE to teach.

"I taught at Carbondale during the summer of 1971 but I decided to come to Edwardsville because the program here showed the best opportunity for growth."

Sandoval was born in New Mexico. Later his family moved to Los Angeles. He credits his mother for allowing him to pursue a career in art which he did at California State, Los Angeles. After a stint in the Navy, he completed his Master of Arts degree at the Los Angeles school before getting his Master of Fine Arts degree at Cranbrook, an exclusive art school in Michigan. From there he went to Carbondale.

Sandoval says Susan, an SIUE graduate, is his art critic. He met her at his party one night. They were married on August 20, 1972.

Moving out to the hall, Sandoval points to a painting of his on the wall. He points specifically to what he calls "cloud images and little nasties." The painting is part of his erotic series which was influenced by Robert Rauschenberg who did the "Porno Clock Series."

"I like to be as direct as possible," he says, "but I like to have control over my art."

Back in the living room Sandoval tries to explain how he is using weaving to make sculpture. He describes the innovation as a Renaissance.

"Susan, would that be right to say Renaissance?" he asks.

"No," she says. "Renaissance means a rebirth. That is not really what the work is."

Susan is assisting her husband in the weaving of "sky scapes."

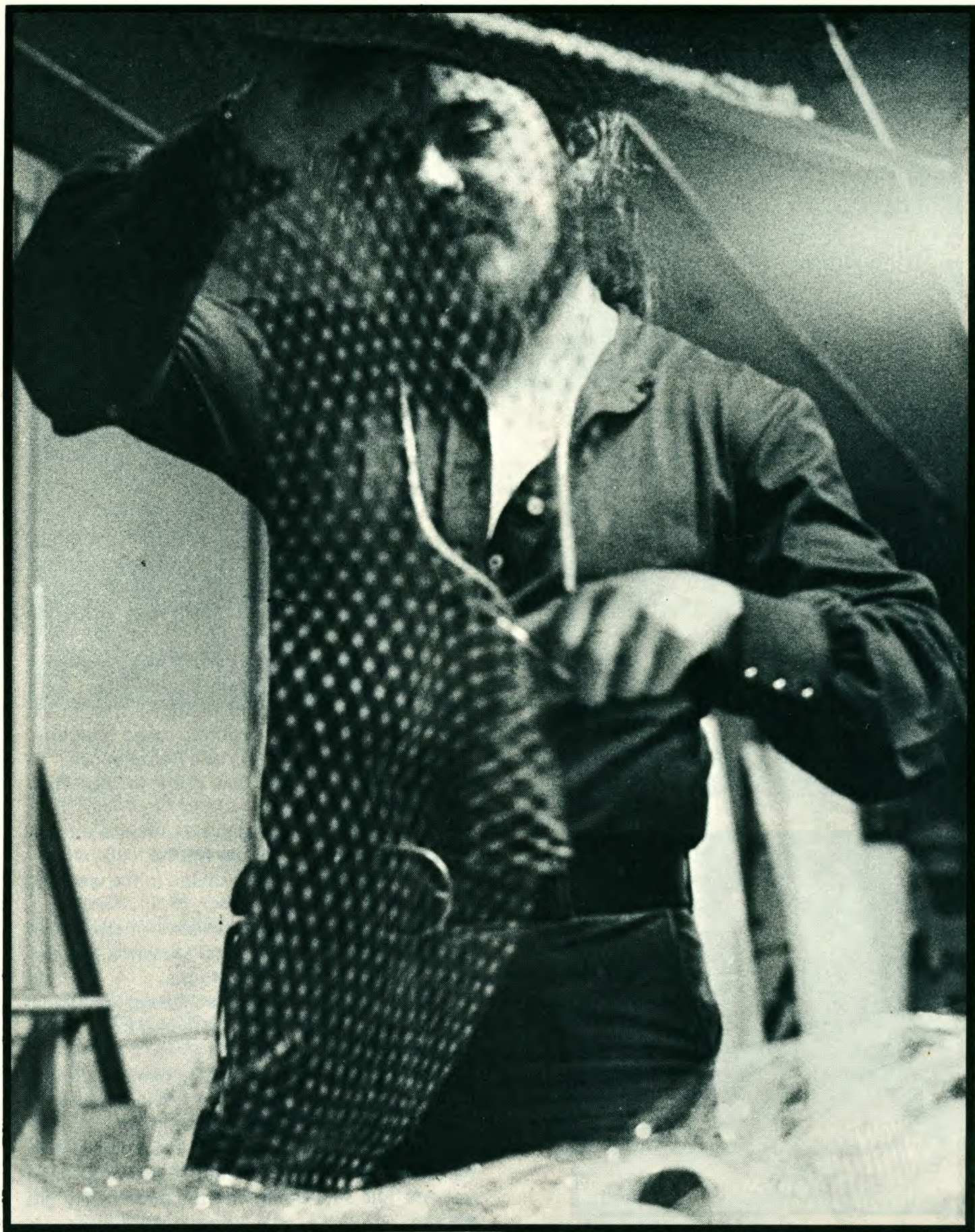
Sandoval says he likes new methods of presentation, taking traditional art forms and turning them into new, exciting forms.

"In the sky scapes we are taking traditional techniques and presenting them in a fresh way," Sandoval says.

Although Sandoval considers himself a multimedia artist he is still partial to weaving. He thinks this preference might be a spiritual thing.

"I did not find out until I was in Cranbrook that my mother and my grandmother had both been weavers," he says going into the bedroom to get dressed.

He is now running even later and his date with the dentist to get a root canal rerouted is getting closer by the minute.



Sandoval working on one of his fantasy creations.



LADY Trustee

Ms. Margaret Blackshire

Photos and Text by Scott Schneider

Last duty of the day as a kindergarten teacher at Harris School in Madison.



Margaret Blackshire, SIU's woman trustee, is far from being a conventional woman. Ms. Blackshire is a kindergarten teacher, housewife, mother, politician and trustee.

She has two sons, five cats, a turtle, one dog, two hamsters and a husband. Just taking care of the house would keep the usual person busy.

At 33, Ms. Blackshire, a Madison city resident, is actively involved in state and local politics. On Nixon and Watergate she says, "It's a disgrace to our country. The President should resign; if not, Congress has no choice but to impeach him."

Since joining the Board of Trustees last summer, Ms. Blackshire has fought for improvements on the Edwardsville campus while at the same time advocating equal attention to the Carbondale campus.



Ms. Blackshire at an SIU Board of Trustees meeting, at a local teachers' union meeting.



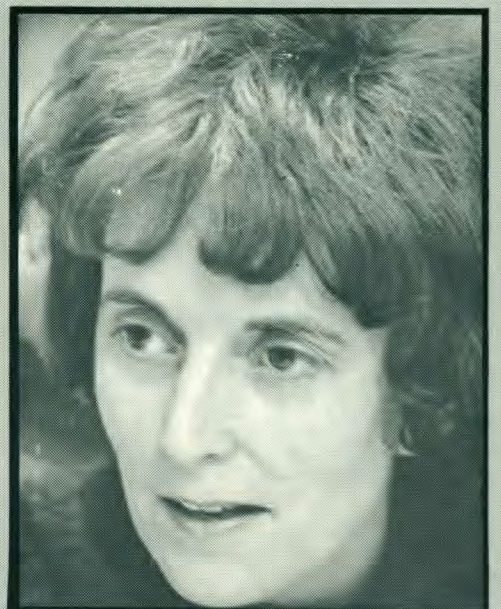
Lady Trustee

Asked how being a trustee has changed her life she said, "Not that much really. I've always been actively involved in what's going on in the community. I do enjoy flying to Carbondale for board meetings."

Mike, Ms. Blackshire's youngest son, said, "Mom's not home as much anymore. We spend more time with a brat sitter."

Margaret Blackshire is a woman on the go. Although she is personally in favor of women's rights she doesn't think they should be forced on anyone. Individual happiness is the important thing.

If a woman enjoys staying home, that's where she belongs. But for Ms. Blackshire, she's happiest on the go.





*At home with sons,
Mike and Tom.*

*Outside their home with
husband, Roger.*





Edw
has
in

Senator Sam

Edwardsville a friend Springfield

Senator Sam Vadalabene, Democratic Senator for the 56th District and long time friend to SIUE, feels a special closeness to the Edwardsville campus. His home, in Edwardsville, is only minutes away and two of his sons attended the university.

"I couldn't go to college. My parents just did not have the money," he said. He pointed out that had there been a university like SIU near his home he would have had a college education. "I would have worked my way through."

Vadalabene's closeness to SIU has prompted him to sponsor several bills in the state legislature pertaining to SIU. His most recent legislation deals with the separation of the Edwardsville and Carbondale campuses. He feels the campuses are two different schools with different problems. "This is a commuter school and its needs are different from those at Carbondale," said Vadalabene.

"The board is too preoccupied with Carbondale," said the senator. He said with the Edwardsville campus autonomous it could develop its own programs and be more responsive to the area. "We could shape our own destiny," he said. The bill would create separate boards of trustees for the two campuses.

Vadalabene said SIU should expand to meet the progress of this area, the second largest area in Illinois with a population of 600,000. He feels the Edwardsville campus cannot do so while affiliated with Carbondale.

He spoke of five years of trouble at the Carbondale campus. The campus was rocked with anti-war demonstrations during the late sixties. "SIUE hasn't lost one pane of glass. It shouldn't live with the problems generated at Carbondale," he said.

"I make the distinction between the two campuses in the legislature," said Vadalabene. He explained that when someone was speaking about SIU on the floor they would not differentiate between the campuses. Vadalabene said he would correct the speaker by telling the person he was talking about SIUC instead of SIUE.

Vadalabene says there is a feeling among the students at SIUE that the campus should be autonomous. He said the communication on the Edwardsville campus is far greater than at Carbondale. "It's an integrated, homey school," he said.

Vadalabene said his prime support in the legislature is education. "You have a defender in Springfield."

Vadalabene opposed any tuition hikes in any state college. "The students and their parents are burdened too much now," he said.

The senator does not feel the budget cuts will hurt the Edwardsville campus. "I don't see any damage to the growth of SIU. Everyone has to live within their budget," he said.

Vadalabene introduced a bill which would have created a World Resources Building on the Edwardsville campus. Buckminster Fuller originally thought of the idea and designed the building, a geodesic-domed structure. The building, open to the public, would have had all the information in the world compiled within its walls according to Vadalabene. "Anyone who wanted to know anything could find it in the building," he said, and added, "It was a tremendous idea." The bill was defeated in the Senate.

In 1971 Vadalabene asked the Illinois assembly to create a Metro-East Exposition and Performing Arts Authority to build a permanent facility at SIUE. The structure would be used for campus events such as the Mississippi River Festival and athletic events. Conventions could also be held in it. The building would seat 10,000 people.

The bill passed the Senate and is under consideration in the House. Vadalabene is optimistic about the passage of the bill. "I think it will pass the House and go to the governor," he said. "It is alive and kicking."

"Why should we have our conventions in St. Louis?" asked Vadalabene. He said the center would create additional employment and more businesses such as restaurants and motels.

He chose the SIU site because SIU has plenty of land which the state could obtain easily. The only cost would be construction costs.

"The state would save money if the center is built at SIU," he said. "I will continue to introduce legislation until it passes," he stressed.

The senator would like to see a physical education building at the Edwardsville campus. He feels that not having a PE building is "absolutely ridiculous."

"The Bubble Gym doesn't serve the needs of the campus," he said. He stated the construction of a PE building is his next move in the legislature.

Vadalabene has been involved with the Edwardsville campus for years. He attended the first ground breaking, Tower Lake dedication, Dental School opening, and ground breaking for the new buildings. He has watched the campus grow.

"I'm very impressed with the buildings," said the senator. He said both the buildings and the campus are beautiful. "The architecture is among the best and I'm glad to see the pattern continued with the new buildings," he said.

"It's in a metropolitan area but has a rural environment," he said. He said he often sees rabbits and other animals on the campus.

Senator Vadalabene comes to the campus once or twice a week when he is home. "I enjoy it out here," he said. "I'm getting to know the students," he added.

He stopped in the Goshen Lounge and chatted with several students. "I'm senator Sam," he said. He talked for several minutes and concluded the conversation, "You have a friend in Springfield."

Vadalabene talks
with Don Hastings
in the
Goshen lounge
on one of his
visits to campus.
Photo by
Dennis Calhoun



PORTFOLIO

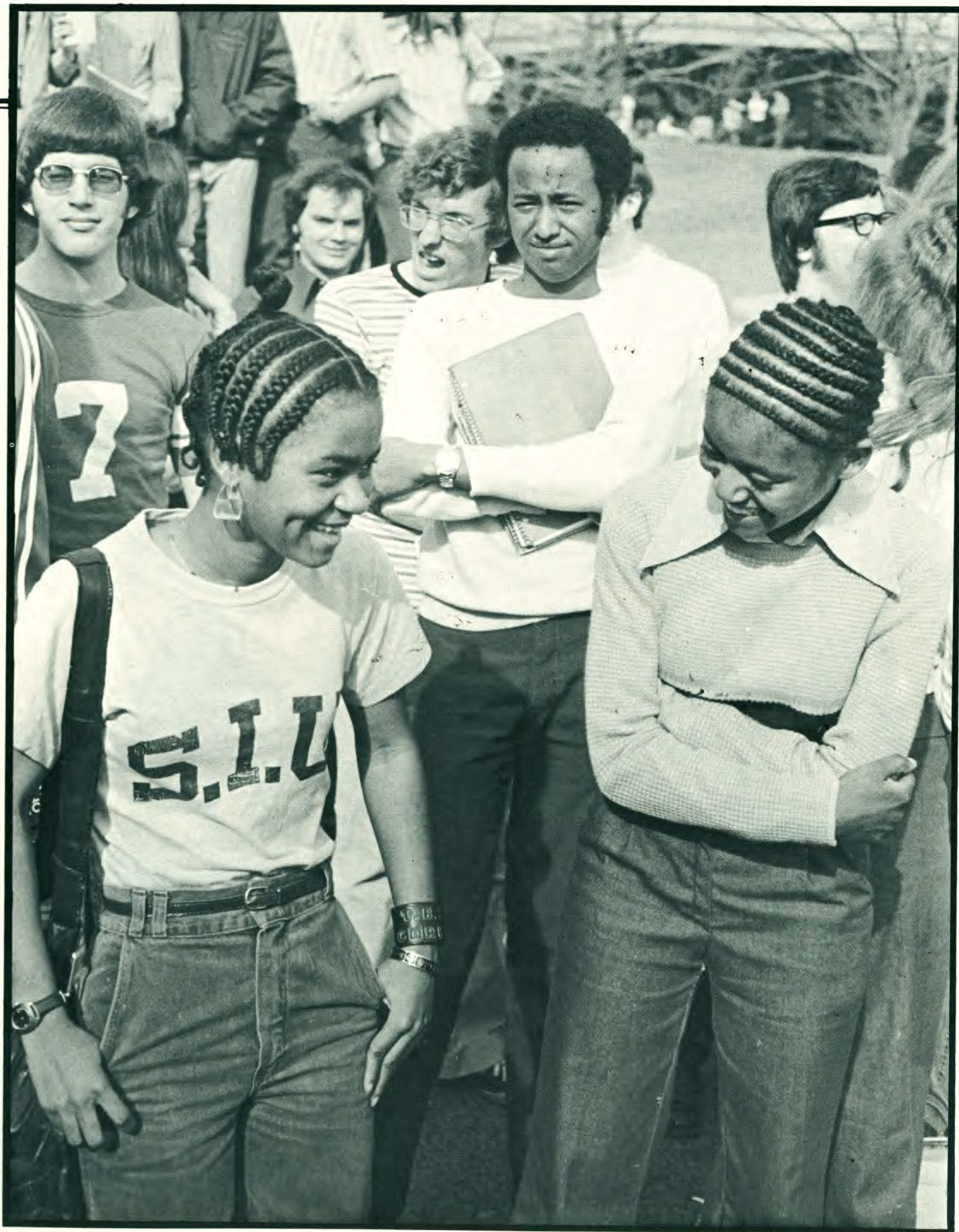
Portfolio, in this issue, is divided into two sections. The first is devoted entirely to individual photographic images not related to one another.

None of the pictures in this section is intended to be news-oriented. They are chosen for the mood they create.

The second half of Portfolio takes a look at winter quarter, as seen by SIU photojournalism students.

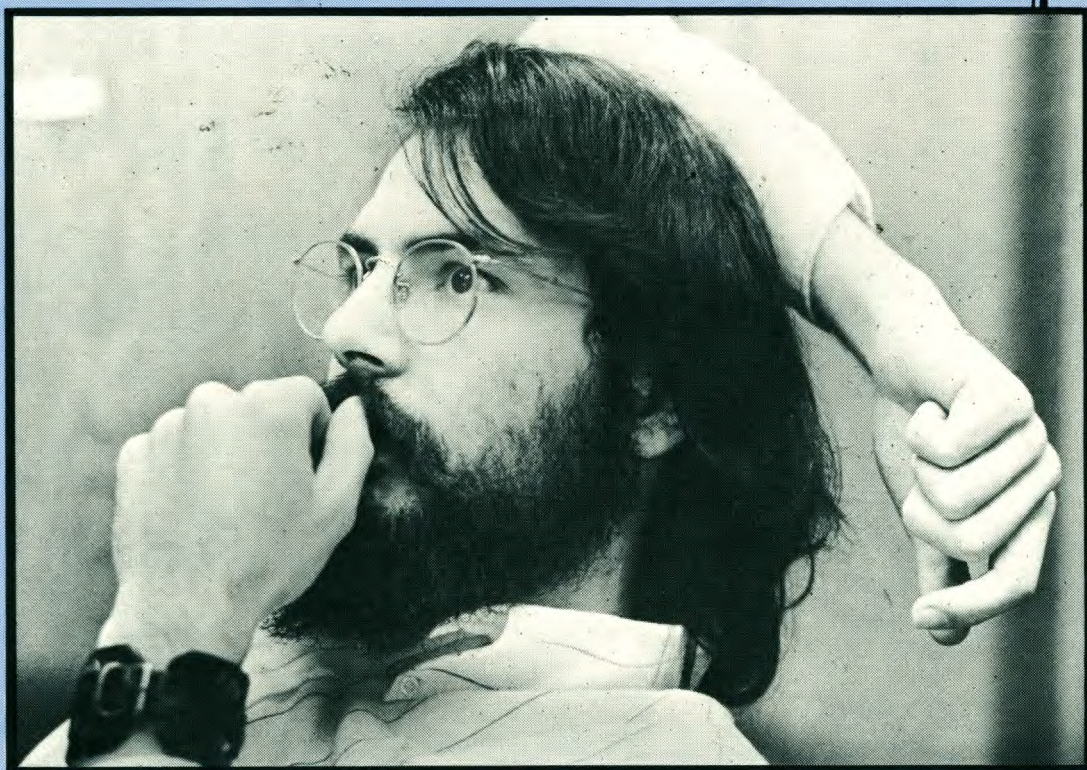
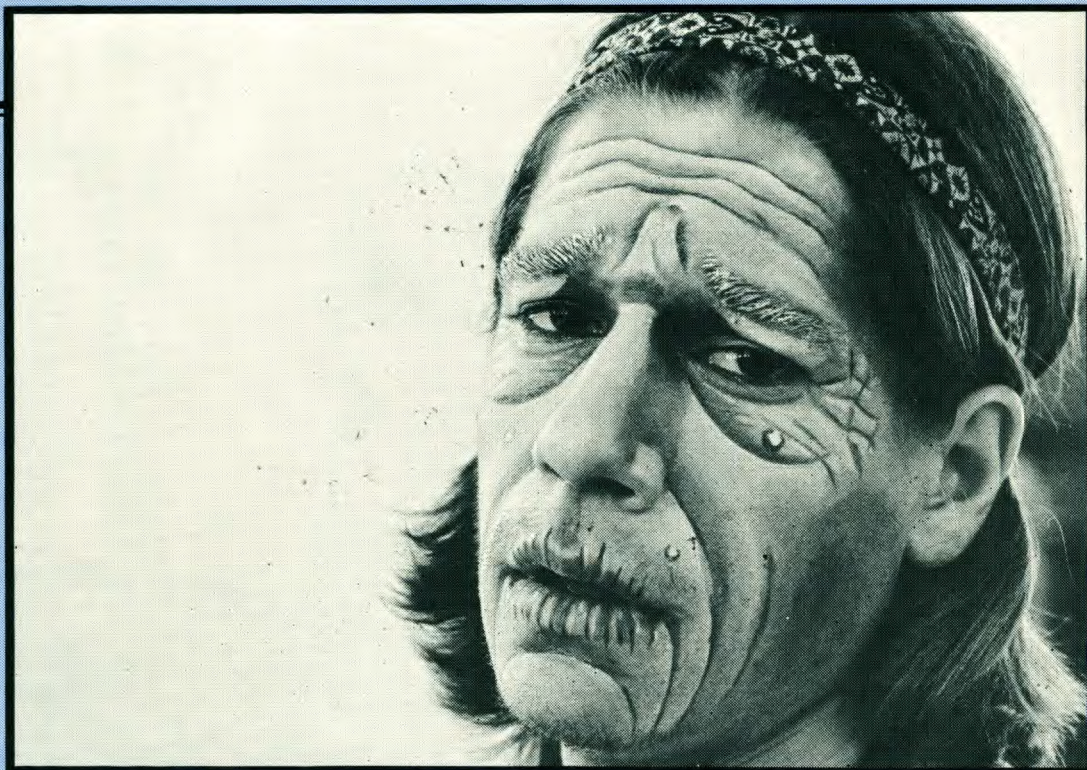
Photographer Don Crabb shot Kathrine Dunham and members of her dance company, at left and below, as they practiced at the Edwardsville campus. The photo at right, of students waiting for streakers in March, is by Ron Hempel.





PORTFOLIO





J. D. Black took the group portrait below. Jane Nakai shot student Brian Erdman, at right, while in make-up for an SIU theater production. Below right is student Randy Burkhart, by Ed Kovach.





PORTFOLIO



The photo of an SIU stairwell, at far left, is by Gary Suhl. Kathy Miller shot the picture at left as a lone piano tuner prepared a piano for an SIU choral concert. Ron Hempel's high-contrast study, lower left, was taken during set preparation of the SIU theater production of "The Physicists." The photo below was taken during registration.



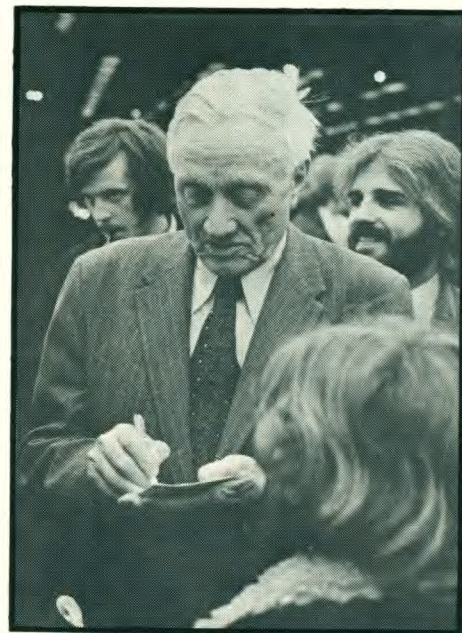
PORTFOLIO



The photo at left, a window washer in Lovejoy Library, is by Ron Hempel. Hempel also shot the picture below of the mall at sunset. At right are three overhead views of the Communications Building lobby. They are by, from top to bottom, Nora Baker, Ron Hempel and Nora Baker.



PORTFOLIO



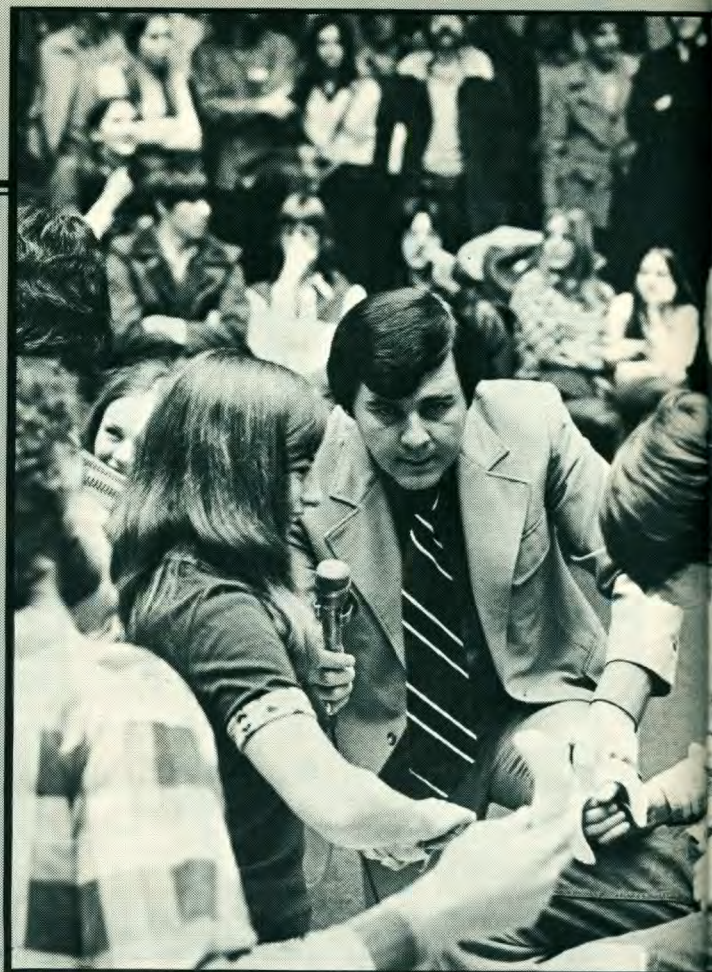
The university had many interesting speakers winter quarter. At left is Chuck Jones, famous cartoon creator, by Nora Baker. Above is U.S. Supreme Court Justice William O. Douglas, by Scott Schneider.

Weather records were broken at SIU this past winter. The heavy snows left interesting patterns on the mall. The photo at upper right is by Nora Baker. Scott Schneider shot a wreck, at right, caused by heavy fog.



PORTFOLIO

Because of cold weather, the Goshen Lounge became the center of activity for Winterfest '74. Two of the most popular events were the banana-eating contest and the hula hoop contest. Both events were covered by TV newsmen John Auble, at right and below. All photos are by Gail Purkey.







PORTFOLIO

The Streakers Are Coming! The Streakers Are Coming!

Story by Dave Bauser

It was high noon at the Cougar cage on a bright, warm Friday. A light breeze blew through the evergreen trees clustered near the cage.

Five students sat near the enclosure watching a member of the Cougar Guard play with Chimega, the SIU cougar mascot. She rolled on her back, slapping at the student. One at a time students were allowed to enter the cage and pet Chimega.

In small groups of two and three, students wandered from the University Center to the home of the Cougar. A group of fifteen people formed near the cage.

"Are you going to streak?" asked one female to her female friend.





Photos by
(clockwise from
photo at left) Ron
Hempel, Vernon
Foster, Don Crabb
and Ron Hempel.
Photo on the fol-
lowing page also
by Hempel.



PORTFOLIO

The Streakers Are Coming!

"I don't know," answered the friend. Students began to line the back balcony of the University Center, leaning on the marble rail, peering towards the crowd at the cage.

Seven coed students walked towards the Cougar cage. Some were painted with body paint and carried bottles of paint and brushes.

"Who is going to streak?" asked one male in the group. Ten students replied, "I am."

Again the female student asked, "Are you going to streak?"

"I haven't decided yet," answered her friend.

"I don't think I will," replied the first.

The gathering took on the aspects of a Sunday picnic with students sitting on the green grass, relaxing in the warm sun.

The crowd at the cage gradually increased. Two groups formed, one in front of the cage, the other twenty yards away, watching, waiting for something to happen.

Rumors about the streak had spread fast. The line on the balcony grew longer until it stretched halfway across the center.

The sweet smell of marijuana filled the air as two of the cigarettes circulated among the crowd as they psyched themselves in preparation for the streak.

A student named Norm said he was going to streak for the impeachment of Nixon. He added, "It's really the natural thing to do in the springtime."

Another streaker identified as Captain Billy was putting on roller skates. "I'm doing it because it's crazy. I used to roller skate in the roller derby," he said.

The paint and brushes were passed among the students, and they began painting each other. Phrases such as "impeachment," "me worry?," and "streak freak" were painted on the backs of streakers.

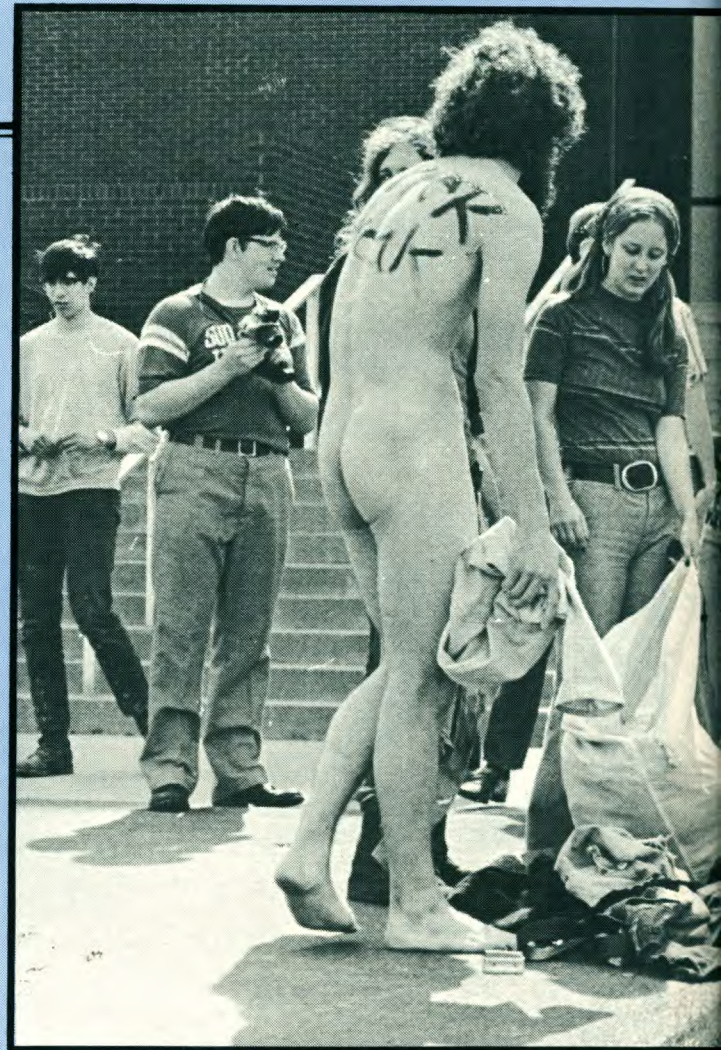
Norm had "impeachment" painted on him. Lines were drawn on their faces, chests, and backs.

A tall, skinny man named Oscar walked up to a woman and said, "Paint me some tits." The woman took a brush and drew circles on his chest with black paint.

A woman named Ginna said, "Why not do it? It's something different. It's getting too average around here."

Another man, Sulley, said, "If God meant men to have clothes he would have been born with them."

A mother was preparing Benjie, her one-year-old son for the streak. She stripped off his shirt, shoes, socks and diaper. She claimed he was the youngest



streaker in the country. "I don't know why I'm doing it," said the mother.

A guy named J. C. said, "I'm doing it just for the hell of it." He said he was going into retreat afterwards and crawl into a hole.

"What's the route?" yelled someone. No one answered. "Hey, what's the route?" yelled another person. Still no one answered.

"This is unreal," said a photographer, taking pictures as the streakers started stripping. The crowd watching the streakers became more interested.

"Who knows the route?" was heard over the chatter of the crowd. "I don't know," came the reply.

A woman held open a white duffel bag, which the nude students put their clothes into. "Who's going to carry the duffel bag?" asked one woman.

"I will," answered a man, fully clothed.

At 12:30 someone yelled, "Let's go." The streak was on, as the dozen students ran towards the University Center. The crowd at the cage and the line of people on the balcony cheered as the streakers ran.

The mass of nude joggers started to run around the center but the male leaders of the pack ran towards the entrance to the cafeteria. The streakers turned and followed.



The yelling streakers ran through the doors and were cheered on by people in the cafeteria. Bystanders stopped what they were doing to watch the runners.

Up the stairs they ran, through the Goshen Lounge where the yelling streakers jumped over the furniture. The lead runner ran through the first of the double doors while a spectator opened the outside door.

A roar swept through the crowd of over 1,000 people in the mall as the streakers emerged into the sunlight.

Students stepped back, forming a path through the mass of cheering students. Students filled the trees in the mall hoping to catch a glimpse of the runners.

The streakers ran to the north side of the library where they stopped in a small patch of evergreen trees. Five men ran to the rear of the library.

Three men quickly got dressed and left. "Where are the clothes?" asked one of four women among the trees. The females sat down resting and catching their breath.

A hundred people from the crowd in the mall walked to the spot where the streakers were resting. The crowd stood and watched while the women sat on the green grass.

"I can't run that far. The only thing I didn't like was

the running," said one nude girl breathing heavily.

Another woman agreed. "It was too far and too fast."

The mama, papa, and baby streaker stood near a pine tree. Benjie cried as his mother held him. In an effort to comfort the child, the mother talked and bounced him in her arms.

"I got a little tired," said another woman.

"These people are kinda weird," said one man about the crowd. "They stand and watch as if they didn't have anything else better to do," he added.

The family of streakers walked towards the parking lot behind the library. The crowd followed and photographers surrounded the three streakers.

One woman who had her face half painted, still sat at the evergreens. Another woman walked up and put a blue shirt around her shoulders.

"I'd like to kill them," she said about the crowd. "I think they're sick. It's terrible that people in this society are so perverted," she added.

The duffel bag of clothes was located behind the library. The streakers got dressed while the crowd stood and watched the streakers.

The mother, carrying her baby, and her husband walked toward the parking lot. The crowd still followed.

SIUE home of work by Illinois' greatest architect, Louis Sullivan

He is a relentless observer. He is always active and effective in the investigation of Nature.

He sees that all forms of Nature are interdependent and arise out of each other, according to the laws of Creation.

In his every design a bit of Nature enters into building.

His perceptions (insight) science later verifies.

Intimacy with Nature is the great friendship.

He sees ideas as also manifest actions of Nature.

It is the poet in him that is the great quality in him.

The profound naturalness of his own being is the essential condition of a great architect and the condition of greatness in the man.

Expect from him a system of philosophy and ethics which is a synthesis of society and civilization.

Such an architect was he who invariably signed himself Louis H. Sullivan—our great native genius.

Frank Lloyd Wright

"Genius and the Mobocracy"

It has been said in Europe that architecture is the one art to which America has made original contribution of the first rank. Even though SIUE does not have an architectural program here, it jumped at the opportunity to get a collection from the architect who pointed the way in this field.

On the second floor, southeast lounge of Lovejoy Library, the Louis H. Sullivan Architectural Ornament Collection is displayed. Owned by Architectural Exhibits of this campus, this collection shows the tremendous richness and power of Sullivan's ornament, which has evoked acclaim throughout the world.

Kevin Johnson, administrative assistant to the coordinator of Architectural Exhibits, said, "The collection is as important to the history of modern American architecture as the sculptures from the Parthenon are to history of classical Greek architecture."

However, had it not been for Richard Nickel, an architectural photographer and admirer of Sullivan's work, who recognized the value of his works and their enormous importance, the Louis Sullivan collection would not be present.

In the 1960's, Chicago was tearing down buildings for improvement. Richard Nickel noticed that most of the over 100 buildings originally built by the Midwest firm of Adler and Sullivan were being destroyed. Through his efforts, Nickel managed to preserve hundreds of pieces of ornament, storing them in a marine warehouse on Lake Michigan.

As time passed and due to limited space, Nickel could not store the collection. In the early 60's he had made several offers to sell his collection to Chicago museums and institutions but had failed. None were interested until SIUE purchased the collection in 1966.

At this time, John D. Randall, who was the associate university architect and a Sullivan authority in his own right, encouraged the purchase of the collection. He influenced former SIUE President Delyte Morris to purchase the reasonably priced material.

The collection grew under the direction of Dr. Harry Hilberry. Others who contributed significantly were SIUE employees Dan Boner, George Kelly and John Celuch.

It has been eight years since SIUE purchased the collection and John Celuch, staff assistant of Architectural Exhibits, has worked with the Sullivan ornament ever since it arrived.

"When I am in Lovejoy looking at the display, I have felt at times like I am standing in a graveyard," said Celuch. "I have been so close to the collection, have been involved with the demolition of Sullivan buildings, that after a while you get surrounded by these things. The collection is like living among memories."

History and memories do reign in this area.

At the main entrance to the second floor of Lovejoy, two of the surviving ornaments from "The Master," as Louis Sullivan



Text by Mark Skaer

*Photos provided by
Mark Skaer, Scott
Schneider and SIUE
Architectural Exhibits*



Before Richard Nickel began collecting the ornament from Sullivan buildings, demolition crews wrecklessly destroyed the works of art. Nickel then took charge, and wreckers such as these began handling the pieces with care as Nickel filled his warehouse.

is sometimes called, show off their intrinsic beauty. Part of the Meyer Building built by Sullivan in 1893, is mounted on the west wall; a restored and reassembled column from the Chicago Stock Exchange Building stands in the same space.

However, the building from which this came has a sad story.

On the night of April 13, 1972, Richard Nickel told his family that he was going to look around in the old Chicago Stock Exchange Building being torn down at the time. This was not an unusual adventure for Nickel because he kept unusual hours to save as much of Sullivan's ornamental detail as he could pry off in advance of demolition. He often salvaged and photographed at night to avoid interfering with demolition schedules.

But what was so unusual about this day was that he did not return home.

The next day a bulldozer dug into the rubble, but found no trace of Nickel. Police dogs found his brief case, his tools were located and his car was parked in a nearby parking lot.

The wrecking crew held up its demolition until the next mid-week, then was ordered to go ahead. Richard Nickel was dead trying to preserve Louis Sullivan's work.

Architectural Exhibits is still adding to the collection and seem to be as zealous as Richard Nickel. In fact, they have grabbed people, almost total strangers at times, thrown them into a car and driven them madly off someplace to pick up something and then told them on the way



Destruction of Sullivan work has tapered-off recently as people begin to value his work more. People in the Edwardsville area can see Sullivan's work standing in St. Louis in the form of the Wainwright Building (left) or in the SIUE displays outside of the library (below right) or in the indoor exhibit. John Celuch and Kevin Johnson (right) work for Architectural Exhibits which owns SIUE's collection.

what they needed to know.

"However, we have reached a point where we are not collecting anymore," said John Celuch, "because, frankly, I don't think there will be any more buildings torn down. I would be surprised if there are.

"We have reached a point where we are restoring and displaying ornament. The collection now will become an educational tool."

The last threat to a Sullivan building came in 1973-74. The would-be victim: the Wainwright Building in St. Louis, Missouri.

Originally built in 1890-91 by Sullivan, the Wainwright Building is a good example of how the master mind perceived high buildings as a harmonious unit — its height triumphant. Until he showed the way, high buildings lacked unity. They



were built up in layers. All were fighting height instead of gracefully and honestly accepting it.

In 1973-74, the Wainwright Building, already a National and Missouri State Landmark, was under scrutiny to make a parking lot where it stands. But Governor Christopher Bond and the Board of Public Buildings named the Wainwright as the new State of Missouri Office Building.

Born in Boston in 1856, Sullivan studied architecture at the Massachusetts Institute of Technology and at the Ecole des Beaux-Arts in Paris.

After 1875, he practiced architecture in Chicago, eventually becoming the partner of Dankmar Adler. The firm of Adler and Sullivan built the Auditorium Building, the Garrick Theatre and the Stock Exchange, to name a few from all of which SIUE has a representative ornament.

In 1895, Adler and Sullivan split up to practice alone. However, the two were not successful without each other. Adler was the business man in the firm and Sullivan was the designer. Without each other, Adler couldn't design as Sullivan could and Sullivan couldn't administrate like Adler could.

But Adler had a good offer and took it since he had a commitment to his wife and family. However, the opportunity failed to mature as anticipated and Adler asked to reunite with Sullivan. Sullivan stood on his principles and did not accept.

Sullivan designed 25 buildings afterwards, consisting mainly of a series of banks. Before his death in 1924, he developed his architectural philosophy and put it in writing.

Architectural Exhibits hopes to name one of the two new classroom buildings being erected on campus after the great architect. If Exhibits can do this, they plan to mount Sullivan's ornament in one of the four-story stairwells in this building.

"Since the new buildings are four stories tall, for the first time we can place ornament up high, in relationship to its original height," said Celuch.

"When this comes to pass, the university, the surrounding community and the public in general will be able to see more Sullivan material displayed in much the same way as in Lovejoy."



JULIAN BOND: **that soft-spoken** **man from Georgia**

Julian Bond chooses his words carefully. He must. Anyone who speaks annually at over 200 college campuses influences countless youths.

Bond has become a leading figure to many members of the college crowd, particularly the black segment of that group. But the Georgian legislator prefers to play down the leader image.

Bond first gained public attention in the civil rights movement of the early '60's. He was denied a seat in the Georgia House of Representatives in 1966 but later received his seat. Bond is now a prospective candidate for higher office if he chooses.

The SIU Black Student Association (BSA) sponsored Bond's April appearance at SIU.



the gentry trotter story



text by Sandra Berdos
photos by Joni Perrin

One Thursday evening you think the news is over because the weather is done and the sports are finished so you get up to flick the channel —

then all of a sudden,

—this wild black guy, waving his arms and talking a million miles a minute appears on the screen and in 30 seconds reviews a "stinko" movie by taking a can of deodorant and spraying it all over the inside of your TV set.

What was that all about?

When he doesn't like a movie he'll do something like deposit the film in a small urn and set the whole thing on fire.

Where did they find him?

When he does like a movie, and his taste runs from Walt Disney to the Exorcist, he doesn't just rave about it, he "loves 'em to death."

Who is that guy?

"Honey, I got news for you . . ."

**#1 South Memorial Drive
KMOX-TV Release, Friday, November 9,
1973:**

Gentry Trotter has been named Critic-at-Large for KMOX-TV Channel 4, the CBS owned station in St. Louis . . .

Trotter has been the drama and film critic and a feature writer for the *St. Louis Argus Publishing Company* for the past six years. He has been a syndicated columnist with *Global News Syndication* in New York City and a special feature writer for the *St. Louis Globe-Democrat*.

From 1967 to 1972, Trotter produced and hosted a variety talk show on KWK Radio and KXLW Radio in St. Louis. Trotter has been a contributing editor for the *Milwaukee Star*, the *Dallas Post Tribune* and the *Norfolk Journal and Guide*.

Upstairs at #1 South Memorial Drive there is a spacious executive office, impeccably furnished in modern. An impressionist painting of harbor sailboats dominates one wall and produces a calm atmosphere.

This office at KMOX-TV is a breeding ground for that slippery substance media people call "the concept." It belongs to Thomas M. Battista, general manager of KMOX-TV.

Over coffee, Battista and Robert A. Shaefer, news director and co-author of Newsroom innovations, talk about the Channel 4 approach to news generally and to Critic-At-Large Gentry Trotter specifically.

As for the Trotter phenomenon, how it happened isn't quite clear. A newsroom critic was wanted, but the traditional idea conjured images in Battista's mind, "more often than not dull. Primarily dull," and definitely not wanted.

The 25-year-old self-stylized entertainer had been hanging around the TV market, "Gentry's tenacious." KMOX did four or five Trotter auditions (no one else was considered) and somehow the idea and the individual were wed.

The TV character is meant to be "entertainment for an entertainment media." He is partly the creation of Battista and Shaefer and partly Trotter's imagination.

What's he like to work with?

Madness." Battista answers.

At least in distance, it is only a few miles from the KMOX office overlooking Jefferson Memorial Park to the St. Louis Argus office in the inner city.

At the Argus, they call him "The Great GT" or "The Fabulous One." Eugene Liss, advertising manager and a personal friend of Trotter's, first met the Critic-At-Large-To-Be six years ago when Trotter came in to apply for a sales job.

"It was obvious he wasn't sales oriented," said Liss.

But as a writer, Liss characterized him as "conscientious, articulate and thoughtful. Absolutely professional."

And he has a reputation for getting the impossible interview: Richard Burton in Europe, celebrities like Milton Berle in St. Louis. "Berle was crazy about Gentry," Liss said, "recognized his ability as an entertainer and wanted him to come to California."

Liss thinks the TV character is Trotter, "a Tiny Tim for real" and the "star of every party. You can't help but have fun when you're with Gentry. And you will be entertained.

"He'll positively be discovered," Liss predicted, "and make it big someday in New York or Los Angeles."

Liss said Trotter has done a great many things for a young man. "Do you know about the restaurant? A tea room on Euclid Avenue. You can imagine what happened when these little old ladies came in for 'luncheon' and were greeted by Gentry the specialty was a 'Cheese Monkey' sandwich."

When things are going well, Liss said, Trotter has a tendency to "arrogance, ego-centeredness and uppitediness." But with limits.

"His mother is very well established in the black community — an executive director of the state N.A.A.C.P. But you would never hear that from Gentry. He would never advance himself that way."

"Gentry goes through phases," Liss said. For a while, it was a high-fashion phase. "He would introduce himself as CoCo Channel." And in 1968, he went through a kind of free-spirit phase featuring a "Tinker Bell" walk.

Liss demonstrated by more-or-less hopping on one leg while stretching out his arms and fluttering

his hands up and down.

"You're laughing," Liss said, "but it wasn't so funny if you were walking down the street with him."

"But it was funny. A kind of Icabod Crane figure, dancing down the street."

The Icabod Crane description might have fit Trotter in his free-floating spirit walk, but watching him breeze into the Newsroom, even with fake fur coat unbuttoned and flapping, the imagery is glaringly inaccurate.

Trotter is tall and slight, but by no means an uncoordinated story book buffoon. He's too hip for that, too much the bright young black making it by the skill of his wit. Besides, Icabod had an unsightly nose and Trotter's features are too well-proportioned. The only further resemblance is minor, wire-rimmed glasses of Old New England style.

And while Crane was unaware of being a clown, Trotter is highly conscious of all his gestures and effects, especially when he wants to make a point by flipping into character. He entertains comically by design and what he considers a God given talent, not by default.

His boss has said, "He's always up, always excited," and Trotter has returned from his ten o'clock screening in a rush that gives every indication of being perpetual.

He complains about the pressure of his job, but has always kept a hyper-pace, even as a kid, and has been at it steadily now for five years. He won't take anything to slow down and needs nothing but his own adrenaline to speed up.

Today he has skipped lunch again, admitting he is not eating properly and sometimes sleeping round the clock to balance the times he doesn't sleep at all.

"I will have gastric indigestion for the rest of my life," he says in a tone indicating cosmic certainty, but he doesn't want to live any other way and wouldn't know how to start.

The pace is reflected in his speech, almost galloping at times and difficult to capture in written forms equipped with mere exclamation marks.

But after a loud, fast, strong string of comments, he is quite likely to change style in mid-paragraph, if not in mid-sentence, and to speak softly, slowly, romantically, as new sets of images appear to him.

The effect? Entertaining. If the listener gets momentarily lost, Trotter will pull them back; he never loses the thread of a conversation.

"You know," said James Baldwin, TV-radio director for the public relations firm of Stemmler,

Fisher & Associates, "the thing about him on television is that he makes pretty good critiques."

The St. Louis firm used Trotter "primarily as talent," said Harry Fisher, agency director. The "Gentry Trotter Variety Show," a 1967 radio food-chain promotion, was handled through the agency.

The firm also does political work like the 1968 Republican Attorney General Jack Danforth campaign. Trotter helped with that campaign, working primarily with black constituents.

"Number 1," said Fisher, "he's smart. Number 2, he's articulate. And he could get to people that couldn't be gotten to."

Trotter would call when he had a group that needed a speaker, or when he wanted a candidate for the radio show, and the agency would make the connection.

Trotter also made a personal connection for Fisher by putting him in touch with a New York publishing firm. As a result, over 100,000 copies of Fisher's original Christmas carole, "He Lives," have been sold.

Ms. Jean Platte, agency production director, recalled the interviews Trotter did with visiting celebrities. "When anyone famous came to town," she said, "Gentry would get an interview. He did all the opera people and, Martha Raye, I remember."

"He's always been a big promoter," she said, "primarily of black singing groups."

"I think he may be a singer. Doesn't he sing?"

The closest approximation to be made for Trotter's debut in show business would be age 16 when he began entertaining as a singer in shows and on radio.

It was odd jobs before that, Trotter says he's been working all his "25 and holding" years. He started early and was considered an "above or below, but never normal" child.

At age 10, he was given a toy typewriter and taught himself to type, a skill that has since served him in radio, newspapers and now television.

By age 21, as a result of the tea room episode, he was bankrupt, and off to Europe to interview stars like the Burtons and Tiny Tim.

"Honey, I've done a little bit of everything." Among past occupations he counts: soda fountain jerk, copy writer, feature writer, editorial writer, lay-out artist, typesetter.

In radio he worked every desk from continuity to traffic to sales to the telephone switchboard.

His formal education is also crazy-quilt. Two schools out-of-state, University of Missouri at Columbia, Washington University, some special programs along the way.

It amounts to about three years of college, two of them, "two long hectic years," as a journalism major. He switched to psychology, "I thought I needed it after that," but never finished because,



for one thing, he ran out of money.

His informal education is spread around the continental United States, "I've been everywhere!" But he was born in St. Louis and raised in Minnesota where he picked up the life-long habit of starting each day at 5 a.m. His conversion to Judaism, however, was less than a lifetime; he gave it up because, "it's bad enough being black."

One of the interesting things about the Critic-At-Large success is the way people react to Trotter. It's either instance love or instant dislike. There is no middle ground.

"St. Louis Globe-Democrat."

"George Killenberg's office, please."

"One moment."

"Editorial offices."

"Hello. I'm doing a story on Gentry Trotter."

"Lucky you."

"... and I understand he did some work for the Globe."

"He never worked here!"

"But it says on this release..."

"Maybe one story. A feature."

Trotter hadn't been a Globe staff member, but he did do some free-lance work and George A. Killenberg, managing editor, had recommended him for a job.

Killenberg has known Trotter several years, admires his enthusiasm and drive and "gets a kick out of him."

"For Gentry to make it in St. Louis does show ability," he said. "Every once in a while, I meet someone that makes me think, they would make it in Los Angeles or New York. There is a smaller clientele here."

With that tremendous drive, Trotter will make it in show business, "either as an actor, promoter, or publicist," Killenberg said.

"He's certainly the only black critic in St. Louis."

Where does the television character stop and Gentry Trotter himself begin? Trotter's stock answer is that the TV character is a cross between "Truman Capote, Gore Vidal, Pearl Bailey, Al Jolson, a smigen of Tiny Tim and some Gentry Trotter."

Today he adds in a slightly lowered voice, "a very little Gentry Trotter, I'm afraid." Later, with humor and bright sarcasm he says, "The darlings, the honeys, the sugar plums. That's me. That's me. That's me being liberal."

In spite of his wide journalistic background, Trotter perceives himself, first and foremost, an entertainer. He does not seem to be hung up on either race or politics. "People will underestimate you first because you're black," he says with some anger, but it is a comment made without militant bitterness.

He doesn't view racism as a one-way street, "The devil is an equal opportunity employer." He did some editorial campaigning last year against the "black exploitation super-fly crap" but Hollywood has finished with that fad and Trotter believes it's over for good.

If there is any explanation for his ambition, drive and tremendous energy, it rests on some kind of inborn love, not on outborn limitations.

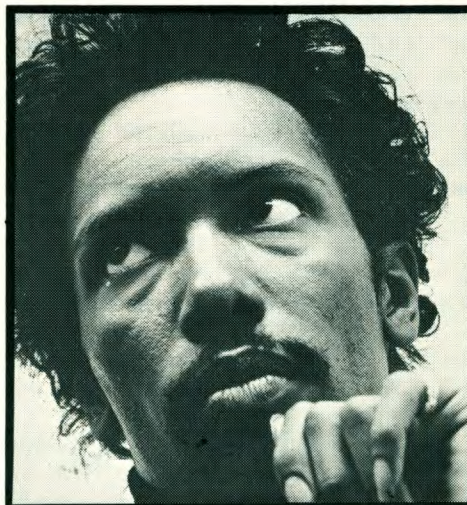
As far as his work goes, he declares himself, "an unpronounced or closet perfectionist." He spends a lot of time writing and even more time rewriting. He memorizes most of his reviews, but occasionally is forced to work extemporaneously, as he did for the "Godspell" piece.

It is talent, he will unabashedly point out, that allows him to do that. "The ability to get

up and have fun is not sent from books, honey. Experience is good, but ability is sent from God."

If that sounds arrogant, compare it to the Trotter who, half-an-hour ago, was so concerned about what his boss had to say about him, that he tried to read the interview notes upside down.

Trotter is not what you would call a movie or theatre buff, he prefers a more professional and objective point of view. He doesn't read other critic's reviews, either before or after his own work. He tries to be fair, and will not "pan for the sake of pan."



Sometimes he abandons the TV character for a serious sensitive review style: Gentry sitting on a stool talking about a piece of work that moved him. There have not been too many of those reviews, they are reserved for stories of struggle and pain, for a movie like "Tough" that 'gets to him.'

But his all-time-favorite movie, viewed ten times, is "Patton."

Those wild and zany reviews that produce such intense viewer reactions are done in the balcony of the American Theatre. Trotter insists on working unobserved, only camera and sound crews are allowed inside when he is shooting.

He thinks his job has changed him and his life. "GT himself is a tired, exhausted person with bad eyes, bad teeth and a bad back. A very introverted person now," he says, "with very few people."

But this "tired, exhausted person" the job has made . . . somewhere . . . happens to get incredible amounts of energy. Perhaps the word "exhausted" means something different to Trotter than it does the rest of us. He admits to being moody, but has never been subjected to a long or continued depression.

He worries about "making it in the business" but thinks he is "here to stay." Every day is a little easier — he is learning patience.

Highly sensitive to his reception in the entertainment world, he points with pride, to a recent "Variety" issue. His comments have been printed, oddly enough in white type, above all other critic quotes in a splashy movie ad.

The display, he thinks, is an indication that, "For all our candid fun, theatre companies now know we're for real. We have power and the influence that can draw an audience."

One last question before leaving. Simple curiosity — is he a clothes horse?

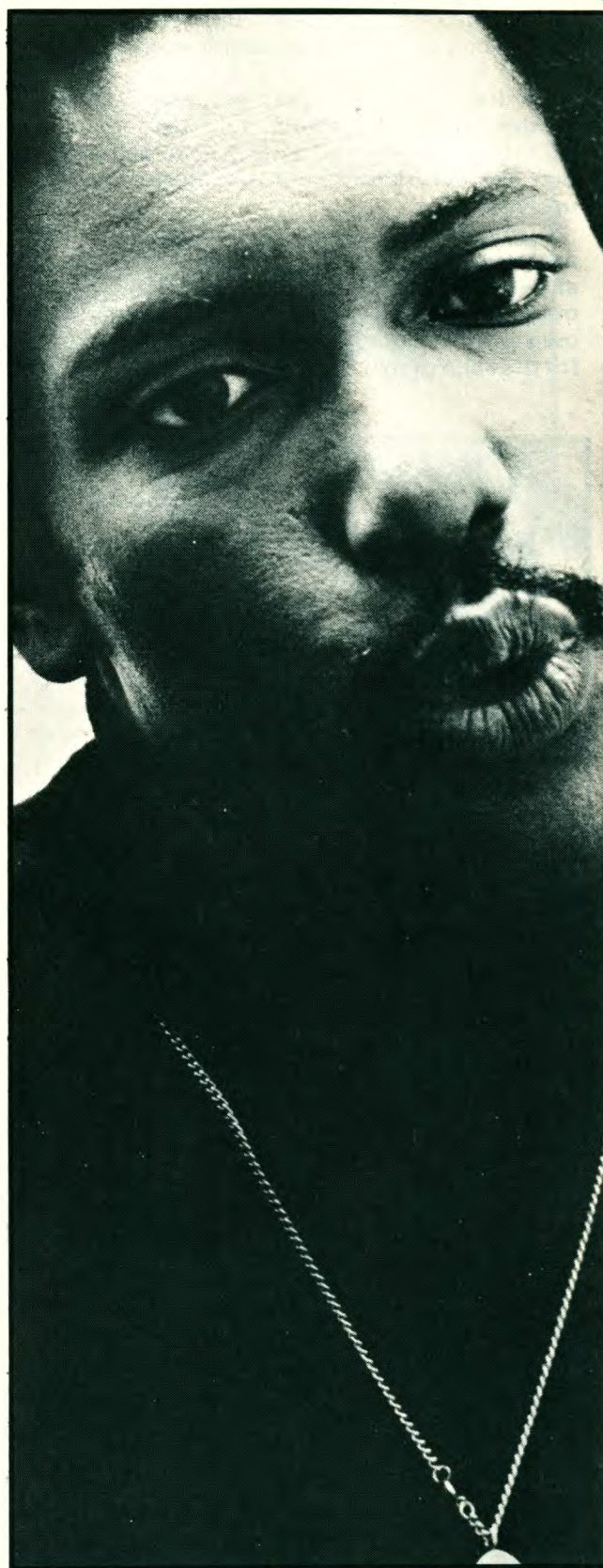
"Oh, no. I hate to shop," says the man who, as a gag, is said to have introduced himself as a Paris designer and, it is rumored, once wore a gold lame suit.

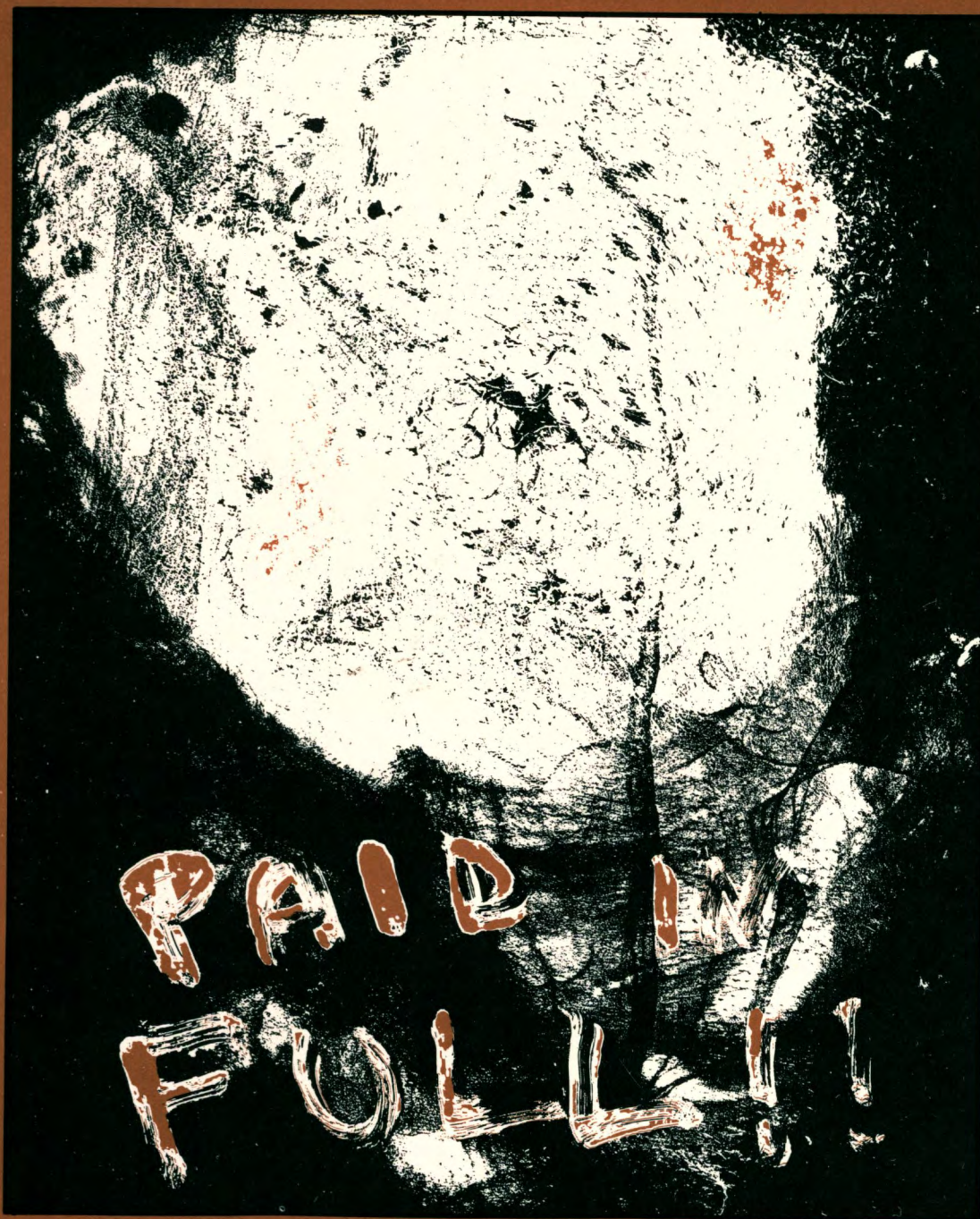
"I hate to dress up."

A message from the Critic-At-Large:

"Our future broadcasts will hold more elements of surprise that will continue to shock, continue to marvel, continue to make people love me, continue to make people dislike me.

We will stop at nothing to get attention. Informing and entertaining people at the same time is the business, the only business, of the Critic-At-Large."





Photogram by Dan Ridings

