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Ancient art remains unchanged after centuries

By Margaret Nicoley

Modern technology has made little change in some of the world's ancient arts.

One of them is the making of stained glass windows, which remains much the same as it was 1,500 years ago, though conceived by minds of the present and executed by men of now, like Siegfried Reinhardt, artist-in-residence at SIU.

"I consider this a very strong, permanent and forceful artistic and aesthetic expression in its own right," Reinhardt said. "It is as significant to me as the production of an easel painting or mural."

Reinhardt, who "came within inches of being a theologian" is interested in the church and its function and how artists can relate to it. "My major interest is the richness and context of the human spirit," he said, "always searching for everlasting divinity—something meaningful, enriching, purposeful and enlightening."

His job is to help them find it by creating stained glass windows that inspire worship and thoughtfulness.

He has produced more than 550 windows in his 22-years' connection with a St. Louis company, including one window 20 feet tall and 300 feet across in which he had to depict a graphic visualization of both the Old and New Testaments, dominated by the crucifixion of Christ.

Reinhardt described the making of a single such window from concept to reality.

"The first thing is a decision made by the architect and client," he said. "They meet and discuss the theme and number of windows they want—one or a series. All this is established by the emphasis the theologian wants to make, but he has nothing to say about the form and style I use in the initial design."

"Of course, a great deal is determined by the architect, influencing the conception and design of a window. I cannot violate his work and otherwise destroy its spirit."

Reinhardt makes several preliminary sketches and meets again with the architect and theologian. Whatever stylistic changes are required are made at this point. He then obtains the actual sizes of the window openings and reduces them in scale before working out a precise and accurate watercolor reading.

The next procedure is to have these drawings approved and transfer them to a full-sized charcoal drawing called a cartoon. This goes to another craftsman who traces all the lead lines that enclose the various forms.

"From here on in, it is a mechanical process," Reinhardt said. The use of mechanical equipment is a minor innovation in the glass-making craft, since machinery only hastens and simplifies the ancient process while altering it very little.

Mechanical scissors cut "jigsaw-type" pieces out of pattern paper, a semi-cardboard.

Reinhardt works with a glass-cutter and piece by piece begins to choose a color key, depending on exposure of the building in which the window is to be installed. The cutter uses the jigsaw pieces to cut glass, which varies in thickness according to brightness of the color each is to be.

Reinhardt then works with both glass pieces and the original cartoon on a light table using a vitri-fiable pigment to trace the colors. This phase of the operation is a matter of duplication from the miniature to the original. Once details

are painted on with enamel, the window is fired in a kiln at 1250 degrees Fahrenheit, softening the glass and fusing iron oxide into it and onto the surface, making it a permanent picture.

After all lead parts are fitted in by union laborers, the window is waterproofed and soldered at joints, then delivered to the building site where it is glazed and installed, often on deadline for dedication ceremonies.

But Reinhardt is accustomed to deadlines. In addition to his art career, he has been a journalist for the military publication "Stars and Stripes." His assignments there included coverage of the trial of several Japanese for torturing Americans captured in China on territory held by the Japanese after the famed Jimmy Doolittle raid.

Since no cameras were allowed in the courtroom, Reinhardt sketched major scenes during the trial for his newspaper.

He was also involved in a unique teaching experience in 1955, when he painted one of his major works on educational television in seven-half-hour shows. The oil and wax painting, "Man of Sorrows," was both conceived and executed on national television with no predetermination at all.

"The intent of doing the program was to try to acquaint an audience with certain procedures I as a painter go through in developing from absolute zero a painting that is hopefully good," Reinhardt said. "I accepted it as a challenge of working through a medium visually where a mass audience could be reached."

"The whole program was designed to acquaint a viewing audience on the tube with some of the special procedures involved in the creative process."

The films are no longer available, having been shown so often their quality was damaged.

Reinhardt works in a variety of media. In addition to stained glass windows, he also produces oil paintings and black and white drawings and does portraits on commission. Since coming to SIU, he has become interested in print-making, influenced by Herbert Fink, chairman of the Art Department here.

His major works include "The Crucifixion," which won the First International Exhibition of Sacred Art Award and is now in the permanent collection of the Whitney Museum of American Art in New York City, and "The Ritual," a complex compilation of forms regarding his interest in painting—a summary of what I've been preoccupied with in pictorial form," he said. It is housed in the Evansville Museum.

Reinhardt also painted the Rand McNally mural in Skokie, Ill., did two mosaic murals at Concordia Senior College in Fort Wayne, Ind., and executed the mosaic triptych for the Jefferson National Expansion Memorial, now on display in the Old Court House in St. Louis.

In 1950 *Life* Magazine recognized Reinhardt as one of 19 young American artists selected from the country's best artists under the age of 36, and he won the second prize for painting at Stazione Marittima, Trieste, Italy, in 1961.

At SIU he carries on his private art work in a studio at Good Luck Glove Factory, works with graduate students and is available to instructors to sit in on critiques.

A major retrospective show of his work will be held May 9-29 in Mitchell Gallery.



Modernistic stained glass window design by Siegfried Reinhardt, artist in residence. (Photo by Jeff Lightburn)



Barabbas

In addition to designing stained glass windows, Sigmund Reinhardt works in several other media. The oil painting of Barabbas (above) was commissioned for publicity in connection with the world premiere of the motion picture of that title in Rome, explaining the strong resemblance of Barabbas to the actor Anthony Quinn. The picture was circulated throughout the world with the film and was used on posters and a book cover. The artist is shown here working on a commissioned drawing of Curtis Stotler. (Photos by Jeff Lightburn)



Artist at work

Horovitz's four plays dwell on young and old



Christian Moe

First Season, by Israel Horovitz. New York: Vintage Books, 1968, 197 pp., \$1.65.

This collection of four short plays, produced within four months off Broadway, represents playwright Israel Horovitz's first New York season in 1967-68. And in that same season Horovitz, who has the distinction of being in 1965 the first American chosen as Playwright-in-residence with the Royal Shakespeare Company, reaped four awards including the OBIE. By now, four must be his lucky number.

In an informative preface narrating the plays' rugged path to production, we are told that no prospective producers ever liked all the plays. That is this reviewer's reaction too. The plays disclose a common motif: the present aimless-

ness of the young and of the old. Two plays centering on the young are the more successful.

Least successful are the two plays focusing on the older generation: *Line and Rats*. In the former, a line of over-thirty types and one under-thirty type senselessly vie for first place without knowing what they are lining up for. One woman's ruse, for example, is to arouse all the men (including her cuckolded husband) to make love to her and then to grab their place. Finally all separate, each to form his own private line in which each stands in first place. While not without interest, the play's repetitive action and flat characters cause it to fall short. *Rats* takes place inside a baby's crib in Harlem. An odd resident rat of once notable reputation disdains the pleading of an admiring,

young visiting rat for a piece of the action. But the youthful rodent discovers that his idol has feet of clay when the latter mothers fatter than kills the crib's awakened baby. Attempting to deliver the coup de grace himself, the junior is killed by the child-protecting, senior rat. An allegory portraying the once revolutionary old guard refusing to attack the Establishment is apparent; but the dramatic worth of the piece is not.

Reviewed by

Christian Moe

Showing Mr. Horovitz at his best are two plays treating youth. It's called the *Sugar Plum*, the first play, narrows down on two self-centered college students: a boy who has accidentally run over and killed a fellow student, and the fiancée of the deceased. The girl enters the boy's apartment to tearfully accuse him of murder, as he is pasting clippings of the accident in his scrapbook. Eventually the two, finding a common bond in the vocabulary and "artsy" interests of the newly enlightened, fall into each other's arms and into the boy's

bed. But first they argue over the space each was granted in newspaper stories about the accident. This satirical look at the younger generation is a gem of a play.

Less humorous but equally effective is *The Indian Wants the Bronx*. The plot is simple. A turbaned Indian, who speaks and understands no English, has become separated from his son on his first day in New York. He waits late at night at a desolate bus stop where he is teased and tormented by two young hoodlums who indulge in a series of aimless cruelties. Both plays are at once filled with sardonic humor and frightening in their comment. Both reveal a talented playwright with a keen ear for dialogue, a deft hand at creating character and situation, and a penetrating insight into today.

There will be unevenness in quality in any one-man collection. Therefore no one interested in today's theatre should be deterred from witnessing the world of Israel Horovitz, a playwright worth reading and worth watching. The publishers have done a service in making his work easily available to the public.

Self-exile in solitude: a view of the world

The Second Window, by Robin Maugham. New York: McGraw-Hill Book Co., 1968, 403 pp., \$8.95.

Let Lord Maugham, the nephew of Somerset Maugham, write part of his book's review. Surely the story's central figure, Martin Yorke, could say as he did in the book, "I had read one of her novels, and I'd found it slick... banal. Her style was so gushing that I had almost given up after the first few chapters, but she possessed a gift for narrative

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that made one want to read further."

The word omitted above was "sugary" and the comparison ends there. Maugham's account of Yorke's sexual encounters, peculiar adventures, and the resulting guilt would make it a poor word choice. But "read further" one must.

Why did Yorke, an English journalist only slightly past his peak creatively and as a man, exile himself to the solitude of a secret cell with only the outlook of "the second window"?

Yorke seeks through introspection his own answer, and in turn he recounts through his diary all but the final piece of the puzzle. This discovery, although telling it would spoil the story and be inconsistent with the first-person-singular delving into Yorke's psyche, is more than just a surprise ending twist. It fits the requirements of the plot's threads. As these are twisted together from episodes in East Africa to Ceylon to England there is considerable unraveling to be done.

Reviewed by

Christine Rogers Rice

Maugham can also capsule his theme with Yorke's observation. As he sits by the warmth of his study's fireplace he watches snow flurries fall on the miniature village inside a glass paperweight, he muses, "We can insulate ourselves from the outside world, we can confine ourselves in a globe of thick glass, but our storms within it are no less intense. And the very fact the glass globe is of our own making... causes our despair to be more bitter in its hopelessness."

Primitive trail

Men Met Along the Trail Adventures in Archaeology, by Neil M. Judd, Norman: University of Oklahoma Press, 1968, 162 pp., \$5.00.

This small volume has definite appeal and value for the experienced, interested or curious, relative to archaeology or recent history, generally, or the American Southwest, specifically. For others, the volume may perhaps prove frustrating as the numerous characters, "men met along the trail," often minimally identified; and events, frequently with only obscure, if any, threads of continuity, are described.

Judd's archaeological experiences began in 1907 in southeastern Utah; much of his subsequent Southwestern experiences occurred there and in neighboring portions of adjacent states, the famous "Four Corners" region, embracing Mesa Verde, Navajo National Monument, Chaco Canyon and the Grand Canyon and Rainbow Bridge areas.

With few exceptions, the Four Corners region is still remote and primitive, the sparse population comprised principally of various Indian tribes, particularly Navajos. Sixty years ago, non-Indians were far fewer in number, and the ramifications of Anglo-American technology, paved roads, electricity and the array of assorted services, long a matter of general expectancy,

were almost completely lacking.

"I never considered myself one to point the way," Judd wrote. "The trails which I followed between 1907 and 1930 were mostly well marked, but traveling has since been made easier." The casualness of this observation rather distorts reality, well after 1930, fieldwork in many localities of the Southwest has meant both expected and unexpected adventure. Judd's confrontation with twenty or more young Navajo men who had never seen a white man can hardly be duplicated today; however, arroyos still become treacherous with flash floods, distances remain deceptively long and communication with the technologically advanced world is often non-existent, or at best unreliable.

Reviewed by

Charles H. Lange

Judd's reminiscences and portrayals of early archaeologists, traders, Indians and others constitute significant first-hand source materials, primarily for the Southwest, but also for Washington, D.C. and Guatemala, where Judd served as a representative of the Bureau of American Ethnology, the Smithsonian Institution and the National Geographic Society.

Time Inc. history proves entertaining

Time Inc.—The Intimate History of a Publishing Enterprise, 1923-1941, by Robert T. Elson, New York: Atheneum, 500 pp., \$10.00.

In view of recent major changes effected in *Time Magazine* and the demise of the venerable *Saturday Evening Post*, this lively volume is especially interesting. Undoubtedly present management was following

Reviewed by
James S. Hart

Henry Luce's tradition when they faced up to problems resulting from sharper competition from Newsweek, loss of advertising and increasing impact of television. Luce apparently was never afraid of change in his pell-mell rush to make magazine journalistic history.

Time Inc. admittedly is an "Authorized history" since Luce, as early as 1954, ordered his staff to begin assembling material for such a history. But because he made available company records and papers, the book is probably as objective as was possible for a company man to write. Elson brings up such controversial questions as whether *Time* was too sensational or too cruel and "scandal-mongering," but he makes no judgments.

Much of Luce's philosophy of magazine journalism and much of the friction between staff members are aired through discussions of inter-office memoranda. These seemed to be the favorite form of

communication, especially at *Life*. A 14 to 20 page memorandum apparently was not uncommon.

Time was conceived in the inventive minds of two Yale graduates—Luce and Britton Hadden. At the time of its birth in 1923 (it took eight months to write the prospectus), it was an ivy-league publication—financed, directed, and written by ivy-league rs for an ivy-league trade. It was many years before circulation and news coverage crossed the Mississippi in any appreciable numbers. When Hadden was in Europe in 1925, Luce moved the operation to Cleveland; and when Luce was in Europe in 1927, Hadden moved back to New York. They had gained better post office privileges but *Time* was an Eastern-board publication.

Never one for remaining static, Luce, after Hadden's death branched out with *Fortune*, "Time Marches On" on radio and in movies, *Architectural Forum* and finally *Life*, which in spite of instant enormous subscriptions almost broke the financial back of *Time Inc.* before it finally went in the black. Each addition was preceded by detached employees who were kicked upstairs and labeled "research." They spent months in preparation.

Luce, who allowed his writers and editors almost complete freedom, never seemed to get around to establishing any kind of company chain of command. Possibly because of this, confusion as to the duties of a writer or an editor or even a researcher seemed to exist.

The remarkable ability of the corporation to make money perhaps was due as much to the astuteness of the business manager and treasurer, Charles L. Stillman, as to the products. The chapters devoted to the financial development of the corporation are as lively as those which relate the journalistic innovations and the fresh anecdotes about staff and publications.

Still Luce's passion for informing the public permeates all sections of the book. To Luce, it was not the mere publication of a fact that interested but what happened in a reader's head when he read it.

Time Inc. is a well-written, highly entertaining book. It ends with "the day of wrath," the day Pearl Harbor was attacked. It is indexed and contains a section of photographs appropriately called "Leaves from a Company Album." A second volume is proposed.



James S. Hart

Authoress tours 2 Vietnam hells

The Two Shores of Hell (Des deux rives de l'enfer), by Michele Ray. Translated by Elisabeth Abbott. New York: David McKay Company, Inc., 1968. 217 pp. \$4.50.

Michele Ray sharpened General Sherman's classic definition of war by living on one "shore," then crossing to the other through capture, only to return to the first. Hell was present on both sides, but in different forms. Yet the physical punishments, the emotional upheavals, the forced deteriorations of an ancient civilization appear differently when seen through the eyes of this French journalist. Or should we say adventuress? Doubtless the bold relief of her writing was influenced by the compressed, high-speed life she designed for herself. She had reached the age of 29 when this book was finished last year, but already this active, beautiful woman had worked as a model for

see the American war machine for the first time, only to be exceeded in a few minutes by the traffic with its symphony of colors as she goes to downtown Saigon. Lodging, press accommodations and security become complicated because she is "a nice woman."

Michele came to Vietnam as a war correspondent without having seen a battlefield before. But she rapidly absorbed the lingo of a military briefing, its irrational censorship, and the sharp questionings of the more experienced correspondents trying to gain additional information. Before long she saw her first soldier die, tried to take photographs of battle action from behind a tree, and smelled the stench of napalm dead bodies. In contrast she saw the glory of an American landing party, after forty-five days at sea, with its starry flags, propaganda speeches, and wreaths of flowers hung around GI necks by young Vietnamese girls (a Hawaiian, not a Vietnamese custom): all for what it was—a staged show, although it brought tears to the eyes.

It is impossible to note all the discerning details Michele gives the reader of the Vietnamese, both those loyal to the Saigon government and the Viet Cong, as she starts the long trip northward in a small French car. But these details are the heart and strength of the book which comes to a climax with her capture and release in the Highlands short of her intended goal.

The Two Shores of Hell has the ingredients of a best seller (sex, adventure, and violence), and it has already attained that distinction in France. But war adds a starkness to these ingredients. Little Vietnamese street urchins offer their sisters to G.I.'s because the girls are always "Number One." Or foreigners see strange Montagnard festivals. Adventure comes to Prisoner Michele as she buddies almost 12 hours with nine crouching Viet Cong in a small bomb shelter, while American pilots rain explosives and napalm on them. And violence bears a sickening fruit: While "certain American send home the ears and noses—and something else—they've cut from Viet Cong corpses," the V.C.'s reciprocate by horribly mutilating G.I. bodies.

In conclusion, the author who defined a journalist as an observer dedicates her volume "To the American G.I.'s, and to the Viet Cong, my friends."

Living in Europe

Another Way of Living, by John Bainbridge. New York: Holt, Rinehart and Winston, 381 pp. \$7.95.

Author Bainbridge has compiled a report of interviews he made with his "Gallery of Americans who choose to live in Europe." One hesitates to call this a book for, aside from a thread of standard questions and nearly as standard answers, there is little in structure

glitter is broken glass rather than polished gemstones.

The men (husbands) seem to enjoy the leisurely pace of Europe; their wives deplore the inefficiency and misunderstandings that make house-keeping such a problem. In consequence, wives' comments generally focus on the lack of central heating, no hot water, the price of frozen food and the perilous state of the plumbing.

In its journey the book ranges widely in coverage of people and places. An ornamental fixture such as Janet Flanner discusses her love affair with Paris in the same literate style that has made her "lecturer from Paris" such a joy in the *New Yorker*. Most of the artists, students and retired couples, however, are less articulate about the positive side of their existence, but rise in a mighty chorus when discussing the problems of an existence in Europe.

Recommended reading for anyone contemplating a move to the continent. For the rest, a mildly amusing experience.

Reviewed by
Harrison Youngren

or content to justify the term. While these interviews are generally urbane and amusing with few exceptions they are also shallow and repetitious. The effect is that of a snack from the refrigerator to accompany a beer rather than that of sitting down to a full meal.

In fact, the book seems to be designed for browsing and stopping when the eye lights on a bit of glitter. Unfortunately, nearly all the

Reviewed by
Fred J. Armistead

Coco Chanel two and one-half years, raced cars in France, and in company with three other girls drove from Argentina to Alaska.

Perhaps this penchant for making long drives from south to north gave her the idea for "the crazy trip," the central stem of *The Two Shores of Hell* which was a sort of reversed Dan to Beersheba journey encompassing the whole land. She accepted the challenge of an American correspondent to drive from Camau in the south of Vietnam northward to the 17th Parallel. This projected trip would give her firsthand information about the paddies of the Delta and on to the seacoast north of Dalat, the resort city. Besides cutting the trip short, the Viet Cong also forced her to see more of the Highlands and its Montagnards or tribal peoples, as she turned away from the shore of the South China Sea in order to escape VC territory, "the land of Victor Charlie."

The strength of a travelogue-diary lies in its ability to carry the reader along day-by-day with the author, otherwise it is nothing more than a detached impersonal description of past events. We look over the shoulder of Michele Ray as an eyewitness to her excitement as she arrives at Tansombut Airport to



STONE TALE—Bas-reliefs at Borobudur temple in central Java are part of a picture story telling of the achievements of the monarch of that era.

(Copley Photo)



This is the setting for "The Armoured Train," produced at Moscow Art Theater during the Ten Year's Festival week in 1927. The scene shows the remarkable control of ensemble exercised by Konstantin Stanislavsky in his work with the theater's actors as well as the clever use of old Russian ecclesiastical architecture to create a moving, slanting stage with various working levels. This particular scene from the second act of the play is done on the wooden roof of an old chapel. (Photo courtesy of archives, Center for Soviet and East European Studies in the Performing Arts, SIU)

Moscow Art Theater: a tragic fossil

By Margaret Niceley

Moscow Art Theater was 70 years old in December, tottering through the birthday in its grand old tradition — sheer drama, highly staged.

The theater was originally founded in protest of the old and advocacy of the new, outspokenly dedicated to restructuring Russian drama. It has become a propaganda tool of the Soviet government, its original aims distorted and glossed over lightly in the "Moscow News" account of its anniversary.

What has happened to Moscow Art Theater is "a tragedy" for SIU's Herbert Marshall, who visited it often during his student days in Russia, where he studied the cinematographic and dramatic arts. Marshall attended rehearsals and plays at the theater and met many of the actors there while he was a student.

One of Marshall's denunciations of the theater as it is today is that "even the great actors cannot produce what they want."

An example is Boris Livanov, now People's Artist of the USSR and an artistic director of the Moscow Art Theater, a friend with whom Marshall still corresponds. They met in 1931 during the Pudovkin production of "Deserter," a film about the German revolutionary movement. Livanov had the leading role and was intrigued by Marshall, the young Englishman who was an assistant to the director of this Soviet film.

Last week Marshall sat in his office at the Center for Soviet and East European Studies in the Performing Arts in SIU's School of Communications and gestured toward an autographed picture of Livanov on the wall behind him. "Livanov has for years been preparing 'Lear,'" he said. "He has never been able to perform in it, yet I still hope he will. It should be his magnum opus."

According to Marshall, Shakespeare's "King Lear" has never been done at all at Moscow Art Theater. Neither have "Richard III," "Coriolanus" or "Macbeth" — none of the Shakespearean tragedies, in general. "Hamlet" has

not been produced there since 1910.

These plays were suppressed under the Russian tsar and then by the Communist Party, particularly under Joseph Stalin, because they are critical of autocracy and tyrants, Marshall said.

"So here are some of the great actors of the world not doing any of the great roles of Shakespeare," he said. "It is very tragic. Cherkasov, the great actor who created Ivan the Terrible in the film, bitterly complained to me that though he was the Dayan of the Soviet Army and star of the Leningrad Pushkin Theater, he could never do the greatest roles in drama, the tragic heroes of Shakespeare. And now he is dead."

But what might have happened to Shakespeare on the stage of Moscow Art Theater could also have been tragic. Russian directors since the Bolshevik Revolution have been mutilating his plays when producing them at all to keep them compatible with Marxian philosophies.

In 1936 "Romeo and Juliet" was staged at the Theater of the Revolution, also in Moscow. The director, Alexei Popov, subordinated the love of Romeo and Juliet to the feud between the Capulets and Montagues because he felt the emity had more "social roots" and "social contradictions." Two years later Popov directed "The Taming of the Shrew" at the Theater of the Red Army and turned the comedy into a protest play with deep sociological implications.

Director D. Mansky transformed Friar Laurence in "Romeo and Juliet" into a "natural scientist of the Renaissance," a "thinker who is passionately interested in life." He felt that the good friar in his intended capacity would imply to Russian audiences that not all monks were like those depicted on the antireligious posters issued by the Department of Agitation and Propaganda.

The classic piece of surgery on a Shakespearean play for the Russian stage was done on "Hamlet" by Nikolai Akimov, who directed and produced it at the Vakhtangov Thea-

ter in 1936. He decided that Hamlet's soliloquies had no political significance so cut some of them out and rewrote others, making them shorter and more materialistic, so that during the famous "to be or not to be" speech, Hamlet held a crown, signifying that he was debating whether "to be or not to be" king. The ghost of Hamlet's father was shown to be a trick instigated by Hamlet himself, and the mad Ophelia became a giddy courtesan, reveling in the lack of supervision created by the death of her father and absence of her brother. Her speeches were re-presented as wild because of dipsomania, and she drowned while "drunk."

So perhaps Moscow Art Theater has done wisely in steering clear of Shakespeare, at least not debasing him by producing him.

At any rate, to understand what has happened to the theater in modern times, one must know its history, a 70-year drama in itself, retold by Marshall and the archives in his office.

"Moscow Art Theater was created by two rebels who rebelled against the existing theater, which was typical probably the world over, but even more backward in Russia," Marshall said. "It was a theater of stereotyped melodrama, without any realism or naturalism, composed of artificialities in which moves, gestures and even intonation were traditionally laid down; settings, such as furniture and props, were not even related to the scenes but were picked out of the stock of what the theater had in its storeroom. There was no unity, no artistic representation."

This is the kind of stage onto which Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko stepped in 1897, when they decided to open Russia's first public theater with a spirit of searching experimentation. As Stanislavsky said, "We protested against the old manner of acting, against theatricalism, false pathos, declamation, artificiality in acting, bad staging and decor conventions, the emphasis on new productions that spoiled the

ensemble work, the whole system of presentations, and the insignificant presentations of the time. In our iconoclastic, revolutionary zeal for the rejuvenation of art we declared war on all convention in the theater wherever manifested."

According to Marshall, "At their now famous meeting which lasted 15 hours, they hammered out the principles of their theater and their collaboration."

"The name of the theater was to be Khudozhestvenno Dostoupno Teatr, which literally translated means 'The Artistic-Accessible-to-All Theater,' in contrast to the then existing non-artistic, commercial, accessible only to the well-to-do theater; and they formulated a deliberate policy of cheap seats for the poorer classes, and particularly for the students and the intellectuals."

"Secondly, the criterion of a theater's work and productions was to be its artistic value."

"Thirdly, the creation of a genuine repertory theater with the aim of giving young actors every opportunity for development," he said.

"Next came the question of artistic direction. They both realized that however democratic a theater is, in the final analysis the power of veto, the last word, must be in the hands of one man only. Realizing the necessity of this single authority in a single production, they mutually decided that 'the literary veto belongs to Nemirovich-Danchenko, the artistic veto to Stanislavsky.' Subject to these, however, the theater was run on a democratic basis, and eventually the leading actors and actresses became cooperative shareholders in the concern."

Under this arrangement the founders of Moscow Art Theater made a number of innovations. They introduced dress rehearsals; created new decor, costumes and sets for every production; staged plays with consideration of the periods and color; used individual makeup instead of the traditional stereotyped masks; and decided that trends in writing should be public property and that the theater should be associated

with the outstanding literature of the time. Yet, they felt, the classics should not be ignored, as they had in the past.

Nemirovich-Danchenko revolutionized the role of the director. He said the director must analyze the character in relation to the play and stressed the urgency of educating actors in many disciplines. He transferred the center of gravity from outward memorization to inner technique by use of the pre-rehearsal, intense study of plays, their backgrounds and meanings, before ever beginning to learn lines and rehearse.

Stanislavsky developed a method of acting and working with entire casts to create a more perfect performance.

"He found the basic rules of acting eternal and universal," Marshall said. "He found that many actors just copied their predecessors, but Stanislavsky worked out a scientific method of brilliance and depth that made the copying unnecessary."

What Stanislavsky did was to teach his actors to evoke creative inspiration on the stage by intense studying of their parts. He often had actors write long "pre-histories" of the characters they were to portray, telling what they felt had brought them to the particular point in time encompassed by the play. He encouraged muscular freedom and complete emotional and spiritual concentration.

Schools which say they teach the Stanislavsky Method today are telling a half-truth, Marshall said. Many of them concentrate on the individual, while Stanislavsky himself worked with both individual actors and the collective.

During the days of its founders, Moscow Art Theater was "long on rehearsals and short on productions," Marshall said. Their philosophy was that "a play can be acted when it is ready, and not before." Only when a play was "ready" was a performance date set.

Much of the preliminary time was

taken up in study. "They concentrated on analysis of the characters and roles," Marshall said. "They conducted a tremendous preliminary study of background — religion, culture, emotion, science, everything involved. Take the famous production of Ibsen's play, 'A Doll's House,' the cluttered, Victorian world that stifled Nora — who wouldn't want to burst into the fresh air from that?"

To illustrate his point, Marshall showed an old picture of the actual production before 1917, the stage heaped with what the Victorians thought was splendor and what modern simplists call junk.

Other famous productions of the theater have included many of Anton Chekov's plays, including "Uncle Vanya," "The Three Sisters" and "The Cherry Orchard," which were written especially for Moscow Art Theater, and "The Sea Gull." The symbol of a gull has adorned the curtains there ever since as a symbol of the fresh ideas and theatrical forms Chekov contributed, although the Communist Party officials have renamed the theater after Maxim Gorky, whose symbol was the stormy petrel.

The classics have had their day there, too — among them, Ostrovsky's "The Flery Heart," Beaumarchais's "The Marriage of Figaro," Gogol's "Dead Souls" and Moliere's "Tartuffe."

The theater's production of Gorky's "The Lower Depths" was in itself to become a classic for the Russian stage.

Moscow Art Theater greeted the revolution of 1917 as an opportunity for realizing its ideas and dreams of a better lot for Russia and provided a forum for political speeches between scenes. The gradual takeover by the Bolsheviks has led to modern times, when the theater has become "The Moscow Order of Lenin and of the TOLLERS' Red Banner Art Academic Theater of the USSR Named for M. Gorky," and has gotten lost in producing provincial socialist realist plays.

In Marshall's words, it has become "fossilized."

"It has some of the greatest actors in the world, but they are caught up in old fashioned productions. They have been cut off from the outside world for a quarter of a century, and only since Stalin's death have they begun to travel abroad," he said. "It has proved that what is allowed to stew in its own juices becomes poisoned."

Moscow Art Theater won the Order of Lenin for productions in-

cluded in its repertoire at Stalin's suggestion and the Stalin Prize for its production of Chirkov's "Victors." Its announcement in 1932 that its work would be dominated by Gorky's principles, publicism with Communistic bias, was clearly a surrender to Bolshevism.

But Moscow Art Theater has lived and spawned so many other revolutionary theaters in its time and so many brilliant actors and directors, it's 70th birthday is, at least, something to reminisce about.



Pre-revolution plays recall dead moments of splendor

Two highlights in the life of Moscow Art Theater—Ibsen's "A Doll's House" (above) and Gorky's "Lower Depths." These scenes from the two plays reflect the extent to which the theater has always attempted to create a total effect. Note the Victorian clutter that stifled Nora in "A Doll's House" compared to the stark poverty-ridden conditions that characterized "The Lower Depths." (Photo courtesy of archives, Center for Soviet and East European Studies in the Performing Arts, SIU)



Still 'fresh, exciting'

Cliches don't alter impact of 'Bullitt'

By Dennis Kuczejda

When I saw Steve McQueen's "Bullitt" for the first time earlier this year, I thought it was the freshest and cleverest new film concept I'd ever encountered.

But halfway through a second sitting the other night, I began to realize that the script itself is full of crime, melodrama's oldest stand-bys.

A heroic police lieutenant is given 24 hours to solve a murder while constantly being pressured by his harried superiors and a publicity-hunting politician.

Most of the stock conversations are there, too. A doctor emerges from the operating room and tells the lieutenant that a wounded mobster has a "50-50 chance to make it"; the police chief informs him that the papers like him because his exploits make good copy; the politician (wisely underplayed by Robert Vaughn) delivers a preposterous speech about how the decent element plans to rid the town of "The Organization" once and for all.

The plot itself is probably one of the most standard set-ups going. McQueen is assigned to guard a witness about to inform on the Mafia to a Senate committee. Hired killers get to the witness and murder him. Within the space of one day, McQueen nails the killers and then accidentally tumbles onto a plot twist in time for an exciting shoot-out at an airport.

But the reason I didn't notice the script the first time through was

that director Peter Yates and cinematographer William A. Fraker have completely ignored the weaker plot and dialogue elements while at the same time fashioning one of the most visually exciting films I've ever seen.

No single shot remains on the screen for longer than a few seconds. The actors rarely stand still; they're forever on the move, delivering dialogue as they go. And director Yates keeps us busy, too. His camera never stops searching for new ways to watch the action; in stark closeups, from 10 feet away on through windows and fences and blades of grass or from ground level looking up or from high up peering down.

The remarkable thing is that the film has been cut so that you never expect the next shot. A good example is a quick sequence in which McQueen finds a door barred from the outside. He grabs a fire extinguisher and throws it through the door window. Suddenly we're on the other side of the door looking up at it as the extinguisher snows glass all over us.

Yates and Fraker never let us rest. They use the subjective camera technique extensively, forcing us to see things as the characters do. In the now-famous brilliantly executed 10-minute chase sequence, we are plopped behind the steering wheels of two speeding cars that crash, bounce and roll us up and down San Francisco's roller coaster streets.

Detective Lt. Frank Bullitt—some other kind of cop. Pity the guy he works for.



STEVE MCQUEEN AS 'BULLITT'
ROBERT VAUGHN

JACQUELINE BISSET DON GORDON ROBERT DAVALL SIMON OAKLAND NORMAN FELL
TECHNICOLOR FROM STEREO BRILL SEVEN ARTS © 68
DISTRIBUTED BY UNITED ARTISTS

But, unfortunately, the flaw is there. The film's visual effects have to compensate for an apparently average script with familiar lines and stock characters. In fact, in some instances the movie actually visually contradicts the script.

Bullitt has a girlfriend. We see them exchanging meaningful looks as they meet and later dine at a restaurant. We watch them in bed together. In the morning, she, dressed in his pajama top, quietly moves about the apartment making breakfast. When he leaves, he kisses her lightly and murmurs an almost inaudible "Thanks."

They seem to have a perfect relationship; quiet, unspoken, subtle. They are two people who totally understand each other. Words, it appears, are no longer necessary.

But suddenly the script intervenes to tell a different story. The girl accidentally gets her first look at a murder victim and immediately accuses Bullitt of living in a sewer environment. She demands to know if anything really reaches him. The spell is broken. The contradiction between the visual and the spoken becomes glaringly obvious and we begin to wish she had never opened her mouth.

Probably for this reason "Bullitt" won't end up in the same critical category with "The Graduate" or "Bonnie and Clyde," both of which had exceptionally strong and appropriate scripts. But it is a superb piece of film-making that succeeds in accomplishing what all films should: it involves the audience completely for almost every second it's on the screen.

Sal y pimienta española

¡Se salvó Dios!



—Y no se preocupe por los principios democráticos. En este tribunal los suspensos se acuerdan por mayoría.
(De Dátilo, en «Ya».)

¿Quién ha dicho que la ciencia es democrática? ¿Se puede decidir a votos si tres y cinco son ocho? Tres y cinco serán lo que sea, ocho en nuestro caso, decida lo que decida la mitad más uno de una asamblea. Ya podremos rompernos los pulmones discutiendo el punto de la existencia del Gran Khan, o la importancia del Preste Juan de las Indias, que no por eso se resolverá nada.

Una de estas cuestiones se planteó, dicen, en una sociedad de Madrid, famosa por la facilidad con que se perdía el tiempo en discusiones fútiles. Todo se controvertía y todo se resolvía a votos, que es como decir a puñetazos sobre la mesa cuando no sobre las narices; la redondez de la tierra, la cuadratura del círculo, el movimiento continuo.

Una vez, una de las comisiones científicas de la corporación no pudo llegar a un acuerdo sobre cierta resolución acerca de la existencia de Dios, y decidieron los sabios miembros de la comisión llevar el asunto a la asamblea general de socios en una documentada ponencia con todos los antecedentes históricos del problema y las opiniones de los especialistas en la materia.

En el salón grande se encendió la discusión, erudita a veces, banal las más, encendida y violenta siempre.

Cuando al cabo de meses de gritos y de argumentos, de turnos a pro y turnos en contra, no se llegaba a ninguna solución definitiva, a alguien se le ocurrió lo más lógico y legal según el reglamento de la corporación: votar. Y a votos se puso el asunto.

Todos siguen con interés los altos y bajos del escrutinio: uno a favor, dos en contra, sí, no, sí, no. ¡Tres mil dos contra tres mil dos! ¡Estamos empatados, y ya se ha llegado al final! En el fondo de la urna de cristal queda una sola papeleta. De lo que diga aquel trocito de papel depende todo: ¡Nada menos que la existencia de Dios!

¿Qué va a pasar aquí? se preguntan todos en angustiosa incertidumbre. El presidente saca la papeleta con emocionada parsimonia. El salón es todo ojos y todo silencio angustioso. . . Se puede oír el vuelo de una mosca y la respiración sofocada de los partidarios de Dios y de sus enemigos, éstos llenos de esperanza; aquéllos de temores.

Mil ojos siguen el movimiento del papellito desde el fondo transparente de la urna a la claridad opaca del salón. Se abre el papel, y la voz gangosa y temblorosa del presidente musita en un suspiro casi:

¡Sí!
Aquel "Sí" desencadenó la tormenta. Suena un rugido de entusiasmo en un lado del salón y una tempestad de denuestos en el otro. Se increpan los grupos de deístas y de ateos. Pero no se puede hacer nada: ¡Ha hablado la democracia!

El viejo consejo de la "Docta Casa" comenta para sí mientras recoge los cenizeros en que se han ido las razones en polvo.

¡Gracias sean dadas al Altísimo! ¡Tenemos Dios! Y lo dice con el mismo sossegado espíritu con que los viejos Cardenales de la Iglesia dicen que cantaban "Papam habemus", cuando quedaba elegido el Sumo Pontífice.

—¡Se salvó Dios y la humanidad por un voto! ¡Gracias, Dios mío, gracias!

Jenaro Artiles



—Y esto es lo que nosotros entendemos por democracia.



Kay Britten and escorts

Mrs. Kay Britten, a folk singer who appeared at University Convocations Thursday, visited with two members of Alpha Kappa Alpha, women's social fraternity. Pictured are from left, Hazel Y. Smith, a sophomore from Chicago; Mrs. Britten; Salette Martin, a freshman from St. Louis; and Mrs. Britten's guide, Thomas P. Scherachel, a freshman from Glen Ellyn.

Trobaugh bids farewell to old barracks' store

(Continued from Page 1)
than those of previous generations.
The store, whose dimensions are not more than 10 by 12 feet, is reminiscent of the mysterious and exciting neighborhood candy store of childhood. While to most University students, the store is not shrouded in a child's fantasy, it still offers a retreat from complex, impersonal University life—with Trobaugh, hair silver grey and wearing wire-rimmed glasses, offering a friendly word to his customers.

The store in the Barracks is an oasis for the hungry and thirsty. Lunch hour exhibits a line of students extending outside the store door, waiting to get inside to purchase that sandwich or coke and then hurry off to class.

Even as the afternoon grows older and the lunch hour crowds vanish into the campus, people still drift into the store, buy what they want, sit down for a few minutes, then continue on to their destinations.

All types of students and faculty members can be seen going into Trobaugh's store, some discovering it for the first time. Said one girl, in an astonished voice, as she walked in, "I didn't even know this store was here!"

A man who was eating a sandwich and sitting in one of the wooden chairs that line one wall of the store said, "I don't know why I come here all the time, I guess it's just a habit."

Whether it be habit, hunger or just wanting a place to go, progress waits for no one. So Trobaugh and his store will be re-located on the ground

floor in Wing "B" of Woody Hall, when the barracks are finally removed to make way for the new Humanities-Social Sciences Building.

"I have somewhat mixed feelings about moving," said Trobaugh. "I like the thought of moving to Woody, but I think I will miss the barracks—it's been so long."

"But looking out of the barracks windows and seeing students hurrying to and from their classes will be what I'll miss most of all."

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Senate urges communications

The Student Senate Wednesday night moved to appoint a representative to the Faculty Council.

Meetings of the Council are presently closed to students, according to Jerry Finney, administrative assistant to the student body president.

The bill, which was referred to both the Chancellor's Office and the Faculty Council, gives permanent seating and speaking privileges to one student but no voting privileges.

Linda Jain, Brush Towers senator and sponsor of the bill, said it would stimulate better communications between the students and faculty so that misunderstandings could be eliminated.

In other action, the Senate approved the allotment of \$400 to the Fair Price and Discount Committee.

According to Tom Bivert, committee chairman, the money would be used to pay travel expenses for student surveyors as well as for the costs of printing the survey.

Health service

Students admitted to the SU Health Service on Thursday were:

Pamela Terelizzo, 307 Mac Smith Tower; Mary Ann Doehring, 905 E. Park and Robylee Lankford, 119 Buyer Hall.



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Hidden 'wealth' found in textbooks

By Bob Wilson

Jewelry, cash, pornographic photos, draft notices and dangerous weapons—all may be found among pages of textbooks returned to the SIU Textbook Service.

The thousands of books returned each quarter constitute a horn of plenty, says Assistant Manager Mrs. Betty Lipe. And there isn't time to examine each book.

Items that regularly fall at the feet of the workers include pencils, small rulers, old papers and paper clips.

Veteran worker Joseph C. Trobaugh, Jr., described his approach to the job. "I like to look for pencils and exams. The old tests can be really useful in later courses."

Trobaugh, in his four years at the Textbook Service, has had some memorable experiences with items left in books.

"Five- and ten-dollar bills aren't uncommon, and the largest amount we have found

is \$39 in cash. That time, though, the girl came in and claimed it. What's more, she knew the exact book it was in."

Most people who come to claim an item they have left don't have the slightest idea where it is.

"One time," recalled Mrs. Lipe, "a student left his airline ticket for home in a book. We began to look through every volume on the floor."

Mrs. Alwena Cochran, supervisor of student workers, added, "We eventually found it. Naturally it was in the last book we shook."

Some things found can be easily returned, and when possible Mrs. Lipe or Mrs. Cochran mails them to the owner. Registration papers, draft notices, bank books and other important papers are always carefully handled. Often letters to be mailed are found, and these are dropped in a mailbox.

Once an unstamped, open letter to a parent was found that told when the student was coming home, at what station and on what train.

"We felt it our duty," said Mrs. Lipe, "to tell his dad when he was coming home."

They sealed, stamped and mailed the letter.

The workers show less mercy, however, when it comes to already-opened love letters.

"When we find an open envelope," warned Trobaugh, "work stops. We have to read it."

Mrs. Lipe agreed. "They are definitely read. The student workers get a bang out of them."

This is, of course, a whole list of even more interesting items found in the books. Pictures of everything imaginable—from prom pictures to rock pictures to a complete set of wedding portraits to "some we don't talk about." Once an expensive-looking onyx bracelet was left with a stack of books. Fortunately the staff was later able to return that.

Mrs. Lipe mentioned a continuing habit that SIU foreign students must have of placing

checkbooks in their textbooks.

"It seems that most of the checkbooks we find have Chinese-sounding names."

Checkbooks, of course, are valuable and are carefully handled.

The most bizarre item that Trobaugh mentioned was, innocently enough, a razor blade. It was found in a book just returned from an SIU extension course at Menard State Prison.

Trobaugh's comment: "It wasn't in the book when we sent it."

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Weekend broadcast schedule

Radio features

Programs scheduled today WSIU(FM) 91.9:

- 12:30 p.m. Metropolitan Opera: Der Rosenkavalier (Richard Strauss)
- 5:30 p.m. Music in the Air
- 7 p.m. Broadway Beat
- 8 p.m. Saluki Basketball: SIU vs. Southwest Missouri State
- 11 p.m. Swing Easy
- Sunday
- 7 p.m. From the People
- 7:30 p.m. Assignment: The World
- 8 p.m. Special of the Week
- 8:35 p.m. Masters of the Opera
- 11 p.m. Nocturne
- Monday
- 3:10 p.m. Concert Hall
- 5:30 p.m. Music in the Air
- 7 p.m. Radio Drama Project
- 8 p.m. Saluki Basketball: SIU vs. Central Missouri
- 11 p.m. Moonlight Serenade

TV highlights

Programs scheduled for Sunday on WSIU-TV, Channel 8:

- 5 p.m. The David Suskind Show
- 7 p.m. Public Broadcasting Laboratory
- 8:30 p.m. Conversations with Clare Boothe Luce
- 9 p.m. NET Playhouse "The Boss's Son"
- Monday
- 6:30 p.m. International Cookbook
- 7 p.m. Bridge with Jean Cox
- 8 p.m. NET Journal
- 9 p.m. Observation
- 9:30 p.m. Passport 8: "Africa's Unfenced Zoo"
- 10 p.m. Monday Film Classic: "Young Mr. Lincoln"

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GED exam to be given today in library

Approximately 20 persons are taking the General Educational Development (GED) Exam Friday and today in Morris Library Auditorium.

The exams were scheduled for 8 a.m. until 5 p.m. Friday and from 8 a.m. until noon Saturday.

Mrs. Nancy Pfaff, a psychologist and consultant at the SIU Counseling and Testing Center, will administer the test.

The GED exam is used by the state of Illinois and all other states to determine if a person who did not finish high school is proficient at the high school level, according to Mrs. Pfaff.

The GED program provides adults, who for some reason

did not finish high school, with an opportunity to secure an evaluation of their educational competence. Upon successful completion of the exam, applicants are awarded high school equivalency certificates. These certificates are awarded through the office of the Superintendent of Public Instruction, and in no way do they take the place of a regular high school education, according to Mrs. Pfaff.

Mrs. Pfaff pointed out that the majority of the applicants for the exam use the equivalency certificates for meeting employment requirements. Other applicants include adults who are seeking admission to a university and by those persons who are applying for entry into the military.

All adults who are at least 21 years of age and have maintained residence in Illinois for at least one year are eligible to apply. Applicants must apply to take the exam at the county superintendent of schools office, according to Mrs. Pfaff.

The examination consists of a series of six tests. The candidates must complete a test on the state and federal constitution and five other tests: (1) English expression; (2) social studies; (3) natural sciences; (4) literary materials; (5) general mathematics.

Mrs. Pfaff stated that during her seven years of administering the test only 80 applicants were perspective students applying for admission to a university.

An applicant who fails to make the required scores on the GED exam may ask to be retested after one year.

Approximately 65 per cent of the candidates who took the GED test at SIU last year were awarded high school equivalency certificates, according to Mrs. Pfaff.

Author to discuss book on education Monday

Kappa Delta Pi, a national honorary educational society for men and women, is sponsoring a discussion of the book "And Merely Teach" headed by the author, Arthur Lean, and George Counts, an expert on Soviet education, at 7:30 p.m. Monday on the second floor faculty lounge at Wham.

The discussion by the two SIU professors from the Department of Education Administration and Foundations will be open to the public.

Registration faster at Woody

Faster, faster, faster is the word around the new sectioning center, Woody Hall, these days.

Henry Andrews, supervisor of registration, claims the new location and improved sectioning procedure, which now handle 500 to 600 students per day, have cut the time required for sectioning from over 25 minutes to about ten.

Self-sectioning is the key to the time saving. Sectioning was formerly conducted at the Arena or the University Center where student workers aided students in scheduling their classes. The new system required the student to schedule his own classes and, according to Joe Slade, a student worker at Woody, makes him more aware of graduation requirements. The self-sectioning procedure requires the same IBM equipment but has reduced the number of workers needed from 85 to 65 plus several staff members.

Andrews added that the student who figures out an approximate schedule from the easily obtainable class bulletins will save a great deal of time. An area has been set aside at Woody for prob-

lems the student may have in his schedule and helps easily and competently available. An immensely helpful innovation is the bulletin boards hung above the sectioning tables which show exactly which classes and sections are closed or unavailable.

Andrews said it was too early to estimate the success of the move to Woody but added that no serious problems have become evident. Student workers at Woody have noted that one thing has not changed since the move—it is still too darn hot.

St. Louis scholar to visit Caldwells

The Rev. Harold Bradley, director of international programs at St. Louis, will visit SIU Tuesday and Wednesday while house guest of Mr. and Mrs. Oliver Caldwell.

Caldwell, dean of SIU's International Program Development, said Rev. Bradley is a distinguished scholar in the area of Latin American affairs and currently is acting executive director of the Associated Universities for International Education, of which SIU is a member.

Flying Club offers introductory flight

The Saluki Flying Club will meet at 7:30 p.m. Monday at the Southern Illinois Airport.

The club will recruit for new members from 8 a.m. to 5 p.m. Wednesday in Area H of the University Center. Persons may sign up for the introductory flight sponsored by the club at that time.

The introductory flight is designed for those interested in joining the Saluki Flying Club and for those interested in aviation in general.

The purpose of the club is to promote aviation and lower the costs for those who want to learn to fly.

Samoa TV to be topic

Monday at 9 p.m. in the Communications Building Lounge, Charles Hall, of the SIU Broadcasting Service will discuss the medium of television as it exists in American Samoa.

The public is invited and refreshments will be served.

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Activities on campus this weekend, Monday

TODAY

Basketball game: SIU vs. Southwest Missouri State College, 8:05 p.m., Arena.
 Honor Guard: practice for Aerospace Ball, 10 a.m., Wheeler Hall.
 Freshman Basketball Game: SIU vs. Lakeland Junior College, 5:45 p.m., Arena.
 Swimming: SIU vs. Indiana State University, 2 p.m., Pulliam Hall Pool.
 Counseling and Testing Center: GED Examination, 8 a.m.-12 noon, Morris Library Auditorium; Law School Admission Examination, 8 a.m.-5 p.m., Wham Building Room 302; Dental Hygiene Aptitude Examination, 8 a.m.-12 noon, Wham Building Room 308; American College Examination, 8 a.m.-1 p.m., Furr Auditorium.
 SIU Dames Club: Mrs. Southern preliminaries, 8 p.m., Shryock Auditorium.
 Accounting Club: breakfast, "Careers in Industrial Accounting," Warner V. Stoughton, Caterpillar Tractor Company, speaker, 9 a.m., University Center Ohio and Illinois Rooms.
 Angel Flight Dress Rehearsal: 1-6 p.m., University Center Ballrooms.
 Gamma Delta: dinner, 5-8 p.m., University Center Ballroom C.
 Pulliam Hall Pool: open, 6-10:30 p.m.
 Pulliam Hall Gym: open for recreation, 2-10:30 p.m., wheelchair students, 12-2 p.m.
 Weight lifting for male students: 1-10:30 p.m., Pulliam Hall Room 17.
 Thai Student Association: 2 p.m., University Center Room D; discussion of arrival of Thai ambassador and Model UN.
 Free School class: matrix (advanced), 2 p.m., Matrix, 905 S. Illinois.
 SIU Karate Club: practice, 3-5 p.m., Communications Building basement.
 Dames Club: tea, 1:30-4:30 p.m., Home Economics Building Family Living Laboratory and Room 122A.
 American Marketing Association: meeting, 9 a.m.-3 p.m., General Classrooms Building Room 121.
 Alpha Gamma Delta: rehearsal, 8-11 p.m., Muckelroy Auditorium.
 Alpha Phi Omega: meeting, 12:30-5 p.m., Morris Library Auditorium.
 Soul Meditators Combo: practice, 2-8 p.m., Agriculture Building Room 216.
 Bailey Hall Combo: practice, 1-6 p.m., Agriculture Room 148.
 Lake-on-Campus Life Guard Test: 12 noon, 3 p.m., University Center Room C.

Kappa Alpha Psi: basketball game, 4-6 p.m., Gym 207.
 Students for a Democratic Society: dance, 7:30-11:30 p.m., University Center Ballrooms.
 Alpha Phi Omega: meeting, 12:30-5 p.m., Morris Library Auditorium.

SUNDAY

New faculty of Department of Art reception: 2-5 p.m., Home Economics Building Family Living Laboratory.
 Department of Music: faculty recital, Illinois String Quartet, 4 p.m., Shryock Auditorium.
 Family Film Series: "Snow White and the Seven Dwarfs," 2 p.m., Morris Library Auditorium; admission free.
 Aloxed: "Man on a Flying Trapeze," and "Hog Wild and Big Thumb," 2:30 p.m., Davis Auditorium.
 Weight lifting for male students: 1-10:30 p.m., Pulliam Hall Room 17.
 Pulliam Hall Gym: open for recreation, 1-5 p.m., and 8-10:30 p.m.
 Women's Gym: open for recreation, 2-5 p.m., ID must be shown.
 Free School classes: guitar, (beginning), 2 p.m., Morris Library Lounge, body painting, 2 p.m., 212 E. Pearl, RAP, 4 p.m., Neely Hall Student Activities Hall Student Activities Room.
 Jewish Student Association: open from 7-10:30 p.m. for studying, TV and stereo, dinner, 6-8 p.m., 803 S. Washington.
 Illinois Federation of Sportsmen Club: workshop, 12 noon, Awkwasane Camp 1, Students for a Democratic Society: meeting, 1-4 p.m., Agriculture Building Seminar Room.
 Angel Flight: tea, 12 noon-6 p.m., Communications Building Lounge.
 Hellenic Student Association: meeting, 7:30-9:30 p.m., Agriculture Building Seminar Room.
 Soul Meditators Combo: practice, 2-8 p.m., Agriculture Building Room 126.
 Rehabilitation Institute: basketball practice, 10 a.m.-1 p.m., Pulliam Hall Gym.
 Married Students Advisory Council: meeting, 2-6 p.m., Morris Library Auditorium.
 Soccer Club: practice, 7-9 p.m., Gym 207.
 Bailey Hall Combo: practice, 1-6 p.m., Agriculture Building Room 148.

MONDAY

Basketball game: SIU vs. Central Missouri State College, 8:05 p.m., Arena.
 Freshman basketball game: SIU vs. East St. Louis Sino-

...vics, 5:45 p.m., Arena.
 Black History Festival: address by LeRoy Jones, 7 p.m., Shryock Auditorium.
 Parents on-going orientation: 10-11:30 a.m., University Center Ballroom A.
 Department of Geology: graduate faculty meeting, 3 p.m., University Center Kaskaskia Room.
 Arnold Air Society exhibit: February 10-16, University Center Magnolia Lounge display case.
 Black History Week exhibit: February 10-16, University Center Magnolia Lounge.
 American Association of University Professors: meeting, "Annual Report on Academic Salaries," Edward L. Winn, associate professor of finance; "The 1969 Legislative Program for the Universities Retirement system," E. S. Gibala, Urbana, speaker, 7:30 p.m., Agriculture Seminar Room.
 Jewish Student Association: open for study, TV and stereo, 7-10:30 p.m., 803 S. Washington.
 Student Christian Foundation: luncheon-meeting, 12 noon, 913 S. Illinois, price, \$1.25.
 Free School classes: poetry, 7:30 p.m., Morris Library Lounge, chemical-biological warfare, 7:30 p.m., 212 E. Pearl, Marshal McLuhan, 8 p.m., Matrix, Free School concept, 9 p.m., 212 E. Pearl.

Individual study and academic counseling for students: contact Mrs. Ramp, 8 a.m.-11 a.m., Woody Hall Wing B, Room 135.
 Alpha Phi Omega: meeting, 9-11 p.m., Morris Library Auditorium, pledge meeting, 9:15-11 p.m., Home Economics Building Room 118.
 Phi Gamma Nu: meeting, 9-11 p.m., Home Economics Building Room 122.
 Technical and Industrial Education: NDEA workshop, 7-9 p.m., Technology Building D-131.
 School of Agriculture: seminar, Robert Matthew, speaker, 3:30-5:30 p.m., Agriculture Seminar Room.
 Model UN: meeting, 7:30-9 p.m., French Auditorium.

Action Party: meeting, 8:30-11 p.m., Home Economics Building Room 203.
 Tae Kwon Do Karate: practice, 3-5 p.m., Communications Building basement.
 Vice President's Office of Area and International Services: creative writing seminar, 2:45-4:45 p.m., Morris Library Auditorium.
 Alpha Epsilon and Department of Broadcasting: coffee hour, 8-11 p.m., Communications Building Lounge.
 Alpha Zeta: coffee hour seminar, 9:30 a.m., Agriculture Building Seminar Room.
 Badminton Club: meeting, 7:30-9 p.m., Gym 207 and 208.
 Competitive Swim: 5:45-7 p.m., Pulliam Hall Pool.
 Student Government Activities Council: films committee meeting, 7-9:30 p.m., University Center Room D.
 Baha'i Club: meeting, 8-10 p.m., University Center Room C.
 Pi Sigma Epsilon: selling singing valentines, 8 a.m.-5 p.m., University Center Room H.
 Weight lifting for male students: 2-3:15 and 6-10:30 p.m., Pulliam Hall Room 17.
 Graduate Student Wives Club:

"Knowing You as a Dancer," lessons of modern dancing, 8 p.m., Home Economics Building Family Living Laboratory.



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Australian theater is American, English style

By David Donohue

Mordecai Gorelik, research professor in theater at SIU, says England and America have exported to Australia their way of life including the theater.

Gorelik's conclusion followed a six-month study of Australian theater, which he made with the help of a Fulbright Grant and the Australian-American Educational Foundation. The study was conducted from May to November 1967.

Gorelik said that in Sydney, Brisbane, Melbourne, Adelaide, Perth, Hobart and places in between, the American and English style of theater exists. Gorelik said the theater in Australia takes the form of professional, community, and university playhouses.

Gorelik published a report on the study in the Australian theater magazine Masque, December 1968.

Gorelik said the J. C. Williamson theater enterprise is the largest commercial producing company in Australia and one of the largest importers of foreign production and players. He said the Elizabethan Theater Trust is provided with federal, state and local funds and supports many stage companies while still putting on professional operas and ballets of its own.

Gorelik said talented people are at work in residential professional companies as the Independent Theater, Sydney, and the Hole in the Wall, Perth.

There are many amateur playhouses in Australia, Gorelik said. A small list would include the Arts Theater, Brisbane; Melbourne's tiny Muse Theater; the Patch Theater, Perth; and the Roxy Theater, Newcastle. Gorelik said theaters are not limited to the metropolitan cities. He said Townville has the St. James Players and in Cairns there is the Cairns'

Little Theater. Gorelik said annual theater festivals bring dozens of local companies together in friendly competition.

The university playhouses, Gorelik said, are not lagging. There was at least one at every university he visited. He said the University of Western Australia has three playhouses. Monash, Melbourne, Flinders, Adelaide and Sydney Universities have playhouses of new or recent construction.

Gorelik said Australian restaurant theaters are of the finest, such as the Music Hall, Sydney and Mark Twain's, Brisbane, where patrons may enjoy an excellent meal while being entertained by a play. He said Sydney has a noon-time Q Theater, where patrons may bring their own lunch.

Gorelik said the Australian theater is happily alive and busy but it is plagued by its normal quota of problems.

He said construction of the Sydney Opera House is still going on and if it should fail, it may become a tourist attraction as the world's biggest white elephant. He said the Elizabethan Theatre Trust, headed by Dr. H. C. Coombs,

president of the Reserve Bank of Australia, has been criticized for playing favorites among different playhouses.

Gorelik said he encountered no university student's work equal to American university standards in acting, directing, or design or lighting. As for the plays themselves, he said native playwrighting is casually learned and native plays are even more casually produced. He said such leading playwrights as Ray Lawler and Alan Seymour are living in self-exile abroad. He said historic native themes are still in use, but their romanticism

is less thickly laid on.

Gorelik said he asked some playwrights if they felt Australian plays are really necessary. He said he received interesting answers such as, "We must show the flag culturally abroad" or "We need the money at home."

Gorelik said these answers are all right as far as they go, but concluded that a country without its own culture is blind. He said no outsider can know the life of Australia better than the man or woman who lives it, and Australian plays are necessary for Australians and for others as well.

Symphony to present concert

The "Shakespearean Concerto for Oboe, two Horns, and Strings," composed by David Amram for the play "Twelfth Night," will be featured when the Southern Illinois Symphony presents a concert at 8 p.m. Wednesday in Shryock Auditorium. The public is invited.

Amram is a young American composer interested in

both jazz and classical music. He has written music for Shakespearean performances in New York City, and was recently featured in a Life magazine story.

Soloists for this concerto will be George Hussey, oboe; George Nadaf and Phillip Oleson, horns; and Joseph Baber, viola.

Also on the program will be "Haydn's Symphony No. 100" (Military) and Bartok's "Piano Concerto No. 3." Dwight Peltzer, artist-in-residence, will be the featured soloist for the piano concerto.

The symphony orchestra is composed mostly of SIU students, with some faculty and community members.

Tickets on sale for classic play

Tickets are now on sale for William Shakespeare's "Measure for Measure." Southern Players' third major production of the 1968-69 season, "Measure for Measure," directed by Darwin Payne, will be presented Feb. 14, 15, 16, 21, 22 and 23 at the University Theater in the Communications Building.

Tickets may be purchased at the theater box office or at the University Center. Season ticket holders are reminded that coupons can be exchanged either in person or by mail with the theater box office. The box office phone number is 3-2759.

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Two games in three days

SIU cagers face Missouri teams

SIU's basketball team will play two games in three days with Missouri teams beginning tonight when they hope to avenge an earlier 56-55 loss to Southwest Missouri State.

Monday night SIU takes on Central Missouri State, a team which upset Southwest Missouri 83-82 in overtime. Both games will be played in the Arena starting at 8:05 p.m.

SIU's Bruce Butchko, 6-7 forward, who injured his left ring finger grabbing a rebound at Kansas State, joined practice Thursday night and is expected to start.

"Bruce seemed to be working out alright at practice," Coach Jack Hartman said. "If

he is unable to start we'll go with Tom McBride at that forward position."

McBride reportedly jammed his finger at Wednesday night practice, but it is not bothering him any at this time.

If McBride could not start then Juarez Rosborough, 6-5 junior is a likely replacement to join Dick Garrett, Chuck Benson, and either Roger Westbrook, Rex Barker or Willie Griffin as starters.

With selection for the NCAA coming out on Feb. 24 and invitational bids to the NIT tourney, Feb. 25, a win against both team is a necessity.

"The boys and I are looking forward to tonight's contest,"

Hartman said. "We'll go with the regular Saluki game plan and try to avoid mistakes late in the game like the kind that hurt us at Springfield last week."

A point of comparison between the two teams: the Bears defeated Evansville 101-74 while the Salukis took only a 82-77 win.

"Southwest Missouri has a fine team. They have four of their five starters back from last year," Hartman said.

Last year's Bears lost twice to the Salukis. In a double overtime, the Salukis beat SWM 75-70 and took a 67-62 victory in their initial meeting of the season.

Women to compete in cage tourney

The women's varsity basketball team will travel to Normal next week to participate in Illinois' first state-level basketball tournament for women.

During the tourney, scheduled for Feb. 8 and 9, the women will meet teams from Illinois State, Western, Northern and the University of Illinois.

The varsity team is supporting a 2-1 record as they go into the competition. They have wins over Eastern Illinois and Indiana State. Their loss came at the hands of Mississippi State College for Women.

Purdue, Mount

meet Northwestern

CHICAGO (AP) — Unbeaten Purdue Saturday night puts its Rick Mount & Co. show on the road where flops come quickly in Big Ten basketball.

Three other strong contenders, Illinois, Ohio State and Iowa, helped Purdue to its 5-0 mark by stumbling at Lafayette, Ind.

Now it's Purdue's turn to face the road jinx by invading the court of unpredictable Northwestern.

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Bob Pankey to choose college soon

By Curt Greece

Carbondale Central High School's Bob Pankey, one of the most sought-after high school athletes in Southern

Freshmen to play today

The SIU freshman basketball team meets Lakeland Junior College at 5:45 p.m. today in the Arena.

The Saluki yearlings will be trying to halt a five-game losing streak. Their record is 2-6-1.

They will play again Monday prior to the Varsity game. Game time is 5:45.

Intramural tourney

The Intramural Office announced Friday that individual and team entries for the Intramural swimming meet are due at the office next week.

The deadline for the return of entries is 5 p.m. on Thursday. Entry blanks will be available until that time.

The meet will be held Saturday, Feb. 15 at 1:30 p.m. in the University School Pool.

Illinois, said in a telephone interview that he will definitely announce his choice of colleges in two weeks.

Pankey, who was named on virtually every all-state team in football, has now narrowed his decision to three schools. He is currently debating between SIU, Michigan State and Missouri, he said.

Sought by many major colleges for his abilities in baseball, football and basketball, Pankey said that he was still considering SIU and that this has been a tough decision.

Pankey, quarterback on Carbondale's undefeated South Seven conference champion squad, in an earlier interview expressed the desire to re-

main close to home since his father is deceased.

"It's most important that a school have a good educational program as well as a good coaching staff and athletic program," he said.

Currently participating in basketball, where he is a starter, Pankey also is a regular on the baseball team as a catcher, but plans to center his attention in college on football.

His high school coach, Vern Pollock, a former SIU coach, said that "wherever Bob goes, he will do well. He's a great competitor and he's willing to pay the price that an athlete must pay."

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Warming up for season

Tennis squad to head south

A young and already successful Saluki tennis squad will head south over spring break to open its 1969 season March 20 against Clemson.

Coach Dick LeFevre's team recently captured both the singles and doubles titles at an indoor open meet at the University of Wisconsin.

LeFevre said that at least four of the team's first six players will be freshmen. They are Chris Greenale, Bill Lloyd, Ray Briscoe and another player soon to enter SIU, Graham Snook.

"Snook is currently the number two ranked junior in New Zealand," said LeFevre.

Rounding out the top six will be Macky Dominguez, who as a junior is the oldest man on the team, and Fritz Gilde-meister, the sophomore who led SIU to the Wisconsin victory.

In addition to Clemson, the Salukis will meet South Carolina, Florida, Florida State, Miami, Princeton, and Georgia on the swing through the south.

"The odds have to be against us on the spring trip," said LeFevre. "We may not have another chance to play outside before these meets, and while these will be our first matches, our opponents will be some 12 to 15 matches into their spring by then."

"The spring trip constitutes what we consider our pre-season matches," said LeFevre. "We'll be trying various things and using different pairings for doubles teams. The idea is that we play the very best competition we can find so when we return home for the regular season we're a strong tennis team."

SIU's regular season opens

in Carbondale against Murray State on March 29.

The schedule continues with dual meets against Illinois, Georgia Tech, Missouri, Wisconsin, Memphis State, Tennessee, Indiana, Toledo, Mississippi State and Western Michigan.

Included in the schedule are the Oklahoma City Invitational with Oklahoma, Houston, Wisconsin, and Oklahoma City and the Tennessee Classic.

During the course of the season the Salukis will be seeking revenge against Oklahoma City, Illinois, and Mississippi State, the schools responsible for the 3 in last year's 16-3 SIU record. Each loss was by a 5-4 decision.

Following the regular season, the team will be pointing toward the NCAA Championships at Princeton, New Jersey, June 16-21.

Three swimmers make final home showing today at 2

Three SIU swimmers are making their final home showing at 2 p.m. today in the University School pool against the Indiana State Sycamores.

The "Senior Seniors," all from Illinois, are Scott Conkel, Bruce Jacobsen and Jim Cashmore.

Conkel, the only two letter-winner on this year's squad, is a freestyler.

He has made outstanding progress since his prep days where he went :51.5 for 100 yards. Conkel's best time as a Saluki came last year when he swam the distance in :47.3 which is the fastest clocking ever for an SIU junior.

Conkel also competes in the 50 and 200 freestyle. His best times are :22.0 and 1:48.3 respectively.

"Replacing Conkel will be difficult," Coach Ray Essick said. "He was relatively unknown nationally in high school, but he came here and has made a tremendous showing."

Conkel, who is majoring in engineering, received All-American honors last season as a member of SIU's 400-

yard freestyle relay team which was sixth in the NCAA championship meet.

Besides his academic and swimming duties, Conkel is also married and has a young daughter.

The Illinois high school breaststroke champion in 1964, Jacobsen was 14th a year ago in the NCAA with a 2:15.9 mark. This time equaled former Saluki tankery Gerry Pearson's All-American time of 1966.

Jacobsen, who is a native of Deerfield, is majoring in fine arts.

In his first year of competition at Southern, Cashmore has developed into one of the finest divers in the Midwest.

Majoring in marketing, he hails from Prospect Heights.

"Of course I hate to see the old-timers go because everyone gets to know each other so well through our training program, but they have to leave sometime," Essick stated.

"We just have to recruit so that each freshman class is better than the preceding graduating class."

Wrestlers lose close decision

The SIU wrestling team lost a close 21-26 decision to Colorado State University Thursday night in Greeley.

Four SIU grapplers were able to score victories. Terry Magoon (130) defeated Munoz 13-2. Tom Duke (160) was the only wrestler to score a pin when he pinned Crider with 3:26 remaining. Bob Roup (170) defeated Mallus 9-0 and Ben Cooper (177) won by default.

The Salukis travel to Albuquerque, N. Mex., for the University of New Mexico Invitational Tournament today. Southern will be wrestling Adams State College, NAIA

national wrestling champs, University of Arizona, Southern Utah, University of Texas at El Paso, University of New Mexico, and Long Beach.

Results of the meet:

115—Gitcho was defeated by Sanchez (CSU) 6-1.

123—Zweigofner (S) was defeated by Wagner (CSU) 13-2, by Smith (CSU) 8-0.

145—Kraft (S) was defeated by Smith (CSU) 8-0.

152—Vantreesse (S) was defeated by Gambin (CSU) 8-1.

167—Holloway (S) was defeated by Alexander (CSU) 5-0.

191—Weston was defeated by Notario (CSU) 4-1.

Dancer's Image

trainer disciplined

FRANKFORT, Ky. (AP)—The Kentucky State Racing Commission disciplined veterinarian Dr. Alex Harthill and horse trainer Douglas M. Davis Jr. Friday in connection with the uproar over the 1968 Kentucky Derby.

A unanimous order by the commission gave Harthill and Davis a choice between 30-day suspensions or fines of \$500 each for their part in slating the feed of Dancer's Image, the Derby winner, with aspirin two days after the race.



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Girls spring contracts, two spaces same rooms. U-city Call 549-4420. 71118

Apartments for rent, 3 rooms, 305 S. Hays Phone 453-2368 or 963-3462. 71418

HELP WANTED

Male, Tw. 8-12, mail clerk, near campus. Apply in person, Egyptian Data Processing, Inc. 428 S. Washington, C'dale. BR2061

Sales girls part-time help offer sales to students. 549-1877 & 1755. 7103C

FOR RENT

University regulations require that all single undergraduate students must live in Approved Living Centers. A good common to whom you must be filed with the Off-Campus Housing Office.

2 girls to share 2 bdrm. ritiz, \$40 each, C'dale mobile homes, #1, after 5 pm. BR2049

Three up term papers, thesis, quality printing. Typing guaranteed perfect editing. Terms service. Author's Office. 114 1/2 N. Illinois Av. 549-6931. BR204

We are still in business. Horseback riding by the hr., half day or all day. Rates \$2.00 per hr. Rates for 4 hrs. or more \$1.50 per hr. Trail Ride, Coll. Riding Stable, W. Chautauque Road, Ph. 457-2507. BR2053

3 Typists - IBM. Exp. w/thesis. Refer to Office Managers for perfect printed copy. Typ. (Unit) Call Save Ph. 549-1850. BR2054

Fr. foreign car mechanic on campus. Reasonable. Ages only 457-8206. 71046

Hair cuts \$1.50, 1/2 mile south of Carbondale on route 51, open 8:30 to 5:30. Closed Wed. 71198

Repair service. Tv stereo-tape 12-cassette technicians - 15 yrs. expert service. calls \$4. Call 549-6356. 71328

Typing papers, thesis, experienced. Call 549-6603. 71338

Babysitting days in my home. Experience. Phone 549-6802. 71420

A.C. reg. Dauchand stud wry for pick of litter, after 5:00. 549-4134. 71438

Exp. typist-topographers, thesis, term papers. Call 549-6800. after 5 pm. 71440

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Sewing in my home. Grad. student's wife. 549-6328. BR2062

WANTED

Students with drycleaning & dirty shirts. 511 S. Ill., Sparkle Cleaners. BR2066

Columbia record player, 4Card turntable, the best from Columbia Record Club. Call, 108 549-1578. BR2038

Personal attendant for handicapped student. Spring quarter. Jerry Comer, Woodward III 71209

Girl going to Illinois. III. Call 5293 444 for Ann. 71211

Third man in three mail apt. 1000 for same. Call 549-2993 or 8095. 71222

LOST

Pr of ladies tortoise rim glasses or red case. Call 457-2233 or 457-5301 (office). BR2044

Woman shag-poodle puppy in South Hill. Lead Reward call 457-2232. BR2045

Watch, Gold color, lost Friday Jan 31. Has Glaxo on W. Brand-14. Location. Large reward. Ph. 549-6068. 71236

ANNOUNCEMENTS

Topcopy offers new multi-plate service. Your choice of paper. Reserve like now. Call 457-5757 for info. BR2061

Daytona Beach, Florida - Spring excat- (Jan. - Feb.) transportation & meals. Directly from the ocean \$74 (incl. tax). Contact Don Fletcher 549-1574. Int group is filled, openings for 2nd group. BR2059

Notice! Starting Feb. 10, Carb Orchard Cafe will be closed on Mon., instead of Wed.,. We will continue to be opened from 8 to 8, serving family style meals. Phone 457-4311. BR2064

Students stop by the service station at Sav-Mart & pick up your free student discount card. You can save 4c per gal. on reg. gas & we'll give you a .5c per gal. discount on softdr. Give us a try. You will save several dollars per qt. on your gas bill. The service station at Sav-Mart. BR2066

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Mayor to seek aid for Model Cities

By John Durbin
Staff Writer

Carbondale Mayor David Keene will meet with Governor Richard Ogilvie within the next two weeks and ask for state assistance in carrying out the city's Model Cities Program.

Keene said Friday the meeting with Ogilvie in Springfield has been arranged by Rep. Gale Williams, R-Murphysboro. Also scheduled to attend the meeting with the governor will be City Manager C. Willie Norman, City Attorney George Fleerlage and Robert Stalls, director of the Model Cities Program. A date has not been set.

Additional state aid for unemployment and health services will be sought and "we will try to gear it to the Model Cities Program," Keene said.

"We need a commitment from the state that it will assist us in our program," Keene said.

Keene also plans to ask Ogilvie for his support in preventing the Illinois Central Railroad from blocking traffic on Walnut Street while loading and unloading from the Interstate Commerce Commission to block the street while unloading and loading.

Williams will introduce a bill to the state legislature to seek state aid for Illinois cities where state institutions are located such as SIU.

The bill developed out of a recent conference between Keene and Williams in which several proposals were outlined by the mayor.

The bill will call for reimbursement to the city "to compensate for the tax-free status of the institutions and the resulting demand by it for municipal service."

Keene told Williams there are four points he feels are necessary in such a bill. The amount of the state appropriation should be related to the total operating budget of the institution. The state funds could be used only for services and improvements directly related to the state as a benefit to the institution.

The statute should be written so that the "necessary appropriation could be programmed and relied on by the recipient cities from year to year," Keene proposes. Keene also believes a provision should be made in legislation to cut the state's appropriation in a ratio to the size of the city to the size of the student enrollment.

A press secretary to Ogilvie said Friday in Springfield, after talking with Williams, that the representative's bill was probably be introduced within the next three weeks and will call for an appropriation equal to three per cent of the institution's total operating budget.

The Ogilvie aide said the governor, although unaware of Williams' plans to introduce such a bill, has been "sympathetic but non-committal" to such proposals in the past.

Aretha cancels concert

Singing star Aretha Franklin canceled her Friday night concert at the Arena due to illness.

Miss Franklin's manager telephoned Dean W. Justice, Arena manager, at 4:30 p.m. Friday and reported "The Lady of Soul" was ill in New York.

Her back-up band, "The Vibrations", arrived as scheduled and performed free.

Ticket refunds will be available Monday and Tuesday from 9 a.m. to 4:30 p.m. in room 115 in the Arena. Refunds may also be obtained by mail if complete name and address are included.

Gus Bode



Gus says the sit-in at the University of Chicago has become a wait-in with the faculty and administration doing an ignore-'em.



W.W. Trobaugh, whose general store north of the University Center has served the campus for 18 years, will move his business to the ground floor of Wing B, Woody Hall, to allow the area north of the Center to be razed in preparation for construction of the Humanities-Social Sciences Building. (Photo by Jeff Lightburn)

Landmark moves

Landmark grocery store to move out of barracks

By John Stebbins

"... looking out of the barracks windows and seeing students hurrying to and from their classes will be what I'll miss most of all."

A retiring professor's reminiscence? No, the thoughts of a man whose small store, a well-known campus landmark, will soon become a part of SIU's past.

With no neon sign flashing, the only outward acknowledgement of the store's existence is a battered, rusty Pepsi sign nailed to the outside wall of English barracks 0817 which is located just north of the University Center.

Inside the store can be found cigarettes, candy, "poor-boy" sandwiches, soda-pop and W.W. Trobaugh, 89, a resident of Carbondale who has run "the store in the barracks" for more than 18 years.

But Trobaugh and the store have roots that extend further than 18 years into SIU and Southern Illinois history.

In 1852, Trobaugh's father, C.R. Trobaugh, moved from Tennessee to Southern Illinois and established the "Trobaugh Homestead" on Old Route 13, near Carbondale.

Born in 1879, W.W. Trobaugh was raised and educated in Southern Illinois. His first significant connection with SIU was as a student from 1898-99. "You wouldn't recognize the campus then. There were only two buildings at the time, Old Main and Altgeld," said Trobaugh.

From 1932-1950, in the area where the sidewalk leading to the University Center now exists, Trobaugh operated several gas pumps and sold car accessories.

"I can remember when the entire area by and around where the University Center now stands was occupied by homes," he said.

In 1947, the University bought the surrounding area, which included both gas pumps, and a grocery store. In 1950, the pumps were removed and Trobaugh took over the operation of the store, paying rent to the University.

In 1951, removing the grocery store and putting in the barracks which now stand, the University leased a portion of one of the barracks to Trobaugh to be used as a store. He has operated his store there ever since.

Having witnessed many changes, the expansion of SIU and Carbondale have impressed him the most.

"The campus and city have expanded beyond the imagination of past generations," said Trobaugh. "Even the natural areas of Southern Illinois have undergone tremendous changes—lakes have appeared where none were before."

Trobaugh has been involved with SIU in more than just a business relationship. He has also sent three sons to Southern. One son, Earl Trobaugh, a Southern graduate of '31, is vice president of a new junior college in LaSalle, Ill. Another, Carl Trobaugh, a Southern graduate of '48, is now manager of the bookstore in University Center.

Having seen many generations pass through the door of his store, Trobaugh said that the students of today aren't any different

(Continued on Page 9)