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Interpreters Theater Presents

Espresso Theater:



ESPIRIT DE ESPRESSO – Two Interpreters Theater performers stage their own impromptu scene during a break in rehearsals for the Interpreters' production of Espresso Theater. Behind the

sunglasses and flowing blond hair is Marian Honnett, and behind Miss Honnett is Frank Kreft. Both portray inmates in a convalescence home in the three-act drama to open next Friday.

Photos by Bill Stanley

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*Daily
Egyptian*

SOUTHERN ILLINOIS UNIVERSITY

Carbondale, Illinois

Volume 46

Saturday, May 8, 1965

Number 141

'A Party at

Madeline's Place'



AN ORIGINAL DRAMA – In a segment from the Interpreters Theater presentation of Espresso Theater, Wallace Sterling, a leader of the inmates

at a convalescence home, tries to arouse another inmate, Linda Hammett. The play "A Party at Madeline's Place," was written by Paul Roland.

Party at Madeline's

Three-Act Drama Will Open Friday

The comings and goings of degenerates in an "impromptu" convalescent home in New York's Greenwich Village provide the background for an original three-act narrative drama to be staged here next week.

"A Party at Madeline's Place," written and produced by Paul Roland, will be presented by Interpreters Theater at 7:30 p.m. Friday and Saturday in Muckelroy Auditorium in the Agriculture Building.

The presentation will offer a new concept of entertainment here—Espresso Theater.

The auditorium arena will be converted into a coffee house and the play will be staged in the round.

Coffee and pastries will be served to the audience at tables and chairs, and there will be entertainment between the acts, as well as before and after the play.

That will amount to three continuous hours of entertainment, including the play, dancing, music, singing and poetry reading.

The idea for the play and Espresso Theater stem from Roland's experiences in New York—including a stay as clean-up man in the convalescent home of his play.

A graduate student and director in Interpreters Theater, Roland has spent 30 of his 36 years in the entertainment business. He has been a standup comic in nightclubs, worked in radio, television, films and theater.

In his drama, all the players are "stars," for the narrative is wrapped around the characters.

The players include David Selby, Marian Honnett, Wallace Sterling, Belle Turner, Linda Hammett, Tony Ramos, Mark Hockenyz, Dan Zalenka, Frank Kreft and Jacqueline Billings.

The "entr'acte" entertainers will include Bonnie Ferneau, Laurie Frisch, Jim Johnson, Greg Humbrach, Carol Humbrach and Miss Honnett.

There is a 50-cent admission charge.



PAUL ROLAND - PRODUCER OF ESPRESSO THEATER

New Concept in Entertainment Provided by Espresso Theater

By Paul Roland
Producer
Espresso Theater

Espresso Theater was born in the minds of a few members of Interpreter's Theater. The chief goal was to develop something unique and exciting

for the entertainment climate of SIU.

The concept of continuous entertainment in a coffee house environment seemed rather unusual for this area, and since the Espresso Theater program would provide opportunities for a

variety of artistic talent to be displayed, the whole idea received enthusiastic support from its very beginning.

If Espresso Theater is successful—if the SIU community responds eagerly to our efforts—it will have been due entirely to the tremendous energy and enthusiasm all of the students have put into their work.

We in Espresso Theater hope that this program will continue in full force during the coming year. We have an intriguing schedule of Readers Theater, Chambre Theater and Interpretive Reading planned.

It is up to our audiences to tell us whether the scope of the project will remain as broad as we now envision it.

The Word's the Thing

Interpreters Theater . . . Oral Images

By Marion Kleinau
Director
Interpreters Theater

The play is the thing in the dramatic theater. But the word is the focal point in interpretative drama.

Thus, it is the word that is important to Interpreters Theater here in its experimental approach to the interpretation of literature—drama, poetry, folksong.

Organized in 1959 under the sponsorship of the SIU Department of Speech, Interpreters Theater is dedicated to promoting oral interpretation activities.

The organization serves as a producing "parent" for Readers Theater productions. It is an outlet for student

creativity in writing, producing, directing and acting, and in the development of experimental ideas in oral communications.

The Theater seeks to provide a service to other organizations and individuals and to encourage originality and creativity in its own student membership.

More than 600 students have taken part in activities sponsored by Interpreters Theater since its founding. In anticipation of finding a permanent home in the Communications Building arising, the Theater now is planning expanded activities.

The organization has sponsored Readers Theater productions that have played both on campus and in the Southern Illinois community.

Students have gone to other campuses with reading productions.

The Theater has stimulated a workshop held here for three consecutive years and which attracted some 300 students from other colleges and universities.

The productions and the workshop provide the setting for oral interpretations of the written word.

The interpretations range from reading, without stage setting and props, to almost fully-acted, stage-designed productions.

But the important part is the word and the oral interpretation of it. For from the oral word you can stir the imagination to create the image, the action, the color,

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A SCENE FROM RECENT INTERPRETER'S PRODUCTION OF 'LEGEND OF SOUTHERN ILLINOIS'





Culture Is Many Things:

Cockfight in the Philippines



PREPARING FOR COMBAT—Before the fight, feathers are clipped from around the legs, and spurs, made of tempered steel, are bound in place over the stump left after the removal of the natural spur.

In an atmosphere punctuated with insistent calls for bets, redolent with country earth and rustic men and warmed by a tropic sun, a little spectacle of life and death is about to unfold.

In a short while two men will come to the arena, each holding a handsome, formidable-looking fighting cock. Tied to the cocks' legs are double-edged spurs.

Suddenly the birds are let loose in the center of the arena. They rush at each other. They glower beak to beak. They fling their bodies at each other. They tear, stomp, beat; their wings are a swirling, feather-sped battle. Sometimes the combat brings death.

This is the "topada"—the cockfight.

Cockfighting is the sport of the "campesino," the "peon" and the common man in many countries of Latin America and the Philippines. For the "campesino" or any "aficionado" who lacks the skill of the soccer player, the money for golf or the facilities for swimming, this is an outlet for the gambling spirit and a chance to win money.

If the sport really gets in his blood, the cockfighting devotee most likely will acquire a rooster or two or more. He'll lavish great care upon his birds, feeding them special diets and exercising them regularly. Eventually per-

haps, he may not only possess but become possessed by his birds—to the consternation of his wife.

Cockfighting has developed into a mass hysteria in many places. In some cases the townspeople have built a stadium-like "galleras." This passion inflames the shouts of excitement accompanying the duels that take place Saturday, Sunday and holiday afternoons.

Betting gets heavy too. A farmer's fortune has been lost many a time on a cock whose merits he has overestimated.

But at least he can still come home and have chicken for supper or salve his feelings with a glass of wine.

—Story by Jesus S. Carlos

—Photos by hrl

FACING OFF—Hackles raised, the birds stare angrily at each other. Wagering continues until the battle starts. It's all part of the mass hysteria of cockfighting.



The Egyptian Book Scene:

Our Founding Fathers . . . No Plaster Saints

The Secret Loves of the Founding Fathers, by Charles Callan Tansill. New York: The Devin-Adair Company, 1964. 235 pp. \$4.75.

Charles Callan Tansill, professor emeritus of American diplomatic history at Georgetown University, has been publishing learned books at irregular though frequent intervals since 1921.

The titles of his previous works (such as *The Canadian Reciprocity Treaty of 1854*, *The Purchase of the Danish West Indies*, *The Diplomatic Relations Between the United States and Hawaii (1885-1889)*) suggest that *The Secret Loves of the Founding Fathers* is something of a departure.

Tansill explains that it is an outgrowth of his years of teaching American biography: "My main purpose was to instill a feeling of warm patriotism in (students), but I noticed that their interest waned a little if I tried to make our founding fathers into plaster saints. Apparently—and hence the orientation of this book—they wished me to humanize them without demeaning them."

Accordingly Tansill has presented five little sexual biographies. George Washington early became infatuated with Sally Fairfax, the vivacious wife of a neighboring planter. Diaries of contemporary coquettes reveal that Washington was an impulsive self-styled cavalier. But he married the petite and prosaic Martha Custis.

Tansill's researches have failed to unravel the considerable premarital adventures



BENJAMIN FRANKLIN



GEORGE WASHINGTON



ALEXANDER HAMILTON



THOMAS JEFFERSON

A New Nation Not Their Only Love

of Benjamin Franklin. Deborah Read Franklin is not presented sympathetically. Tansill surmises that Franklin's "sluttish picture" in the *Gazette* of 1746 is a portrait of Deborah:

"Let us survey the morning dress of some women. Downstairs they come, pulling up their ungartered, dirty stockings; slipshod, with naked heels peeping out; no stays or other decent conveniency, but all flipflop..."

Carl Van Doren and others have inferred that Deborah was actually the mother of Franklin's illegitimate son William, but Tansill has chosen to ignore that speculation. Rather he depicts Franklin's missions to France as an escape from a slatternly wife to the gracious salons of the great ladies. Great ladies there were in Franklin's Paris life: Mademoiselle de Passy, Madame Helvetius and Ma-

dame Brillon de Jouy, among others. As John Adams observed: "Franklin at the age of seventy-odd had neither lost his love of beauty nor his taste for it."

Thomas Jefferson married the beautiful and accomplished Martha Skelton, who had been widowed at the age of 19. The lovely mistress of Monticello bore him six children in 10 years and died before she

raphy provides more colorful material for Tansill. Morris lost a leg in a hasty flight from an irate husband. He later cut a wide swath in Paris society but returned home to wed the much-maligned Nancy Randolph of Virginia. Nancy had been seduced by her brother-in-law and had been accused of murdering her illegitimate child. Morris, however, defended his wife against the insinuations of the Randolphs, and they grew old comfortably together.

The most scandalous of Tansill's subjects is Alexander Hamilton, the financial genius of the infant Republic. Married to the well-born and handsome Elizabeth Schuyler, he was drawn into an affair with the low woman, Maria Reynolds, who with her husband had conspired to blackmail wealthy men. Hamilton, who at the time was Secretary of the Treasury, paid the Reynolds large sums of money and succeeded in concealing the affair from the public eye until a muckraker named James T. Callender unearthed and published the story in 1797.

Tansill writes of these loves and lovers with an embarrassed naivete which not even his wife Helen's "excellent suggestions along with amorous explanations" have been able to overcome. His descriptive imagery is preposterous. Of Maria Reynolds

he writes, "Her eyes were big and blue and looked a good deal like a banker's briefcase—replete with promissory notes."

Callender is described as a "political scribbler who went through official documents with vacuum-cleaner eyes that picked up mostly dirt." But Mr. Tansill's greatest handicap is—not his sense of humor—but rather the fact that at least three of these five founding fathers sighed for only the most pedestrian of secret loves.

On the other hand, Tansill's purpose—to humanize the founding fathers without demeaning them—is a noble one indeed. Much of the force of 20th century biography seems to have been toward breaking the great romantic stereotypes of the American Pantheon. Historians and literary men alike have been dubious of the unalloyed heroism of Washington, for example, and the absolute villainy of Cotton Mather.

Finally, however, I am not convinced that these anecdotes, culled from lectures of general biography and concerned with this single "human" facet of each of these great Americans, really dissolve much of the plaster. Tansill's kittenish enthusiasm for his material is refreshing, and readers who are interested in this sort of thing should know that it is now available.

A Hell of Dehumanizing Fear, Brutality: 'The Brig'

The Brig, a play by Kenneth H. Brown with an essay by Julian Beck and director's notes by Judith Malina. New York: Hill and Wang, 1965. 107 pp. \$1.75.

Produced in 1963 by off-Broadway's Julian Beck whose Living Theatre specializes in off-beat drama, *The Brig* depicts the events of a single

continually receive blows in the solar plexus at the whim of the guards.

Author Brown, an ex-marine alumnus of this brig, doubtless presents an accurate hell of dehumanizing fear and brutality.

Not really a play, *The Brig* is a slice-of-experience documentary. Compression of time is the only artistic shaping of materials. Dramatic dialogue as such, individual characterization, dramatic incident—except when one prisoner breaks down and is carried off in a strait jacket—are lacking.

However sub-literary and undramatic, the total effect is visceral and the comment on marine corps penal discipline is unmistakable. *The Brig* is an illuminating document worth reading.

Reviewed by
Christian H. Moe,
Department of Theater

day in a Marine Corps brig in central Japan.

The treatment administered by four guards to 11 nameless prisoners—whose crimes are not revealed—is brutally harsh. Forbidden to converse or to walk, the incarcerated—designated only by number—carry out meaningless duties at a dog trot, shout permission before crossing any of the compound floor's white lines hemming in every move and

Hits Some Sour Keys

Sometimes I Wonder, by Hoagy Carmichael with Stephen Longstreet. New York: Farrar, Straus & Co., Inc., 1965. 313 pp. \$5.50.

A sentimental man at the piano can create music that communicates—heart to heart—the struggles, the successes and disappointments of life.

But give the same man a typewriter and only too often the book which he produces is a collection of overworked clichés and corny memorabilia.

This is what happened with *Sometimes I Wonder*.

The book, however, is not without merit. If one takes time to penetrate the repetition and the trivia, there is an earnest attempt to define that nostalgic and searching character, Hoagy Carmichael. His life is expressed in terms of the blues "based on the hell-fire preaching styles of the churches, but used for joyful music" and the then nascent jazz that "was never the music of nice comfortable well-bred people."

Sometimes I Wonder reaches its best in passages describing the evolving music which Carmichael himself helped to perpetuate.

Jazz was "disjointed, unorganized music, full of screaming blue notes and a solid beat. . . . It was the hungry notes of the disinherited, the enslaved and the ignorant. It was the meanness with a bare knife, it was the



—From the Dust Jacket

man in a cell, it was the cheap grab of diseased love, it was cold and rainy and it was steamboat steam and rivers in flood and mud every place."

Characters parade across the pages endlessly. From the corner grocer on up, everyone is called out by name to take a bow. A few succeed in living; There is "my poetic little mother knocking out the zoom, zam, bofs and socks on the theatre piano," accompanying silent films to supplement the income brought in by his father, a man with a "wild, shouting personality" driven by "his desire for moving and wandering, tearing up roots to try new places, new ideas, new plans."

The total impact of the book

is perhaps best suggested by Carmichael himself in an early chapter of the book. He is describing childhood reactions to "the recurring symphony of the Indiana autumn," but the thought is equally applicable to his life.

"I wanted a gesture," he says. "I wanted to say something to my pals. But I couldn't think of the right words, and they wouldn't have understood me if I had. So it was just so nothing to store up within myself."

Sometimes I Wonder does not find the "right words" either. What's inside Hoagy Carmichael loses something in the translation to black print on an empty white page.

Judith M. Roales
Wilmington, Del.



MISS AUNT NELLIE

A COMMITMENT TO EDUCATION THROUGH THE ARTS

Aunt Nellie: Bearer of Culture To Great American Wilderness

Miss Aunt Nellie: The Autobiography of Nellie C. Cornish, edited by Ellen Van Volkenburg Browne and Edward Nordhoff Beck, Seattle: The University of Washington Press, 1964. 273 pp. \$6.95.

Just 40 years ago a plump, bright-eyed little bundle of energy named Nellie C. (for Centennial) Cornish persuaded me to teach scene design during a summer term of her school in Seattle.

Miss Cornish described herself to me as "a farm girl from the Midwest," and there was a wonderful, crackling forthrightness about her that answered to that description. But she wasn't the sort to remain at home to milk cows or tend sheep.

It appears that Congress is about to certify the arts officially as an American asset worthy of national support. If so, there is a debt owing to "Miss Aunt Nellie" and those like her who hacked out a trail into the wilderness of cultural

deprivation in these United States.

Born in 1876 and brought to the Pacific Northwest from Nebraska and Kansas, Nellie Cornish as a young girl rang doorbells to announce herself as a piano teacher. By 1921 her school occupied its own pseudo-Spanish baroque building at Roy Street and

Reviewed by

Mordecai Gorelik,

Department of Theater

Harvard Avenue, Seattle, and radiated art throughout the next-to-last American Frontier.

The school's curriculum, based on Calvin Brainerd Cady's "Education of the Individual through the Realm of Music and Allied Arts," found room for instruction not only in music but in theatre, painting, eurythmics, ballet and eventually, radio broadcasting. In the field of theatre Miss Cornish attracted to her faculty such dedicated stage people as Alexander Koiransky, Sam Hume, Moroni Olsen, and, particularly, Maurice Browne and his wife, Ellen Van Volkenburg.

If the school's conception of a life in art seemed — at least to an outsider like myself — to be somewhat on the genteel side, it offered a real challenge to the philistine Northwest of those days; nor did it hinder the creative

development of a dancer like Martha Graham or a painter like Mark Tobey, whose tributes form part of the book.

The school quickly gained national fame, but it also struggled along in a morass of debt from year to year, barely keeping afloat with the help of money-raising campaigns and private donations. Miss Nellie's continued difficulties in making ends meet resulted in the formation of a board of directors who in 1936 finally placed her in financial command.

Three years later, disheartened, ill and with total resources amounting to a small annuity plus \$300 in the bank, she resigned from the school that bears her name. She died in 1956.

The Cornish School, run by a management with presumably a keener business sense than Aunt Nellie's, is thriving materially today: It has added interior decoration, advertising art and jazz to its list of courses and at last reports had a faculty of 54 and an enrollment of 1,500. Whether it still reflects its founder's commitment to "education through music and the arts," I do not know.

I hope I may be excused if I find the editing rather careless. In a paragraph referring to myself I find at least six errors.

But on the whole this is a book well turned out by the University of Washington Press, with photo illustrations and an index crowded with the names of people associated, at one time or another, with Miss Aunt Nellie's endeavors.

Wouk's 'Carnival' Fun — A Big, Happy Chase

Don't Stop the Carnival, by Herman Wouk. Garden City, N.Y.: Doubleday & Co., 1965. 395 pp. \$4.95.

Only occasionally can one be truly entertained by a modern novel. We are falsely accused of impotence or forced into unnecessary philosophical reflection or paternalistically surprised by esoteric depravity, but seldom allowed to enjoy.

Don't Stop the Carnival is an occasion — a reprieve from thought, a good story. It is fun to read.

Though it certainly has literary weaknesses — the most serious being highly contrived characters, it doesn't bore. Wouk manages some amazing manipulation of coincidence in the novel, so that the plot resembles an elaborate "chase scene." And when it works it's great, but it's difficult to sustain a sprinters pace for nearly 400 pages.

Clues to the Plot: Norman Paperman, a successful New York agent, decides to forsake the cocktail-saturated Manhattan Island life and buy a resort hotel on the Caribbean Island of Amerigo. Accompanied by Lester Atlas, an unscrupulous financier who once made the cover of Time for being involved in a stock scandal, Norman arrives in Amerigo and closes the deal for the Gulf Reef Hotel.

After that, the hotel becomes a carnival (The "carnival" in the title is from a Caribbean Holiday song;

"Carnival is very sweet, Don't stop de carnival") peopled by such characters as:

Janet West, an alcoholic ex-movie star who was the darling of the radicals in the '30s, but who is now the mistress of the Island's Negro governor.

Bob Cohn, a Navy frogman who fought in the Israeli Army at 17, tries to pass himself off as slightly morose, but who in fact is a veritable genius.

Henny Paperman, Norm's cynical but sweet free-thinking wife, the mother of Hazel Paperman.

Hazel Paperman, Norman and Henny's voluptuous 19-year-old daughter who breezes through lovers at a fantastic rate.

Sheidon Klug, a snobbish literature instructor at NYU, Hazel's lover, presently writing a Ph.D. dissertation on the "Homosexuality of Balzac."

Church, a 19-year-old libidinous bartender, presently on the run for his role in helping the local odd (formerly) maid school-teacher conceive.

Hippolyte, a native in whom is concentrated the collective powers of a construction company but who is unfortunately insane.

Although **Don't Stop the Carnival** is by no means a major literary event, it is neither a literary failure. It is Salinger without Zen, or Miller without sin. It's a Cary Grant movie in book form.

John Strawn

'The Fire Within'

Human Springs Devoured by Rust

The Fire Within, by Pierre Drieu La Rochelle. Translated from the French by Richard Howard. New York: Alfred A. Knopf, 1965. 183 pp. \$3.95.

Thirty years old, alone, his life clinging to the tip of a drug-numbing needle, Alain, soberly, methodically, quenches the fire within his soul.

He puts a bullet into his heart.

Or, as the French author puts it at the end of this brief novel: "A revolver is solid, it's made of steel. It's an object. To touch an object at last."

This book, a revealing psychological study of suicide, is not new. It originally was published in 1931 under the French title of **Le Feu Follet**.

Nor is the theme — object loneliness, the alienation of man in a degenerating society — new.

Yet there is a realistically modern ring to the story. It treats of despair and anxiety, of man alone in a mass of humanity. Another writer, says of Drieu La Rochelle, "He has become almost clandestinely a spokesman for modern youth."

Alain's story is simply told. There is a disastrous marriage, several abortive love affairs, the struggle with drug addiction. The promises of his youth betrayed, Alain turns for help to his friends. There is no solace, only reverberating echoes of solitude.

Nothing convinces Alain that life is worth living, or, indeed, that he is a man. Save one thing.

"I'm a man. I'm the master of my flesh. I'll prove it."

A revolver.

The author, born in Paris in 1893, wrote this story shortly after the suicide of a close friend. Associated for a time with the Surrealists and later the Communists, he himself committed suicide in 1945.

To his death La Rochelle saw his work universally condemned. But since 1950 his books have been reissued, and he has won acclaim as a brilliant stylist.

The Fire Within, released last year as a movie, is perceptive, lucid and necessarily morbid. A few passages may prove enticing:

"That poor, charming boy — leaving himself handing him over to his worst enemy, himself. . ."

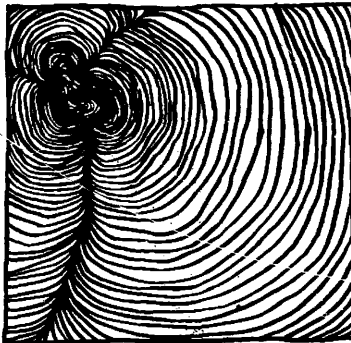
"... (a) fatigue caused not by life but by watching others live."

"A mirror, a window, a door. The door and the window opened onto nothing. The mirror opened only onto himself."

"Acts are fast, life is over quickly; soon comes the time of consequences, the time of the irreparable."

"Suicide is the resource of men whose springs have been devoured by rust, the springs of the quotidian. . . Suicide is an act, an act of those who are unable to perform any other."

Kenneth Starck



BY EDWARD DRABIK

The Love of Man

The Love of man for other men
A thimble small would neatly hold.
His loyalty—warm golden drops
Within his mouth? Spit, dry and cold!
Man's faithlessness all understand;
The pain and hurt, his opiates grand.
His love to me, as rank as sin;
To him, as blank as dying men.

James Kolesar

Reprinted from **The Shadow Ran Fast**, by Douglas MacArthur. Copyright 1964; Southern Illinois University Press

Week's Top Books Across the Nation

Current best sellers as compiled by Publisher's Weekly:

FICTION

Herzog, by Saul Bellow
Up the Down Staircase, by Bel Kaufman

Hurry Sundown, by K. B. Gilden

The Man, by Irving Wallace
Funeral in Berlin, by Len Deighton

NONFICTION

Markings, by Dag Hammarskjöld

My Shadow Ran Fast, by Bill Sands

The Founding Father, by Richard J. Whalen

Queen Victoria: Born to Succeed, by Elizabeth Longford

Reminiscences, by Gen. Douglas MacArthur

From Pots to Paints to Steel

Three Art Exhibits Capture Spirit of 20th Century SIU

By Robert J. Harding

This month, for you potential or present connoisseurs who wish to soak up the spirit of annual resurgence in the form of works of art or near art, the Art Department of your university is offering three — count them — three shows of art in the dynamic, experimental, freedom-loving, obscurantist, abstract, surrealist tradition of 20th Century art in two and three dimensions.

The Art Department faculty is showing its painting, assemblages, pots, sculpture and weavings at Mitchell Gallery. The show is ballyhooed as a tribute to the diversity of interests, aesthetically and otherwise, which enrich the freedom-loving atmosphere of Carbondale.

However, freedom carries certain responsibilities and, unfortunately, our freedom-spawned show does not always live up to standards of excellence in the creation of works of art. At the same time, the show has an overall punch that overcomes its obvious disadvantages.

Since we have to constantly look on the brighter side of things, it seems most truthful to comment only on these "objects d'art" which, to this reviewer's eye and heart, merit forthright praise.

The biggest, most throbbingly spectacular piece, the piece that socks you in the seat of your erotic and earthy self, is Harvey Harris's big red powerful bull.

As the night watchman said to me, "It sure is a lot of bull." I agree. It has an uncanny spiritual presence, if paint can be said to conjure up such thoughts.

A work in a different vein is Bruce Breland's romantic assemblage called "Mama" etc., inspired by the bitter humor of a Langston Hughes poem. This work, whose whiteness is white-hot, jazzes its way off the wall. It brings the castaways of our current scene into the dimension of Breland's philosophical wit and his compassion.

Art Department Chairman Herbert Fink's work seems to be sensitively involved with



HARDING BY HARDING

a pre-cubist, pre-post-impressionist, time-space-light continuum that is highly intellectual in its conception and yet very romantic.

Each of these three men shares in the spirit of American romanticism and excessiveness. Our homegrown art has a rawness in its most finished moments.

Nicholas Vergette, ceramicist extraordinary, has put a great powerful, lovely, yellow-orange hunk of fauna into the show. It sets on its perch like a petrified piece of plant life. At the same time it could be a copy of the interior of a lung, anybody's lung. His plates are great, beautiful to look at.

Brent Kington's master gold-and-silversmithing has lent itself to the creation of gold jewelry and silver toys. Each time, in each piece, Kington's fantasy goes a little farther out on the limb, yet each time his superb control of the medium brings his work to a baroque, modern and fascinating resolution.

I regret that Milton Sullivan's work could not be resolved on a greater scale. The dignity of the concept seems to demand an increase in size. Kora Wieman's scarf is red-hot, woven sensitively — a scarf for a lovely, sophisticated Fifth Avenue neck.

Show at Wham

Elsewhere, John Heric, from Arizona, a graduate stu-

dent in sculpture, is showing his welded steel sculpture in the lovely, but unknown, court-yards of the Wham Building.

As a show, this exposition is consistently better than the faculty show. But this gets involved since it is all done by one very intense young man rather than a whole gallery of personalities.

Heric's work has that special American rawness mentioned above. Besides that it has John Heric. I mean that this work is very original; it has its resolutions in its own forms.

The great pieces of the show are the two big sculptures made of polished-steel tubing and plate. They have dignity, mystery, skeletal-austerity impact that shoots out of the base into the sky and gets lost in a sun-dazzled capitulation of head-like burnished-iron plate. These works have what amounts to visual poetry.

The rest of Heric's stuff, accomplished at it may be, is never as toughly self-sufficient as his two big pieces. He seems to have reached his correct idiom and scale in the larger work.

Student Work at Allyn

The very strong and very healthy influences of Harris Breland, and Fink are sometimes beautifully and originally restated or digested in the array of student work hanging in the Allyn Building. Since SIU does not hit its young artists on the head with manifestos about style or procedure, we see a diversity of approaches to the problem of media control and, at the same time, to the always sought-after integrity and originality of expression.

The show was assembled to find a work to win the newly-established Mac Vicar Art Award. Such awards should be encouraged. The competition and output they inspire far exceeds the amount of the initial investment of the contributor.

In general, SIU can rightfully acclaim the work of its younger artists and faculty, who manage to make some respectable and often inspiring art. Vince Di Mattien, John Gee, Pamila Sazonic, Randy Richman, Jack Stahl, among others, all make decent, powerful, human contributions that sit there and stir both heart and eye.

The present writer does not feel it would be proper to go on about his two paintings, one of which he happily admits won the Mac Vicar Award. As an interesting sidelight, it is significant to notice the manner in which the various media get interchanged and enrich each other.

Harding's work seems construction-like. Fink's paintings show his abilities as a master printmaker and draftsman. Bruce Breland's design background emerges in the crafted tightness of his work. Sculptor helps out painter and vice versa.

This is part of the basic spirit of our time — that we share, overstepping boundaries of dead traditions, getting involved where it was taboo to be involved before.



Aprenda la Cultura De Sus Vecinos

LA MUSICA "LATINA"

Con frecuencia se oye a un norteamericano decir, "Ah, I really like Latin music." (Ay! Cuanto me gusta la música latina.) Pero, exactamente qué es la música que se menciona?

Si uno quiere decir por "latina" la música que se ha popularizado ampliamente mediante la radio, el cine, y la televisión en Estados Unidos, es realmente muy poca la que es latina. Se refiere con frecuencia, también a los "ritmos latinos," que tampoco lo son salvo en contados casos. La verdad es que casi todas las danzas traídas desde las naciones al Sur del Río Grande del Norte y popularizadas en la América anglosajona son más bien afro-latinas, o simplemente africanas en vez de latinas, a pesar de ser cantadas en español o portugués. Así son la zamba brasileña, la conga, el cha-cha-cha, el mambo, el merengue, y casi todas las demás.

Algunos cantos que se oyen con frecuencia, si son latinos. Tales como las canciones populares, por ejemplo, "La Golondrina," "Cielito Lindo," "La Paloma," "La Cucaracha," "Las Alteñitas," "Estrellita," y otras tantas.

Empero, el gran volumen de música popular latinoamericana que es verdaderamente latina, o de origen indígena, se desconoce casi en su totalidad. Hay, por ejemplo, los vales del Perú, los corridos mexicanos, la danza conocida como cueca en Chile, como marinera o zambuca en el Perú, como zamba en la Argentina, y por diversos nombres en otros países. Estos cantos y bailes son netamente criollos, es decir, variaciones de danzas o

de cantos populares españoles. Hay además varios tipos de canto y baile de origen precolombino, de los que un buen ejemplo es el incásico huayno peruano, conocido como sanjuanito en el Ecuador, o carnavalito en la Argentina y Bolivia. Los tonderos, danzantes, pasacalles, y otros cantos-bailes de la región andina son probablemente una mezcla de lo indígena y lo español del período colonial. El tango argentino, por otro lado, es de reciente origen local en la región de Buenos Aires.

En recientes años han emergido además de las formas populares una serie de composiciones musicales artísticas originales poco influenciadas por la música europea, creación de los exponentes del nacionalismo o el regionalismo en la música iberoamericana. La popular cantante de música folklórica en Estados Unidos, Joan Báez, nos da su interpretación de un "chôro," composición del brasileño Heitor Villalobos. Muchas personas han escuchado las composiciones de Carlos Chávez, el director mexicano de la Sinfónica Nacional de Bellas Artes, y de vez en cuando se oyen las obras de los compositores cultos de los otros países.

Pero toda esta música, se debe insistir, es poco conocida entre el gran público norteamericano, que cree que la "música latina" es la de los cabarets de la antigua Habana, las cantinas de Buenos Aires, y el carnaval de Río de Janeiro.

Esta música es agradable y simpática, pero la música latina abarca mucho más en su variedad y atracción.

AGB

SIU Humanities Library Adds Three Works by Johann Bach

Phonograph records received by the Humanities Library:

Bach, Johann Sebastian. Chromatic fantasy and fugue in D minor for harpsichord. Ruth Slenczynska, pianist. With Bach: Italian concerto in F for harpsichord. Bach: Sonata in D. Music Library.

Bach, Johann Sebastian. Organ works: toccatas and fugues; in D minor, S. 565; in F, S. 540; in D, S. 538; in

C, S. 564. Fantasias in G, S. 572; in C minor, S. 562. Fantasias and Fugues in G minor. Helmut Walcha. Deutsche Grammophon.

Bach, Johann Sebastian. German organ mass (part 3 of Clavierbüchlein). Weinrich. Westminster.

Benda, Franz. Sonata for flute. Rampal. With Prokofiev: Sonata, flute and piano. Op. 94. Richter: flute sonatas.

Browsing Room Adds Pearl Buck Writings

New books added to Browsing Room shelves at Morris Library:

FICTION

Not in the Calendar, M. Kennedy
A Certain Evil, D. Kramlow
Sweet Morn of Judas' Day, R. Llewellyn
Winds of the Day, H. Spring
Sea Jade, P. A. Whitney
Late Call, A. Wilson
The Year of the Rat, A. Chronicle, M. Zarubica

HOBBIES

New Traps in the Chess Opening, I. A. Horowitz

HUMOR

Witch Slept Here, H. C. Carlisle

MYSTERY

The Case of the Horrified Heirs, E. S. Gardner
The Terrible Door, G. Sims
Trusted Like the Fox, S. Woods

TRAVEL AND ADVENTURE

Standing Up Country: The Canyon Lands of Utah and Arizona, C. G. Crampton
Boston: Portrait of a City, W. M. Whitehill

MISCELLANEOUS

Children for Adoption, Pearl Buck
The Joy of Children, Pearl Buck
Seeds of Destruction, T. Merton

Campus Activities Guide

Saturday

The Movie Hour will feature "Detective Story" at 6:30 and 8:30 p.m. in Furr Auditorium in University School.

The Aquaettes will present a swim show "Weather or Not" at 4 p.m. in the University School Pool.

The Miss Southern beauty competition will be held at 2 p.m. in the Roman Room of the University Center. Miss Southern will be named at the end of this competition. The Spring Festival Midway will open at noon. Winners will be announced at 6 p.m. The Spring Festival Dance will be at 9 p.m. in the Roman Room and Patio. The Triandos, a band from Gaslight Square, will be featured.

Savant will feature "The Importance of Being Ernest" at 8 p.m. in Davis Auditorium in the Wham Education Building.

The Department of Music will present "Music Under the Stars" at 7:30 p.m. in the Arena. The Southern Players will present two performances of "Trojan Women" at 8 and 10 p.m. in the Southern Playhouse.

The University Center Programming Board Recreation Committee will sponsor a bus for horseback riding at Little Grass. The bus will leave the University Center at 1:30 p.m.

The Counseling and Testing Center will give the General Education and Development test at 8 a.m. in the Library Auditorium.

The Counseling and Testing Center will give the Undergraduate English Qualifying examinations at 9 a.m. in Furr Auditorium in University School and in Muckelroy Auditorium in the Agriculture Building.

The Counseling and Testing Center will give the Graduate English Theme test at 1 p.m. in Muckelroy Auditorium in the Agriculture Building.

The Counseling and Testing Center will give the Dental Hygiene Aptitude test at 8 a.m. in Room 204 in Parkinson.

The Intramural Track Meet will be held at 1 p.m. in McAndrew Stadium.

The Moslem Students Association will meet at 7:30 p.m. in Room E of the University Center.

The Iranian Students Association will meet at 2 p.m. in Room D of the University Center.

The Saluki Marching Band will present a display at 9 a.m. in Room H of the University Center.

Hays Street Dormitory will have a picnic at 11 a.m. at the Lake-on-the-Campus.

Sunday

Thompson Point will hold a Mothers Day Tea at 2 p.m. in Lentz Hall.

Spring Festival Mom's Day on Campus.

Intramural Athletics will sponsor corec-reational swimming at 1 p.m. in the University School Pool.

The Rifle Club will meet at 1:30 p.m. in Old Main.

The Chess Club will meet at 6 p.m. in the Olympic Room in the University Center. Sunday Seminar will feature Frank Hartung,

professor of sociology, lecturing on "Our Changing Penal Institutions" at 8:30 p.m. in Room D of the University Center.

Creative Insights will feature Mordecai Gorelik in a discussion of the play "The Firebugs" at 7 p.m. in the Gallery Lounge of the University Center.

The Spring Festival Mom's Jay Committee will meet at 4 p.m. in Room E of the University Center.

The Music Department will present a faculty recital featuring Clyde Robert Rose on the clarinet at 8 p.m. in Shryock Auditorium.

Theta Phi Eta will have a Communications Party at 8 p.m. in the Lounge of the Home Economic Building.

Pi Omega Pi will meet at 1:30 in Room B of the University Center.

The Afro-American History Club will meet at 5 p.m. in Room D of the University Center.

Monday

Women's Recreation Association will play golf at 5 p.m. in the small gymnasium.

Women's Recreation Association will play softball at 4 p.m. at Wall and Park Streets.

Women's Recreation Association will play tennis at 4 p.m. on the north courts.

Women's Recreation Association will have modern dance rehearsal at 7 p.m. in Shryock Auditorium.

The Saluki Flying Club will meet at 7:30 p.m. in the Seminar Room of the Agriculture Building.

Alpha Phi Omega will meet at 9 p.m. in the Family Living Laboratory and Rooms 106 and 122 in the Home Economics Building.

The Judo Club will meet at 5 p.m. on the Arena Concourse.

Intramural Athletics will sponsor daily weight lifting and conditioning at 8 a.m. in the Quonset Hut.

Interpreter's Theater will have rehearsal at 6:30 p.m. in Muckelroy Auditorium in the Agriculture Building.

The Thompson Point Programming Board will meet at 9:30 p.m. in the government office at Thompson Point.

The Saluki Flying Club will meet at 10 a.m. in Room H of the University Center.

The Housing Office will have a staff meeting at 2 p.m. in Room D of the University Center.

Circle K will meet at 9 p.m. in Room C of the University Center.

Chemeka will meet at 9 p.m. in Room D of the University Center.

Alpha Kappa Psi will meet at 9 p.m. in Room E of the University Center.

The University Center Programming Board Educational-Cultural Committee will meet at 9 p.m. in Room B of the University Auditorium.

The Inter-Varsity Christian Fellowship will meet at 7 p.m. in Room C of the University Center.

Zeta Phi Eta will meet at 7 p.m. in Room C of the University Center.

Pi Kappa Lambda will hold initiation at 4:30 p.m. in the Library Lounge.

The United States Air Force will have a recruiting desk at 9 a.m. in Room H of the University Center.

Music Festival Under Stars Set Tonight

Tonight's Music Under the Stars festival in the Arena will bring together in instrumental and vocal harmony more than 3,000 area high school and elementary school musicians, 69 choruses, bands and orchestras from 41 communities.

Guest artists will be members of the Kankakee High

School Chamber Choir, directed by Dan Liddell. This is the first time a high school group has performed as guests.

Four guest conductors will direct the choir. They are Chester Hughes of East Alton-Wood River; George Morello, Ritenour School District in St. Louis County; Charlotte Holt

of Salem high school; and Mrs. Ila Lowery of East Alton junior high school.

Also to be featured on tonight's program are Nancy Woodward of Salem, a 20-year-old vocalist, and Courtney Scott, 13, a pianist from Vandalia. They were district winners in voice and piano.



SUNDAY SEMINAR - Frank E. Hartung, professor of sociology, will speak on "Our Changing Penal Institutions" at a Sunday Seminar at 8:30 p.m. in Room D of the University Center.

Printing Group Talk

Thomas Vaaler of 3M corporation's Printing Products Division will speak at a meeting of the Printing Management Club at 1 p.m. Tuesday in the Agriculture Seminar Room.

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6,000 U.S. Troops Hit Viet Nam Beach

CHU LAI, South Viet Nam (AP) — Landing barges speeding through a calm sea put 3,000 U.S. Marines and 3,000 Seabees ashore Friday on a beachhead destined to become another airstrip for the war against the Viet Cong.

The total of U.S. servicemen in Viet Nam rose to about 45,000.

The beach is in the Ly Tin district of Quang Tin Province 52 miles south of the Da Nang airbase, the center of opera-

tions for the 9th Marine Expeditionary Brigade which landed in March.

The Navy Seabees started work immediately on a 4,000-foot, aluminum-based airstrip that will be capable of handling most types of planes, including Marine F4B Phantom jet fighters.

They estimated the job can be done in 72 hours, once all the equipment arrives from ships anchored off the beach. The equipment includes catapults and arresting gear similar to that used on aircraft carriers.

The Leathernecks, making up the 1st and 2nd Battalions of the 4th Marine Regiment, had been told aboard U.S. 7th Fleet ships that they might suffer casualties from enemy guns during the landing.

But not a shot was fired. Casualties were limited to two men temporarily felled by heat prostration.

Six Vietnamese battalions, advised by U.S. Army men, had secured the area in a 48-hour operation before the first Marines showed up. The troops killed eight Viet Cong and captured 13. They suffered two killed and six wounded.

American interservice rivalry showed up in a bold-lettered sign that confronted the sweating newcomers on the beach:

"Ahoj Marines, welcome aboard. Area secured Ly Tin district U.S. Army advisers."

More welcome to the landing parties was the sight of about 60 pretty Vietnamese girls who, shepherded by local authorities, greeted them with garlands of flowers.

"This is the kind of war we like," said one flower-decked youth. And another said "I could learn to love this country."

There was word of menace, however, in the foothills and mountains to the west. Viet-

namese intelligence agents said a North Vietnamese regiment had moved in to reinforce the Viet Cong in the Quang Tin highlands.

The commander of the task force, Rear Adm. Donald Wulzen of Hamilton, Ohio, said the new Marine command is the 3rd Amphibious Force.

The Marine forces in Viet Nam got a new over-all commander in Maj. Gen. William R. Collins. Landed here, he will have headquarters in Da Nang.

"Heat will be our biggest problem here," said Capt. Ernest D'Angelo of Waterbury, Conn., a Navy doctor. He has advised Marines to "move slowly, don't over-exercise and keep taking your salt tablets."

The Marines will secure the airstrip area until construction is complete. Then they expect to move out on combat patrols similar to those undertaken by the units at Da Nang and at Phu Bai, 40 miles farther north.

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Alabama Murder Trial Ends in Jury Deadlock

HAYNEVILLE, Ala. (AP) — A young Ku Klux Klansman's murder trial in the night-rider slaying of a white woman civil rights demonstrator ended Friday with a jury deadlocked 10-2 for conviction.

The jury of white men was discharged when it reported its inability to reach a verdict at the end of a five-day trial.

Left undecided was the fate of Collie Leroy Wilkins, 21, in the March 25 shooting of Mrs. Viola Liuzzo, 39, a Detroit mother of five children.

A state prosecutor said no decision will be made on

whether to re-try the defendant until the next court term in September.

The two holdout jurors who voted for acquittal said they did so because an undercover FBI informer within the Klan violated his oath to the hooded order by turning star witness for the prosecution. Both jurors denied Klan affiliation.

The jury had indicated its deadlock in midday but Circuit Judge T. Werth Thagard asked it to try again after lunch. Just before 4 p.m., when nothing further had been heard, the judge called the jurors back.

"Gentlemen, have you made any progress since the last time?" he asked.

"We've been hung by the same number almost from the outset," a spokesman replied.

Wilkins, 5-foot-6 auto mechanic, remained free in \$10,000 bond on the first-degree murder indictment.

Mrs. Liuzzo, mother of five children, left her Detroit home to join the civil rights march from Selma to Montgomery. She was shot to death as she drove along U.S. 80 at night a few hours after the demonstration ended.

The jury returned to the courtroom at one point to inquire about the testimony of red-haired Gary Thomas Rowe Jr., 34, the state's star witness.

He was an FBI-planted member of a Klan quarter during a 150-mile foray from Birmingham that ended in Mrs. Liuzzo's death, he said. Rowe identified Wilkins as the man who fired the fatal shot.

Chicagoans to Tour 2-County Area Here

CARTERVILLE (AP) — A delegation of Chicago industrial spokesmen is to be the guest next Thursday of Southern Illinoisans who requested an opportunity to display their region's industrial potential.

Members of the New Illinois Committee of Chicago will be given a tour of the Jackson-Williamson counties area by Southern Illinois University, the Illinois Board of Economic Development and local development groups.

Tornadoes Hit Twin Cities

MINNEAPOLIS, Minn. (AP) — Deadly tornado funnels curled down onto the Twin Cities and suburban areas late Thursday, completing a devastating cycle of nature that has ringed the area with death and destruction in the past few months.

At least 13 persons were killed by a series of twisters that struck three major areas to the west and north of the Twin Cities of Minneapolis-St. Paul. Twelve persons died in floods that inundated areas along the southern and eastern fringes of the Minneapolis-St. Paul Metropolitan Area less than a month ago.

The Insurance Information Institute, a public information agency operated by insurance companies, estimated tornado and hail damages at \$10 million Friday.

Draft Call Is Hiked; Highest Since 1963

WASHINGTON (AP) — The Defense Department Friday called for the drafting of 17,000 men for the Army in June—the biggest monthly draft quota since November 1963.

The June call is 1,900 greater than the 15,100 for May and 3,300 greater than the 13,700 for April.

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Australian Intrigue Set on TV Monday

"Four Desperate Men," a study of four men on an island who threaten to blast Sydney, Australia, off the earth, will be shown on WSIU-TV's Continental Cinema at 8:30 p.m. Monday.

Other highlights:

5 p.m.
What's New: The hog-nosed snake, the development of electricity and how the human eye works.

6:30 p.m.
Student Work Program: The SIU student work program and how it functions to benefit the student.

7 p.m.
The World of Music: Songs of freedom, the civil rights movement.



CREATIVE INSIGHTS - Mordecai Gorelik, resident professor of theater, will give a discussion of the play "The Flies" at 7 p.m. in the Gallery Lounge of the University Center.

Popular Music, Farm Report, Reader's Corner Set on Radio

"Spectrum," with music in a popular mood, interviews and feature items, all styled for relaxed listening, will be heard at 3 p.m. this afternoon on WSIU-Radio.

Other highlights:

12:15 p.m.
Southern Illinois Farm Reporter: Agricultural news.

8:30 p.m.
Jazz and You: Two hours of music featuring outstanding jazz musicians.

Sunday

4 p.m.
Shryock Concert: Live from Shryock Auditorium.

7 p.m.
Special of the Week: New angles of the news.

8:30 p.m.
Opera: Beethoven's "Fidelio."

Monday

1 p.m.
Reader's Corner: Walt

Today's Weather



FAIR

Fair to partly cloudy and warm with a 30-per cent chance of showers and thundershowers late Saturday. According to the SIU Climatology Laboratory, the high for this date is 89, set in 1934 and 1962, and the low is 35, set in 1944.

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Faculty Recital Scheduled Sunday

A faculty recital will be presented by the Department of Music at 4 p.m. Sunday in Shryock Auditorium.

The featured performer will be Robert Rose, a graduate student.

He will play Aaron Copland's "Concerto for Clarinet and Piano," having a two-piano accompaniment with Clarence Ledbetter and Muriel Chadwick. His second

offering will be Stravinsky's "Three Pieces for Clarinet Solo," accompanied by Mrs. Chadwick.

Following the intermission, Ledbetter, Rose and Peter L. Spurbeck will present Johannes Brahms' "Trio for Piano, Clarinet and Violoncello, Op. 114."

The public is invited to the recital. There will be no admission charge.

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BONNIE WEST, AN AQUAETTE OUT OF WATER

Aquagettes Show Big Splash, Combines Ballet and Suntans

Whistles from the boys, en-
vious moans about suntans
from the girls, a big splash,
and the 1965 Aquagettes water
show, "Weather or Not" had
begun.
The hour-long show spark-
led with color and vitality.
Water ballets ranged from an
interpretation of sunshine,
with the girls dressed in
orange suits with golden
spangles, to "Four Winds"
in which sailboats vied with
the girls for attention.

One of the ballets with a
winter theme was "Crystal
Illusion," featuring the syn-

chronized swimming of the
Kosek sisters, Vicki and
Sherry.

"Dust Duo," a sprightly
ballet with a wild west theme
was perhaps the liveliest part
of the program. The girls,
Sue Roll and Bonnie West,
were in white suits with pink
fringe, white cowgirl gloves
and white stetsons.

Nancy Stanley was a
cheerful last rose of summer
in her solo performance "The
Last Bloomin' Thing."

The finale, came when all
17 members swam with
candles in a darkened pool.

Members of the Aquagettes
are Rossa Milner, president;
Sherry Kosek, vice president;
Kassie Winsor, secretary; Jo-
anne Benziger, publicity
chairman; Nancy Stanley,
Bonnie West, Carolyn Pond,
Marsha Swanson, Eve Stiska,
Sue Roll, Dianne Frazee,
Vicki Kosek, Barbara Schnei-
der, Linda Allenspack, Ann
Lewis, Kay Bailey and Jackie
Watkins. Their adviser is
Mrs. Gerald Wiechmann.

'Thanks, Mom'

Whole World Pays Tribute to Mothers

By Karen Carr

You were once a crying,
bald, red-wrinkled mass of
humanity. But your mother
thought you were one of the
loveliest babies she had ever
seen.

She helped you through
stages of long-leggedness,
short-sightedness, and bad-
temperedness. She listened to
your "tall tales."

She kissed your "ouches,"
wiped your runny nose and
chased away "boogeymen."

Possibly, these are some
of the reasons which prompted
Miss Anna M. Jarvis of Phila-
delphia to initiate, in 1907,
the first "Mother's Day"
celebration. She thought that
at least once a year, sons and
daughters should pay tribute
to their mothers.

Miss Jarvis arranged for a
special mother's service in
one of the churches and asked
that white carnations be worn
by those attending. The plan
appealed to others and the next

year more churches held the
service.

The custom of wearing white
carnations was eventually
modified to distinguishing
mothers who were living and
those who were dead. White
carnations were worn by the
motherless; red carnations
denoted living mothers.

"Mother's Day" celebra-
tions are now held around the
world. Boys and girls from all
nations, in their own cultural
way, honor their mothers by
giving them small gifts and
poems.

Sunday, SIU will honor
mothers at the annual "Mom's
Day" celebration. Opening the
festivities will be a picnic at
the Lake-on-the-Campus
from 11 a.m. to 1 p.m.

Contests in "tug-o'-war,"
a selection of a "beach bully"
and canoe races will highlight
the afternoon activities.

Entertainment will be pro-
vided by members of the cast
of "My Fair Lady" at the
buffet dinner in the Roman
Room from 4 to 7 p.m.

Intrasquad Game Today to End Salukis' Spring Grid Practice

The white team will oppose
the red unit today in the annual
intrasquad football game
which winds up spring foot-
ball practice.

The game will start at
1:45 p.m. at Carbondale Com-
munity High School's Bleyer
Field.

The white team, which is the
first unit, will have John
FERENCE and Bill Blanchard at
the ends, Lew Hines and Issac
Brigham at the tackles, Ron
McCartney and Jerry Moore
at the guards and Joe Ewar
at center.

The backfield will be com-
posed of Hill Williams and
Arnold Kee at the halfbacks
and Monty Riffer at fullback.
Jim Hart is scheduled to start
at quarterback but the uncer-
tain condition of the shoulder
injured in practice earlier
this week raises a question
as to his availability.

The second red team will
have Mike McGinnis and Bill
Hohs at the ends, Ralph
Galloway and Al Jenkins at the
tackles, Al Eui and Dave
Cronin at the guards and Rich
Hawkins at center.

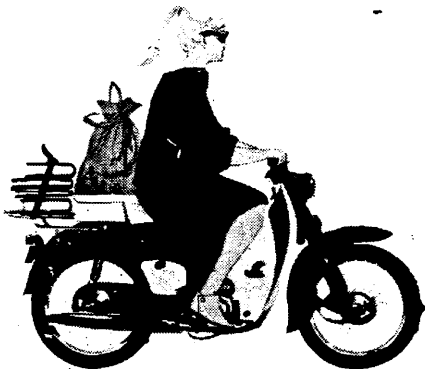
In the red backfield will be
Doug Mougey at quarterback,
Gene James and Eddie
Richards at the halfbacks and
Rick Hopper at fullback.

Backing up the first unit
will be Ron Leonard, Larry
Wolfe, Chuck Kuorressel, Dan
Gallagher, Jim Condliff, War-
ren Stahlhut, Gus Heath, Eric
Grant, Julian Gabriel and Bob
Blunt.

Reserves for the red team
will be John Elisiak, Mike
Gabriel, Willie Wilkerson,
Bill Chmielewski, Wayne De-
Valk, Bary Brown, Rich
Busch, John McKibben,
Grover Webb and Tom
Calabria.

Zoology Seminar Today

A Zoology graduate and
senior seminar will be held
at 4 p.m. Tuesday in Room
133 of the Life Science Build-
ing. Ronald G. Altig, graduate
student in the Department of
Zoology, will discuss "Observa-
tions on the Ontogeny of the
Osseous Skeleton of Siren
intermedia."



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Morris and RAM Continue Talks on Grievances

President Delyte W. Morris and representatives of the Rational Action Movement spent more than five hours in conference Friday discussing the group's 11 grievances.

The afternoon session broke up only minutes before Morris was to be at a 6:30 dinner. Before leaving he asked if RAM representatives wanted to issue a joint statement with him on the progress of the meetings.

In a post-meeting discussion with Ralph Ruffner, vice president for area and student services, the RAM representatives decided against a joint statement.

Morris also told the RAM representatives he would be available for further discussion either Sunday or Monday. Ruffner said they indicated to him that they would probably seek a meeting with the president again Sunday.

Meanwhile, the 16 members of the Movement Against RAM (MAR) Friday clarified their position on student representation in a statement which said:

"A sane and genuinely rational and representative consideration of student government is needed, not a rash, emotional, inane dash for individuality and freedom, the first of which is being sought by those yet immature to have it."

The statement came 24

hours after a meeting between Jack W. Graham, dean of students, and six MAR representatives. They termed the meeting "very successful."

The six are Fred J. Compadro, John Hickie, Jon N. Hull, Robert H. Atkinson, Donald F. Kaminski and Eric F. Castle.

They said that Dean Graham had "shed light on the real issues" during the meetings.

And they called for a period of waiting in which the University administration could have time to think about RAM's demands. They added that they felt RAM has "backed the administration into a corner."

Results of the talks have not been made public.

The marathon meetings began Thursday with both a morning for more than two

hours and then convened again Friday after at 3 p.m. and ran for more than three hours.

The meetings were closed. However, at 11:30 a.m. Friday, RAM issued a statement in which it criticized the "closed meeting" approach to discussing what it calls "lack of student rights."

The closed meeting "is in contradiction to RAM's initial request that he (Presi-

dent Morris) meet with us in an open forum to discuss RAM's Statement of Rights and Responsibilities."

"The matter under discussion has been the 11 particular and specific grievances which appeared on RAM's initial statement of last Thursday," the statement continued. "Discussion of these points, which we regard as simply symptomatic of a far deeper problem, has been undertaken by us with the explicit understanding that we will soon proceed to a discussion of the document agreed upon by both parties as being far more important and vital, namely the Statement of Rights and Responsibilities adopted by RAM on Monday..."

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SPRING FESTIVAL MIDWAY AWAITS VISITORS

Spring Festival

Crowning of Miss Southern Highlights Today's Activities

Spring Festival 1965 continues today with activities from 10 a.m. until 10 p.m. when Miss Southern will be crowned at the Spring Festival dance in the University Center.

Candidates for Miss Southern of 1965 are Margaret A. Beleckis, Laura R. Brown, Martha L. Edmison, Shirley A. Gates, Priscilla A. Henshaw, Julie G. James, Janice L. Kelly.

Also Pamela L. Kidd, Carol A. McCrorey, Karen S. Nungesser, Kathleen M. Slisz and Linda K. Wood.

Tug-of-War preliminaries begin at 10 a.m. today at Lake-on-the-Campus.

The Midway, with its many rides, booths, displays and shows, will open at noon. This year the show themes range from "Parisian Fantasy" to "Roaring Twenties," and will be presented at intervals throughout the afternoon and evening until midnight.

Trophies will be presented at 6 p.m. to the organizations having the best shows and structures.

Miss Southern swimsuit and formal gown competition begins at 2 p.m. in the Roman Room of the University Center.

The Aquettes will present their water show again at 4 p.m. today in the University Pool.

The Triandos will provide music at the dance, beginning at 9 p.m. in the Roman Room and on the patio of the University Center.

Sunday is Southern's annual Mom's Day, and activities to honor mothers who will be on campus will begin at 11 a.m. with picnics at Lake-on-the-Campus. Canoe races, a greased watermelon contest, and a beach bully contest will begin at 1:30 p.m. at the lake.

The Mr. and Mrs. John Russell Mitchell Art Gallery in the Home Economics Building will be open from 2 until 6 p.m. The faculty of the Department of Art will be the featured artists, with 12 of its members displaying their work.

The University Choir will present a concert from 3 p.m. until 4 p.m. at Lake-on-the-Campus.

A buffet dinner will be served from 4 until 7 p.m. in the Roman Room of the University Center. The "My Fair Lady" opera cast and the Pointers, a barbershop quartet, will furnish entertainment.

Micken Vetoes Report OK'd by Ad Hoc Unit

An Ad Hoc Committee report on student government, endorsed by the Student Council on Thursday, was vetoed by Pat Micken, student body president, on Friday.

Micken said he vetoed the endorsement because the ad hoc report was contrary to the goals of the Rational Action Movement, which the Council had previously voted to uphold and support.

Micken also said the report, in the present amended form, would have to go back to the Edwardsville Council for approval, then to the University Student Councils and finally to President Delyte W. Morris.

This system of discussions and approval would consume too much time, Micken said.

The ad hoc report was endorsed Thursday after heated arguments between Council members, Arthur E. Prell, faculty adviser, and William H. Murphy, chairman of the University Student Council.

Prell advocated that the Council pass the ad hoc report because something has to be done to insure some sort of student government. The current system will pass out of existence and there will be nothing left to replace it, he said.

The Council did eventually endorse the amended report vetoed Friday by Micken.

The amended report stated that the two students to be elected at large in the proposed May, 1965, elections would be the president and vice president of the student

body. In addition the 24 students to be elected to sit on the University Student Council would also act as the Carbondale campus Student Council.

Micken also vetoed a motion made Thursday that Donald R. Grant, student body vice president, appoint three Council members to the Ad Hoc Committee.

The new appointees would have taken the places of Grant, Micken and George J. Paluch, all of whom resigned from the Ad Hoc Committee.

Micken said he vetoed the appointments because he feels the members of the Council should not take part in a committee that operates contrary to actions the Council endorses.

County Investigates

Death of Ozment

Jackson County authorities are continuing the investigation into the death of James E. Ozment whose body was found at the base of a 70-foot cliff in Giant City State Park last Saturday.

Harry A. Flynn, Jackson County coroner, said a pathologist's report has not been completed, but preliminary findings indicate that Ozment suffered multiple fractures of the head, both to the back of his skull and to his face.

The injuries may have been caused by repeated blows rather than in one impact such as might be suffered in a fall, according to Flynn.



WELL GUARDED - Stanley T. Nicpon and Suzanne M. Benedict are two of the lifeguards at the Lake-on-the-Campus beach. The beach opened for the season Friday. Daily hours are 1 to 7 p.m. (Photo by Randy Clark)

Cyclists Must Blame Selves, Zaleski Says

"It is unfortunate that motorcycle operators have not assumed the responsibility for operating them," said Joseph Zaleski, assistant dean of student general affairs, commenting on the latest crackdown on motorcyclists.

Zaleski said he has received numerous complaints from both town and campus concerning motorcycles.

In addition, there have been complaints from William P. Price, Little Grassy facilities coordinator, and Ed Nichols, law enforcement officer of Crab Orchard Wildlife Refuge, about operation of motorcycles in unauthorized areas.

A safe rule to follow, Zaleski said, is to ride motorcycles only where other motorists can operate.

Many cyclists are being affected by the crackdown because of a blanket condemnation of cycles, Zaleski said.

"With the nuisance of noise, and the hazard of operation, how can you isolate those operating correctly?" he asked. "You don't notice them."

"Motorcyclists are guilty of more flagrant violations than the operators of automobiles," Zaleski said.

Overpass Planned Over Rt. 51 Near Harwood Avenue

John F. Lonergan, associate University architect, has announced that construction will begin in about two months on a \$150,000 pedestrian overpass near the intersection of Route 51 and Harwood Avenue.

The overpass will be a 12-foot-wide, 560-foot-long prestressed and covered concrete structure with no steps. It will cross both Route 51 and the Illinois Central railroad tracks.