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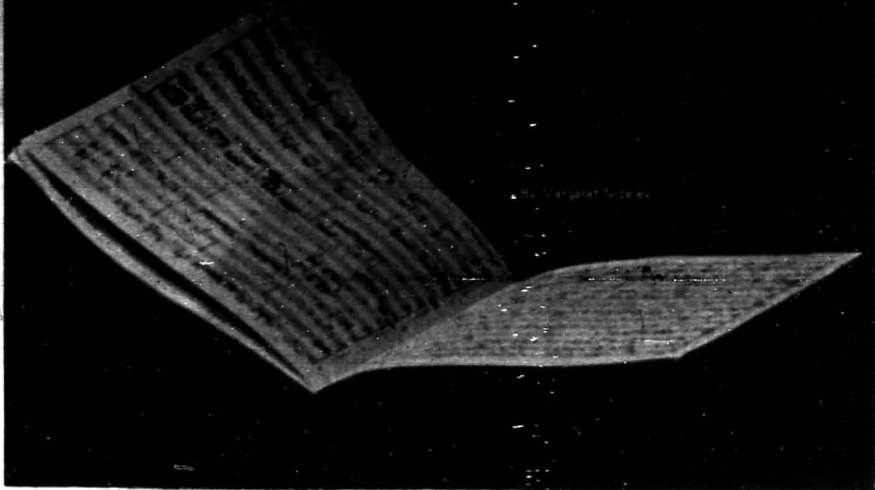
Altgeld

supinu sistoromo



This statue of John Peter Altgeld, former governor of Illinois, stands in a park in Chicago, scene of the Haymarket Riots in 1886. Altgeld's act of courage in pardoning the anarchists, who had been convicted by a pack of jury on the basis of their principles rather than proven involvement in the riot, was to cost him his political career (Four had already been hanged). Altgeld is also remembered in John F. Kennedy's "Profiles in Courage" and in an opera by SIU's Will Gay Bottje—"Altgeld," premiering here March 7.

Memorable, unique



an organized labor move for the eight-hour day. Chicago was the storm center of the strikes. The city was at that time headquarters of a small group of foreign-born anarchists who used the opportunity to expound to the strikers orally and in print their principal tenet—abolition of the state. They advocated achievement of this end by any means—violence and terror, if necessary.

During one assembly on May 3, 1886, an anarchist speaker was addressing a group of strikers and sympathizers when police attempted to break up the gathering. In the ensuing melee, several strikers were killed and wounded. The following day, police attempted to disperse a similar assembly at Haymarket Square, where the anarchists were protesting police tactics at the earlier meeting. Their arrival was greeted with the throwing of a bomb, which killed one policeman and wounded several others. After the fight which followed, casualties numbered seven policemen dead and more than 60 wounded as well as four civilians dead and about 50 injured.

In the search for scapegoats that followed the Haymarket Riot, eight of the best known anarchists were brought to trial and convicted, more for their ideas than for any proven connection with the bombing. Four were hanged.

The Bottje opera opens on the day of the hanging, with Altgeld's wife worried about the violence that has occurred and concerned about the rights of ordinary citizens to lead their lives without fear, and with Altgeld singing of his doubts that justice is really being done. His own concerns are not only violence but also the "despair that leads to violence."

During the course of the opera, Altgeld becomes governor and is placed in a position to do something about those doubts, which still remain. He is, in fact, under pressure from various quarters, some urging him to release the remaining prisoners whether they are guilty

The world premiere of "Altgeld" here next week will be more than the initial performance of a moving and exciting opera.

It will be a summary of two years in the life of Will Gay Bottje, composer and conductor, who—in a few hours' performance time March 7-10—will be both participating in and evaluating the final product of an estimated 1560 hours' reading, researching, dreaming, thinking, writing, explaining, recording, filming, rehearsing and hoping.

Predictions by those connected with the production of "Altgeld" are admittedly reserved, since "Altgeld" is a unique kind of opera; it combines with the libretto a macabre dance sequence, films and slides, electronic music and other effects that are ambitious and challenging—but the consensus is that the investment has paid off.

Bottje is even more reserved than that. What began as "dim dreams" are quite close to reality now, but as the writer of the libretto, composer of the music and originator of most of the ideas that promise to make "Altgeld" memorable, Bottje is inclined to the dry observation that "operas don't descend like a mantle from heaven," and he says he is interested in finding out whether he has been right in thinking his new and different combination of concepts will actually work on stage.

"This is an experimental work," he said, "certainly not revolutionary—experimental, but relatively experimental for this campus. Nothing like it has ever been done here before."

"Altgeld" is being presented in conjunction with the SIU Centennial by the Department of Music, School of Fine Arts, in cooperation with the Southern Dancers, SIU Film Productions, the Department of Theater, the Department of Design, the Learning Resources and Vocational Technical Institute—under the general supervision of Bottje, who teaches music here—and Marjorie Lawrence, director of the Opera Workshop.

The opera is based on incidents in the life of John Peter Altgeld, governor of Illinois from 1893 to 1897.

"The central incident around which the work is built is only

one of a number of courageous acts undertaken by Altgeld during his career," Bottje said. "This was also a stormy and troubled period. The locale of the work is specific in place and time, but it is my hope that it has a spirit which is timeless. Integrity and an honest, searching—sometimes agonizing reappraisal—of government and its machinery can never become old-

fashioned or, in Altgeld's words 'it shall go down in darkness.'"

The incident to which Bottje referred was Altgeld's conduct during the famous Haymarket Riot trials in Chicago, when he was a judge, and during the aftermath of the trials and hangings when he was governor of the state.

The Haymarket furor took place in 1886 during the May Day strikes,



Women in "Altgeld" show off their party costumes, designed by Richard Bos. They wear them creations during a scene in which they sing about the accomplishment of women, symbolized by a building at the Columbian Exposition. They are, left to right, the minister's wife (Barbara Wright), Emma Altgeld (Peggy Parkison), the banker's wife (Karen Mallama), and Florence Kelley (Catherine Wansick).

(Photo by Dave Lunan)

or not, others encouraging him not to risk his chances for the presidency eventually by granting a pardon, and others saying the hangings should never have taken place.

Altgeld realizes his power as governor but is uncertain as to how he should use it, less convinced than Emma, his wife, that since he has struggled with the problem for years he will surely do "the right thing." Neither of them is quite sure how each of their lives has prepared them to know the right, but they conclude that right is truth, and Altgeld must find truth, whatever the consequences may be.

After much introspection—brought to life on the stage by vivid film projections and choreography—Altgeld makes the decision to take a strong moral stand on the issue and pardon the remaining prisoners. In a moving document explaining his course of action, he says, "It is better to be governor for one day and follow the dictates of justice than to hold office for 50 years by winking at wrongs."

In the epilogue a full chorus sings about government and responsibility as functions of the people—all citizens and not leaders alone.

The opera ends here, not saying that Altgeld's act of courage was to wreck his political career but implying he was fully aware that it might.

"I first became aware of Altgeld as one of the characters in John F. Kennedy's 'Profiles in Courage,'" Bottje said. "He was included in the final chapter in which Kennedy mentioned people he felt had taken strong positions that had hurt them, but not people in Congress like those in the preceding chapters. I was interested because of the fact that I live here in Illinois and work in a building that is named for Altgeld."

In 1960 Bottje was able to incorporate some of Altgeld's quotes which had intrigued him into a piece for chorus and brasses. He also found and read materials by and about Altgeld, but the opera was not



Will Gay Bottje

Will Gay Bottje, composer of "Altgeld," conducts the orchestra in rehearsal. The music and libretto of the opera represent two years of his life spent in research and composition. "Altgeld" is being presented March 7-10 as part of the SIU Centennial celebration. (Photo by Dave Lunan)

born until 1967, when Bottje submitted his idea as a project for the Illinois Sesquicentennial. It was later decided to use it during SIU's Centennial instead.

At the time, Bottje felt he was "going out on a limb."

"Opera as an outlet for composers attracts some and repels others," he said. "Many times I've considered the medium and have

drawn back—for lack of a sufficiently motivating libretto, lack of an outlet when completed, or lack of sufficient time."

However, he was given the outlet and time for "Altgeld," and he created the moving libretto himself, drawing on his knowledge and admiration for a great man. For Bottje, it meant "taking a personal dare," undertaking a challenging, long and

sometimes even harrowing task in order to say something important. "I did almost no writing at first," he said. "I spent months looking through newspapers and magazines trying to get the flavor of the time. Some four months were occupied with initial reading and research, comprising innumerable books, newspapers, periodicals and a careful reading of Altgeld's own writings."

Most of Altgeld's words in the opera were already his—words he had written outlining his convictions, "since he wrote a great deal quite beautifully," Bottje said. Many of the scenes were remolded from the other authentic accounts Bottje read during his research.

The libretto created problems—"What things would sing rather than speak?" for instance, and Bottje tried at first to find someone else to write the outline for action before deciding to do it himself.

"It's a different beast altogether from writing plays," he said.

However, "a rough but still recognizable libretto was fashioned by summer (of 1967) and initial sketching of musical ideas followed. As music evolved so did the libretto with constant shifting and re-writing—one of the distinct advantages of being one's own librettist," he said.

The individual roles were devised on the basis of unavoidable facts Bottje knew he would face in working with the Opera Workshop. Since tenors are frequently scarce, he allowed himself only one major tenor role—that of Edward Dreyer, foreman of the Haymarket jury. Knowing several baritones were likely to audition, he wrote a number of baritone parts, and, on the same assumption, provided for more sopranos than altos.

"Nevertheless, I've still been changing notes for individual voices," Bottje said. "As you get into a production, especially a new one, you turn little corners here and there."

It would seem at this point in the production of "Altgeld" that Bottje has turned the right corners, and the place he is going promises to be a rewarding stop after two years of laborious journeying toward the fulfillment of "dim dreams."

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Men in the cast wonder what the world's coming to: a building at the Exposition in Chicago is devoted to exhibits of the talents of women! The dubious men are, left to right, Senator Gompers (Michael Craig), Buck Heinrichsen (William Wallis), Governor Altgeld (William Taylor), Clarence Darrow (Albert Hapka) and the minister (David Thomas).

(Photo by Dave Lunan)

Impact of Civil War on Europe and Western Hemisphere related



John Simon

Heard Round the World, edited by Harold Hyman. New York: Alfred A Knopf, Inc. January 23, 1969. 326pp. \$6.50.

It was President Lincoln's view that the preservation of the Union "embraces more than the fate of these United States. It presents to the whole family of man the question, whether a constitutional republic, or democracy—a Government of the people by the same people—can or cannot maintain its territorial integrity against its own domestic foes." In *Heard Round the World*, editor Harold M. Hyman has assembled essays by six experts discussing the impact of the American Civil War on Europe and the remainder of the Western Hemisphere. Putting aside the more familiar story of the diplomatic and economic effects of the struggle, the essays attempt to measure the repercussions of American events on other countries. On Great Britain the maintenance of the Union influenced the passage of the Reform Bill of 1867 which extended the franchise to double the previous electorate. In other countries the effects were less dramatic but no less interesting.

The risks involved in measuring the impact of the internal affairs of one nation upon the internal affairs of another lead all of the contributors to this book to cautious and qualified conclusions. Too often the "lessons of history" have been invoked for their argumentative value rather than their intellectual

substance. Yet the contributors appear to be agreed in believing that the United States gained a new level of leadership in the world

Reviewed by

John Simon

through the abolition of slavery. Only in Brazil and Cuba in the Western Hemisphere was slavery maintained longer than in the United States, and in Europe the institu-

tion was uniformly despised. The liberation of the serfs in Russia by an edict issued the day before Lincoln's inauguration dramatized the American lag. It is appropriate, then, that the editor has chosen for his title a phrase tied to the American Revolution, for the death-blow to slavery gave the American experiment in government a better claim to the attention of people everywhere.

This provocative volume, one in a series planned by the United States Civil War Centennial Commission

and edited by Allan Nevins, ably demonstrates that the study of the Civil War continues to yield profit to those who ask fresh questions and follow new trails.

Kaufmann airs views on Nietzsche

Friederich Nietzsche, *On the Genealogy of Morals* (Translated by Walter Kaufmann and R. J. Hollingdale), and *Ecce Homo* (Translated by Walter Kaufmann). Edited, with commentary and introduction by Walter Kaufmann (New York: Random House), \$1.95.

R. J. Hollingdale and Walter Kaufmann are both well known Nietzsche scholars. Hollingdale is known primarily for his book "Nietzsche: The Man and His Philosophy." Kaufmann, who has translated ten books by Nietzsche, is the author of an interesting interpretation of the enigmatic thinker entitled "Niet-

sche: Philosopher, Psychologist, Antichrist."

It is Kaufmann's interpretation of Nietzsche's "Genealogy of Morals" that is worthy of note. The editor appropriately indicated that Nietzsche has more often been misinterpreted than understood. Part of the reason for this misinterpretation is the fact that many readers are content to gather snippets here and there and to project ill-founded preconceptions into the gaps. Such an approach cannot avoid misinterpreting Nietzsche's moral philosophy. Moreover, Nietzsche's own aphoristic style is difficult to understand. One must decipher these

puzzling aphorisms before he can provide a reliable interpretation.

Now Kaufmann offers an appealing, if not convincing, interpretation of "On the Genealogy of Morals." This work by Nietzsche consists of three essays.

In the first essay Nietzsche contrasts good and evil as qualities of slave morality with good and evil as qualities of master morality.

Reviewed by

John Howie

He argues that slave morality grows out of resentment and that evil is its basic concept, with good as something of an after-thought.

In master morality, by contrast, "good" is fundamental and "bad," a term of contempt, is an after-thought. The usual interpretation of this essay is that master morality is telling us that master morality is ultimately good and slave morality evil.

But Kaufmann suggests, in his introduction, that such an interpretation is misguided. Certainly, it is apparent that Nietzsche prefers master morality to slave morality, but this does not mean that he is embracing the one, while denouncing the other. Rather, says Kaufmann, he simply considers these two types of morality which are chaotically mixed in contemporary western culture.

The "Genealogy," then, is simply a clarification and development of Nietzsche's earlier "Beyond Good and Evil." Nietzsche wants us to get beyond slave morality, it is true. But he also wants us to get beyond a dichotomous approach to value. He wants us to abandon our "faith in opposite values"—"good" versus "evil." Such "faith" is, in Nietzsche's view, inherently stagnating. It impedes "the game of creation" by closing one's spirit to genuine novelty and character growth. The creator has a profound dissatisfaction with himself, envisages ever higher ethical norms, and subjects himself to that self-control and cruel self-discipline that is essential to the admirable self-mastery Nietzsche praises.

Kaufmann's interpretation is appealing since he presents Nietzsche as a relevant contemporary with a message worthy of our attention.

Douglas book for those under 40

William O. Douglas, *Toward A Global Federalism*, N. Y., New York University Press, 1968, 177 Pages, \$7.95.

Do not read this book if you are over 40; this is a book for the generation under 40. According to Justice Douglas the over-40 generation has lived through a period dominated by one evil leader (Stalin), one ignorant President (Truman), and a racist and war-monger (Churchill). The mentality of this generation is pretty much conditioned by the Cold War and is not prone to new ideas.

We live in a world controlled by a "Regime of Force" and by a military mentality, the Justice contends. Our survival depends upon the establishment of a "Regime of Law." And how can we achieve

the latter? Douglas suggests the American model—a world federalism with a powerful supreme court. There will be no Vietnams if all nations abide by the rulings of that court which will mediate, conciliate and adjudicate disputes among nations.

From the third page on, the book becomes disjointed from its topic,

Reviewed by

Hassan M. Nejad

and the chapters on Human Rights, Trade, Brain Drain, and Ideology become irrelevant to the initial proposition. The reader might have a difficult time in believing that Justice Douglas is an expert on trade, mechanized agriculture, technology, foreign aid and population explosion, although the author does not explicitly claim to be an expert on these matters.

Having lived through the Cold War era and definitely being over 40, Douglas himself has a hard time in seeing the realities of world politics. He is still proud of having supported the Diem's regime in South Vietnam and owes us no apology for having done so.

Douglas believes that if we grant full equality to all races at home, we can solve all the international problems. I do not honestly see the relationship here. Do you?



Justice Douglas

Our Reviewers

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Eames book tells of Campbell's philosophy

The Philosophy of Alexander Campbell, by S. Morris Eames. Bethany College. 111 pp. \$3.00.

S. Morris Eames, professor in the Department of Philosophy at SIU, has written a significant book on the philosophy of a prominent 19th century religious leader, journalist and educator.

This work is a publication of the Benedum Foundation Regional American Studies program at Bethany. It is scholarly yet written in the concrete, compelling style of an educator who communicates effectively.

Campbell was one of the principal founders of the Christian Churches (Disciples of Christ), America's largest indigenous religious movement. Campbell,

Reviewed by

James W. Carty, Jr.

founding president of Bethany College, W. Va. widely influenced religious, political, economic and social trends by speeches and authorship of more than 60 volumes.

Eames writes: "As founder and leader of the largest Protestant group in the new world, as crusader for a new basis for Christian unity, as philosopher and religious thinker, as debater, journalist, and educator, Alexander Campbell occupies a unique place in its intellectual history. His philosophy and religion have had a dynamic part in the shaping of the American mind."

Chapters treat the significance and legacy of Campbell; empirical



S. Morris Eames

method and the scriptures; revelation, reason, and faith; god, nature and man; ethics, politics, and education. There are a foreword by

Perry E. Gresham, Bethany president, and an extensive bibliography of Campbell's writings by Claude E. Spencer, curator emeritus of the

Disciples of Christ Historical Society.

Campbell was influenced by the Renaissance, the Enlightenment, the Scottish Common Sense School, utilitarianism, and the Dutch Covenant theological movement. His new synthesis is analyzed by Dr. Eames.

Campbell, with an empirical approach to knowledge, developed "a faith that is more practical and logical than private and subjective," Eames explains. "He stands as an important link in the history of the empirical interpretation of experience in relation to revealed religion."

The author presents the personality behind the perspective of Campbell. He "tempers revelation with reasonableness, controls religious enthusiasm with common sense, and justifies and sobers man's ultimate commitment," Eames contends.

Campbell pioneered in using scholarly methods, including linguistics, in discovering biblical meaning. He was a forerunner of the modern Christian unity movement.

Campbell optimistically viewed scientific discoveries. The more one learns of the universe, he felt, the more he can understand the creativity of God.

Campbell largely neglected by American church historians, but this serious work should encourage many of them to reevaluate his contributions in their future volumes.

Jews fleeing Germany had hard time finding new home

Paper Walls: America and the Refugee Crisis 1938-41, by David S. Wyman. Amherst: University of Massachusetts Press. 1968. 306 pp., \$6.00.

From 1933 to 1938, Nazi Germany under Hitler intensified its effort to make the nation "racially pure." Jewish emigrants, some of them brilliant scientists and scholars, departed from their homeland in modest numbers.

Hitler stepped up the terror in 1938, and it is the history of the next three years about which author Wyman is concerned.

Eleven days after Hitler marched into Austria in March of 1938, President Roosevelt invited 29 nations to a proposed conference to work on the refugee problem. For with the take-over of Austria, the exodus of refugees lost all semblance of order. To the German government, anyone with one Jewish grandparent was a "non-Aryan" destined to be exterminated unless he fled the country.

From 1938-41, about 150,000 Jews got to America, but nearly 6 million more clung to the hope that the terror would lessen. They were systematically hauled by train to the gas chambers, starting in October, 1941, two months before Pearl Harbor.

President Roosevelt, during these years, offered sympathy for the fleeing Jews, but he sensed that the American people were in no mood to change the immigration quotas. Unemployment was still strong in the late 1930's, and there was also a national feeling that

America was receiving as many foreigners as the melting pot could poll revealed only 17 per cent of our people were willing to accept the Jewish hordes fleeing Germany and Austria. Most effective anti-Semitic leader in 1938 was a Canadian-born Catholic priest, Charles E. Coughlin, who gathered a huge following thru his anti-Semitic radio broadcasts heard

Reviewed by

Houstoun Waring

on 40 stations. A hundred secretaries were hired to handle the mail from inflamed citizens. Many thought refugee Jews were spies who would subvert the nation.

Roosevelt was girding the nation for war after the fall of France in 1940, but even with the little time he had to aid the Jews he brought in more than any other national leader. Palestine was second, admitting 55,000 in 1938-41.

While most Jews decided to weather the growing storm of hate, Wyman does not feel that a large fraction of the 6 million could have found refuge in other lands. "They would have found the doors closed," he concludes.

Paper Walls is a careful piece of history, but few non-Jews will be able to read it. It reveals a chapter that we would like to forget, especially if we were adults who did not join in the humane action that was demanded in 1938-41. Father Coughlin had the most followers then. Their cries drowned out the voices of Albert Einstein, Dorothy Thompson, Homer Rainey and all the other sensitive leaders.



Houstoun Waring

Daily Egyptian

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'Altgeld' to combine electronic music, dance, film in world premiere at SIU

Story by Margaret Niceley,
photo by Dave Lunan

The tendency of a good production—as the "Altgeld" opera is likely to be—is to create an illusion of simply and beautifully having come to be.

It doesn't just happen that way. More than 150 persons have been involved in preliminary preparations alone for the world premiere of "Altgeld." And even excluding actual composition of the opera, work has been going on for months to insure a polished finished product on opening night—the kind

of production that seems so smooth and natural it belies the fragmented parts of its unified whole.

Such an effect will be difficult to achieve in "Altgeld," perhaps even more so than in most productions, since the opera is a multimedia endeavor utilizing facets known to work well alone but not yet proven successful when combined.

First and foremost, "Altgeld" is an opera, so those who buy tickets expecting to see an opera will certainly see one. But "Altgeld" is a

different kind of opera. For example, it includes electronic music in addition to that provided by a live orchestra and projected scenery in addition to that actually on the stage. It utilizes slides and filmstrips as well as a dance sequence to illustrate the thoughts of one of the characters.

Consequently, the unique parts of the total production are going to be difficult to mesh, and two weeks before opening night they had yet to be put together. The films and tapes had been made, the set had been built and a lighting scheme had been devised, but none of these had been worked in with the people, who were still rehearsing on various stages across the campus, waiting for the Communications Theater to become available for nightly rehearsals.

However, all systems were definitely Go.

The stage director, Z.J. Hymel IV, has responsibility for coordinating all production elements, and the fact they were technically uncoordinated a few days ago did not bother him at all. They will be by March 7, and that's what counts.

Hymel's primary job has been directing the cast in nightly rehearsals all quarter, getting them ready to fit in with other aspects of the production.

"My job is to work with the playwright and then with the characters to make them believable as I understand he intended them to be," he said. "I have to motivate the characters on stage and in life to be enthusiastic about the production.

"It's my job to work out all the problems, so I start with the big ones and work down to the little ones."

And for Hymel, it's an "exciting and challenging" job—exciting because "I've never before had a chance to work directly with the man who wrote what I was directing, and I've gotten to work closely with Dr. (Will Gay) Bottje"; challenging because "we have no precedent to follow, nothing to fall back on."

But according to Hymel, "there are many ways to be true to what the composer wants to say, and we can set our own conventions and traditions."

"I feel lucky to be directing 'Altgeld,'" he said. "I have a good theater, small cast and new opera, so I'm motivated to work and be creative. In the first directing class I ever had, the teacher said the only reason to direct a play is because you love it, and the only way to do it is the best way you know how. It sounded trite at the time, but it has never failed me yet."

"I've found the same thing true of acting. You can't play a character you don't like in some way. You have to find that one key to his personality or the whole performance is going to fall flat."

One of Hymel's problems—that of any director—is that it is not always easy to distinguish between direction and criticism.

"What I have to convey is that the show is the most important thing and it has to come first," he said. "All the best directors want is a good show."

It looks as if that is what "Altgeld" will be.

One element which will help to make it so is the set, designed by Joan Klemmt and built under the supervision of Harold Osborn and Alga Carman at VTI.

The set itself is simple—a series of curvilinear levels and staircases, all in black, with only a suggestion of the era involved. Additional elements are to be projected on screens, Miss Klemmt said.

"The idea is to show as simply as possible something that once existed in reality but no longer does," she said. "I wanted to show that these people lived and nothing more, leaving most of the suggestion to the slides and costumes. I think the total effect is nebulous, simple and unusual."

Her part of the production, like nearly everyone else's has been "an experiment from the beginning."

"I spent a month and a half in meetings with Dr. Bottje," she said. "He didn't want to stick to reality with the typical Victorian drawing room setting, and neither did I, so at first we talked about a fragmented set. In fact, I submitted a design for such a set and it was approved, but I wasn't pleased."

"I did more research into the period to see if I could come up with something different. The main problem was the flashback in Act III and the motion pictures that had already been made. I knew I had to build around them, but these were things I had never seen work on a stage before, and I felt my set was one thing that would either make them work or keep them from working at all."

Miss Klemmt finally came up with a multi-platform set that would work effectively in the flashbacks and could be adapted for the other scenes.

"It is really just that," she said, "a setting to work from. It is totally background, and if you put furniture in it, it would look like it was floating in space. It is the kind of set that the dancers can work in effectively, I think, the rest of the cast can move in it, and yet the slides, films and other visual effects cannot detract from it."

The set was built by students at VTI.

"What we did was take the plans prepared by the design staff and turn them into rough structures made out of plywood and other basic construction materials," said Harold Osborn. "These were turned back to the Opera Workshop for painting and any other decoration they wanted to do."

Osborn said the construction was "cut and dried from the standpoint that we were working from drawings, but it involved some special problems such as curved stairways and tapered ramps—things that look simple on paper but are hard to do."

Another problem involved is explaining to students who have no concept of opera production at all what kind of materials they are expected to construct.

VTI has constructed sets for every

Z.J. Hymel IV, Director





Bill Stiegel of the Southern Repertory Dancers doubles for Altgeld in a dance sequence which depicts the Governor's thought processes at one point in the opera.

opera Majorie Lawrence has produced at SIU, primarily for the training value such work has for students in the carpentry program.

"These boys may never have to build anything like this again," Osborn said, "but there is some value to be gained in irregular work. It requires the use of geometry and trigonometry, which the students will certainly have to use often, so there is transfer training involved. And it is impossible in a two-year program—it would be impossible in a 10-year program—to set up every situation the students will have to face later on, but work like this gives them some idea how to solve these special problems when they arise."

Carman said, "I never drove a nail, never touched one of the pieces except to check students' work during the entire project. They did it all."

And although some faculty members are involved in the "Altgeld" production, students are responsible for most of it. Most of the technical aspects are being handled by students in the Departments of Music and Theater, all but one member of the cast are students, the orchestra is made up of students and so is the dance team.

The dance sequence should be one of the most exciting and interesting parts of the entire opera, partially because of the unique choreography involved and partially because of the function it serves—to convey the thoughts of Altgeld as he attempts to make the crucial decision of his career.

W. Grant Gray, director of the Southern Repertory Dancers, who will perform in the opera, said, "The dance sequence goes on in Altgeld's mind as he is reflecting on the picking of the Haymarket jury, which was a packed jury, and comments made by various citizens

about the trial. It also includes his speculations about his own political career and the consequences of the various decisions he could make.

"It really becomes, in my interpretation, the genesis of his decision to free the Haymarket rioters. I have interpreted it as a sort of grotesque nightmare. Although there is a bit of the literal involved—the jury, justice with her scales, an execution figure and even a double for Altgeld so that he can see himself in thought—it is mostly abstract. While the dream goes on things keep popping into Altgeld's mind, things like the hanged rioters, and at these points there will be projections of nooses and shrouded men on gallows. At one point Altgeld even sees himself suspended in the air."

"These effects will be heightened with abstract lighting and projections on screens as well as on the dancers themselves.

Gray did the choreography after studying "the entire opera, especially this part which is unlike the rest of the opera."

"I listened to the tapes and dialogue and had certain visions of what the dance should be to complement them," Gray said. "I kept seeing nooses, nooses, nooses."

Gray also designed the dancers' costumes, heavy black robes lined with white and therefore quickly lifted to convey the impression of shrouds, and blank white masks. The smallest of the robes weighs 15 pounds.

Other costumes were designed by Richard Boss and have been made by him and his staff.

Boss said he is working "from the inside out" and has even made a number of old-fashioned corsets for women in the production. These created a special problem: all the women had to be remeasured while wearing the laced corsets in order

for the outer garments to be fitted properly over them.

Boss designed the various costumes after researching the period in which Altgeld lived. One of Emma Altgeld's dresses is similar to one suggested in a portrait, and one of the Governor's suits was made exactly like one in which he had been photographed. Other ideas came from old magazines of the period and from illustrations in the historical costume and period dress section of the library.

Because modern patterns simply cannot be altered suitable for Victorian clothing, Boss used a unique method to obtain patterns for "Altgeld." Using an opaque projector and a book with basic period patterns pictured, he blew up the drawings to individual sizes and cut from those.

When the lights go up next Friday, they, too, will appear a natural part of a unified production, but this will be no accident either.

Lighting was designed by Dave Thomas, who started by reading the libretto, listening to the music and examining the set designs.

"The style was basically wet with Joan Klemmt's setting," he said. "The function of the lighting is to heighten the set, so I knew I could not use a natural quality. I attended rehearsals to find out what qualities the director was trying to pull out of the show and have tried to become familiar with the music, since most of the lighting cues will come from that.

"I don't want to call attention to the lights. The concept of the whole is most important. I would be disappointed if anyone came out after the performance saying, 'Oh, what wonderful lighting!' or 'Oh, what a wonderful set.' or '...director' or anything else. They're supposed to be saying, 'Oh, what a wonderful show!'"

The "Altgeld" lighting will be unique because of several factors: its abstract quality, the technique of lighting different areas of the stage separately to complement different opinions espoused by the various cluster of people, and the blending with projections and films.

These visual aids are an interesting aspect of the opera. They consist largely of slides of old newspaper stories and illustrations used to present historical facts not brought out explicitly by dialogue and to heighten the Altgeld thought scene. One slide is of an actual statue of Altgeld in a Chicago park. It will be shown as he contemplates his decision and the effect it could have on his aspirations.

The slides and films were designed and executed by Howard Cotton of SIU Film Productions in close cooperation with Bottje. Cotton has spent five months on the project.

"I have tried to interpret visually the mood and point Dr. Bottje is trying to achieve as he discussed them with me," Cotton said. "The devices in the opera—visual, dance and sound—each have a particular part of the load to carry, and there should be no duplication or redundancy. For me, it represents an interesting adventure in trying to use the various media now available in a serious production."

Cotton's job is actually a difficult one. It is hard to make still images work in drama, particularly stage drama with so many possible distractions.

"But this is only one part of the total production," he said. "The emphasis is not strictly on pictures at any time. The films and slides are simply to add to everything else that is happening."

At any rate, their use in a production of this kind is unique.

But "Altgeld" is unique, a real happening that doesn't just happen.

'Altgeld' challenges the Opera Workshop

Dreams have been coming true for Marjorie Lawrence all her life. The Australian soprano had the dreams of youth fulfilled when she won her first vocal contest at the age of 18, going on to study in Paris and to a professional debut in Monte Carlo.

Acclaim there rounded out the dream and brought her to success and stardom in the New York Metropolitan Opera.

In 1941, while performing in Mexico, Miss Lawrence was stricken by polio, and doctors said she would never recover—but she dared to dream again, and 18 months later, she was wheeled onto the stage at the "Met," where she lay on a sofa and sang the role of Venus in "Tannhauser." Two years later she was sufficiently recovered to make a 50,000-mile tour of Australia and the Southwest Pacific, singing in some 50 concerts for Allied servicemen.

And though never able to walk since 1941, Marjorie Lawrence has gone on to the professional triumphs dreamed of all her life.

She has been director of the Opera Workshop at SIU for nine years, dreaming all that time another special dream that will come true here Friday night.

"I am always very interested in contemporary music," Miss Lawrence said. Although her own career was built on already classic Wagnerian roles, she was involved in a number of opera premieres.

"It has been my dream for years to premiere an outstanding opera by one of our faculty for an outstanding occasion," she said. "I have wanted this kind of challenge for our students, and I have wanted us to have on our campus the great thrill and prestige of having such a work.



Marjorie Lawrence

"I feel in the work of Will Gay Bottje we have found the perfect vehicle and the perfect occasion. So it is a special thrill for me to be a part of the production of 'Altgeld.' I know the final result will be outstanding."

"'Altgeld,' an opera about events in the life of John Peter Altgeld, an Illinois governor in the late 19th century, is to be performed here March 7-10 in conjunction with the SIU Centennial. Both libretto and music were written by Bottje, who teaches in the Department of Music. He is also conducting the orchestra for the opera.

"I heard that Dr. Bottje was composing a contemporary opera and asked him to show me some of the material," Miss Lawrence said. "I was quite intrigued. Even in those early stages of composition, I could see great vocal possibilities.

I was so enthused that the Opera Workshop gave a private audition for Dean Burnett H. Shryock and other interested persons a little later with a view toward performing the whole work when it was completed."

The Workshop program of Nov. 12, 1967, included some finished excerpts from "Altgeld."

Miss Lawrence, who has sung in some of the greatest operas of all time, is excited about the world premiere of this one, which she says is admittedly difficult but moving and powerful.

"There are so many facets here," she said, "in the work itself, dramatic oration is interspersed with brilliant vocal possibilities, light moments, dance and unique visual effects. I believe the audience will be very challenged to come hear and be a witness to the events with which it is concerned, because so many events today are very much similar and require similar courage to make the right decisions.

"As I listened in rehearsal last night, it came to me that the entire opera has a powerful message. Its overall feeling, in spite of the lighter moments, is a great experience. Everyone who sees it should come away having gleaned a sense of well-being and a sense of having seen and participated in an historical occasion."

Technically "Altgeld" is unique. Its overall scope and idea are different, providing a real challenge to the Opera Workshop—although under Miss Lawrence's direction it has produced such ambitious works as "Carmen," "Aida," "Madame Butterfly," "The Marriage of Figaro," "Faust," "Gianni

Schicchi," "The Medium" and "Tales of Hoffmann."

Miss Lawrence's primary role in the productions is working with singers on the vocal aspects of each work.

"That is one reason I am excited about 'Altgeld,'" she said. "We have here parts that no one else has ever sung. We have no precedent for striking that happy medium between text and tone. This is our opera, and we won't stop working until certain time to make sure it is as perfect and as right as we can make it.

"Actually, in opera, the singer has the most difficult role possible, in my opinion. He must memorize the music and words perfectly and then combine them with drama and lyric romantic oration. He must have good diction and enunciation and must sometimes decide which to sacrifice, diction or tone, because it is not always possible to achieve both.

"This is why I feel especially fortunate that William Taylor is singing the lead role in 'Altgeld.' He knows these things and does them well."

Taylor was director of the Opera Workshop for three years before Miss Lawrence came to SIU and is now director of the Summer Music Theater and a voice instructor.

All other roles will be sung by students.

Intensive rehearsals began early in January, and getting ready for "Altgeld" has not been easy for anyone involved, but for Marjorie Lawrence it has been "a joy, very rewarding."

A dream come true usually is.

Conozca a su vecino

El rebozo (I)

En su *Diccionario de mexicanismos* el gran lexicógrafo Francisco J. Santamaría define la palabra REBOZO: "Chal, paño, o pafollón que cubre los hombros y que usan las mujeres de la clase media y pobre, sobre todo en el interior, donde es típico. Se fabrica de clases primorosas y finísimas, en seda, lana, y algodón. Son famosos los de Santa María en San Luis Potosí y los del Bajío. Nació esta voz en los tiempos coloniales, en la Nueva España.

En España la misma palabra todavía tiene su significado clásico: "Modo de llevar la capa o manto cuando con él cubre casi todo el rostro." En las piezas teatrales de capa y espada muchas son las figuras rebozadas que aparecen en el escenario porque así se disfrazaba la gente durante las aventuras nocturnas y así se protegía y se protege hasta hoy la boca y el aparato respiratorio contra el aire frío de la noche.

La mujer mexicana emplea su rebozo del mismo modo; para no respirar demasiado el aire frío, y para tapar la cabeza contra la intemperie o al entrar a la iglesia. También es muy útil empleándose para llevar al niño a cuestas. Frecuentemente se ve a las madres portar a un niño hasta de dos años de edad, y seguir sus tareas diarias sin mayores preocupaciones respecto al bienestar de la criatura, que pocas veces llora.

Seguro es que durante muchos años el rebozo era prenda de la clase humilde, principalmente de las mestizas, pero durante los últimos veinte años con la promoción de la artesanía nacional y la popularización de las prendas indígenas como arti-

culos útiles y bellos de la indumentaria el rebozo ha aumentado mucho en su uso entre las clases más acomodadas. Con este aumento vino también la "modernización" de la industria en su fabricación. Aunque antiguamente se hacían los rebozos casi totalmente a mano en telares de cinturón, ahora muchos son tejidos en máquina y la fabricación es en serie. Los mejores rebozos antiguamente se hacían de seda, de manera que en un tiempo florecía hasta cierto punto la sericultura en las principales zonas de manufactura, los Estados de San Luis Potosí y Guanajuato. Hoy día ya no existen en México ni los gusanos de seda ni los morales de que se alimentaban, y la artíficia u otra fibra artificial ha sustituido en gran parte la seda de antaño.



Pedro de la Rosa, estudiante en la Escuela del Rebozo, Santa María del Río, San Luis Potosí, México, teje sobre un telar de cinturón.

El rebozo de uso común entre la gente pobre es de hilaza de algodón de varias calidades, algunas veces bastante fina. En los altos Oaxaca y Puebla los rebozos son de lana de oveja. Ahora hay imitaciones también de este tipo de la prenda hechas en grandes cantidades en telares mecánicos a colores vistosos para su venta a los turistas extranjeros, que los emplean como una especie de estola.

Con el interés que tienen los turistas en alguna prenda hecha a mano y única en su género, el rebozo hecho a mano en telar de cinturón está resurgiendo. En el viejo pueblo de antigua fama, Santa María del Río, Estado de San Luis Potosí, hay una escuela de gobierno en que un grupo de unos 35 muchachos de ambos sexos se dedican a la renovación del arte de tejer el clásico rebozo. Sobre simples enjuños de madera pulida se forma la urdimbre que recibirá posteriormente la trama que dará belleza y carácter al trabajo. Así es que preparada la urdimbre se comienza el tejido. El tejedor mantiene la tensión de los hilos de urdimbre mediante el cinturón que se fija al enjuño de uno de los extremos, mientras pasa entre los hilos la lanzadera. Así se trama la porción que esta a su alcance y a la vez se crea el patrón o dibujo que llevará el rebozo al acabarse. Al paso de tejer se enrolla sobre el enjuño la tela terminada.

Cuando se concluya la porción central del rebozo se le agrega el repasejo, que es una forma de franja o fleco de borlotes finos entrelazados y amarrados o atados entre sí. Tanto el trabajo de fabricación del cuerpo del rebozo como el del

repasejo representa unos 15 días de dedicación a la tarea. El producto completo se vende en unos nueve dólares. La chalina, que es de un solo color se vende en menos, y se distingue del rebozo por este nombre especial que se le da.

Rebozos los hay de puro repasejo, muy fino, y que representan muchos días de dedicado trabajo. Por lo general el elaborar y atar el repasejo es trabajo de mujeres y el tramar el resto del rebozo es de hombres. Ahora la seda se importa del Japón o de Italia, y los rebozos más finos de la mejor clase de artesanía valen unos cien dólares. Así ha contribuido el turismo y el ingenio de los que se dedican a la preservación de los antiguos artes precolombinos a restablecer una industria que se moría ante las incursiones del "progreso."

A.G.B.

TV this week

SATURDAY

The Badgers of Wisconsin meet the Michigan Wolverines for a game of basketball. 1 p.m. Channel 12.

SUNDAY

Face the Nation interviews German Vice Chancellor Willy Brandt in Bonn, two days after meeting with President Nixon. 11:30 a.m. Channel 12.

The Chicago Black Hawks and the Toronto Maple Leafs meet for an exciting game of ice hockey. 1:30 p.m. Channel 12.

MONDAY

NET Journal looks in Hubert Humphrey's return to the campus. 8 p.m. Channel 8.

The Lion in Winter

Big play a success in a small theatre

By Dean Robuffoni
Staff Writer

Here's the SIU Experimental Theater, 40 by 45 feet, with cramped seating for a mere 100 spectators, and the Department of Theater has the audacity to have a play such as "The Lion in Winter" performed in it.

Well, the department's audacity (if one can truly call it just that) paid off rather well. "The Lion in Winter," a big play in a small theater, is an interesting and well-executed production. That cubbyhole theater over in the Communications Building seems to be a very proper setting for the play described by Life magazine as "A medieval 'Virginia Woolf.'"

Actually, the play isn't a really big one: it has only

seven cast members and a somewhat limited stage setting. Still, it has a great deal of action in it, and proves that one doesn't really need castles, moats and such to create a medieval atmosphere.

The two-act play, performed Thursday and Friday evenings, was directed by Lois Stewart as her thesis project for a master's degree in theater. The play will also be performed at 8 o'clock tonight.

The play's action centers around a continual series of ugly confrontations between members of the family of Henry II, King of England. Indeed, the confrontations do rather resemble those of George and Martha in "Who's Afraid of Virginia Woolf?" but the dialogue doesn't come up to Edward Albee's standards.

The dialogue, in fact, provides much of what is good—and bad—in "The Lion in Winter."

Example of the bad:
Eleanor: I want to die.
Henry: You don't.
Eleanor: I want to die.
Henry: I'll hold you. It might help.
Eleanor: I want to die.
Example of the good:
Eleanor: You don't dare go.

Henry: Say that again at noon, you'll say it to my horse's ass.

While the dialogue has its ups and downs (James Goldman, the playwright, seems to be a sort of Poor Man's Shakespeare—a Very Poor Man's Shakespeare), the acting remained consistently good. Chuck Thompson in the role of Henry and Jackie Spokinjak as Eleanor of Aquitaine, his wife, were exceptionally good in their performances, while the five other cast members complemented them very well.

Also worthy of mention in "The Lion in Winter" is the work done on the set and props.

Young Republican Roundtable set

Glen L. Bower, southern area chairman of the Illinois Young Republican College Federation (IYRCF), will conduct the first Southern Area Roundtable of his administration from 12:30 to 4 p.m. today in the River Rooms of the University Center.

Bower will deliver remarks on the future of the IYRCF in the southern area. These will be followed by the keynote address by Representative Roger H. Zion from Indiana's eighth Congressional District.

Zion, elected to his second

Weather forecast

Southern Illinois—Saturday, decreasing cloudiness with afternoon temperatures 35-43. Fair to partly cloudy Saturday night and Sunday. Warmer Sunday.

Northern Illinois—Mostly sunny Saturday. Not much change in temperatures. High 35-40. Fair Saturday night. Mostly sunny and generally a little warmer Sunday.

Music honoraries will hold recital

Mu Phi Epsilon and Phi Mu Alpha, musical honor societies, will hold a recital at 8 p.m. Saturday in Shryock Auditorium.

The two groups, which hold the recital annually, are honor societies for outstanding members of the Department of Music.

Performing Saturday will be JoAnn Gunter, flute; Van T. Robinson, Jan Douglas and Reatta Stamford, piano; Diane Weeks, vocalist; Michael Emmerich, Larry Busch, Dan Leviten and Bob Blomeyer, saxophone quartet, and the Mu Phi Epsilon Choir.

The program is open to the public and there is no admission.

Territorial sea limits

Maritime nations generally are conceded full rights over the undersea areas close to their shorelines, but there is no agreement on how far out the "territorial sea" extends.

term last November, is a member of the House Public Works Committee. He was discharged from the Navy as a lieutenant after spending 1943-46 in the Asian Pacific area.

Zion joined Mead Johnson & Company in 1946 as a sales representative, worked his way up in the organization, and became international marketing management consultant in 1966.

He is the author of the book

"Keys to Human Relations in Selling."

Following the keynote address will be remarks by J. Jay Volkert, chairman of the Midwest Federation of College Republican Clubs, and Don Schroeder, president of the IYRCF.

After the speeches, there will be discussion of club development materials and the problems of the southern area.

Refreshments will be served during the roundtable.

Two plan tour of WSIU-TV

Paul Seow and Chen Ai Yen of the instructional television system of Singapore will be on the SIU campus Tuesday to visit the educational television facilities of WSIU-TV.

Seow and Miss Chen are currently studying ETV facilities in the United States on a Ford Foundation grant.

Seow is primarily a script writer, but he is also involved in set design, talent production, and planning for educational television in Singapore.

Miss Chen's duties include the preparation of instructional scripts in the Chinese, Malay, and English languages.

The visitors will tour the WSIU facilities Tuesday morning and attend a luncheon sponsored by the International Student Center. The afternoon schedule will include a discussion of educational television with personnel of the SIU Broadcasting Service.

NOW AT THE VARSITY

Paxton Quigley went to college to learn about Love. He learned and learned and learned—Too much learning isn't good for a young man.

3 IN THE ATTIC

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7:10 - 9:00

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Weekend campus activities

TODAY

Department of Theater: "The Lion in Winter," 8 p.m., Communications Building Room 1045, admission \$1.25.

Southern Dancers: student show, "Sound the Alarm," 8 p.m., Dance Studio T-36; admission free.

SIU Fish and Wildlife Association: movie, "The Taming of the Shrew," 7:30 p.m., Furr Auditorium; admission 75 cents.

Young Republicans: meeting, 12:30-4 p.m., University Center Ohio, Illinois and Sangamon Rooms.

Free School class: advanced guitar, 2 p.m., Matrix 905 S. Illinois.

SIU Karate Club: practice, 3-5 p.m., Communications basement.

American Marketing Association: meeting, 9 a.m.-3 p.m., General Classrooms 121.

Soul Meditators: combo practice, 2-8 p.m., Agriculture Room 216.

Weight lifting for male students: 1-10:30 p.m., Pulliam Hall Room 17.

Pulliam Hall Gym: open for recreation 2-10:30 p.m., Pulliam Hall Pool: open 1-10:30 p.m.

Arab Student Organization: meeting, 1-3 p.m., Furr Auditorium.

SUNDAY

Celebrity Series: "Funny Girl," matinee performance 3:30 p.m.; evening performance, 8:30 p.m., Shryock Auditorium; tickets on sale at University Center Central Ticket Office; students, \$1.50, \$2 and \$3; public, \$2, \$3 and \$4.

University Museum: "The Kinetic Art," Helmut Heber's "Red, White and Black," 8 p.m., Davis Auditorium; tickets on sale University Center Central Ticket Office; tickets, \$1.50.

Southern Dancers: student

show, "Sound the Alarm," 8 p.m., Dance Studio T-36; admission free.

Celebrity Series: buffet dinner, 6:30 p.m., University Center Ohio, Illinois and Sangamon Rooms.

Aloned: "Six of a Kind," 2:30 p.m., Davis Auditorium.

Free School classes: beginning guitar, 2 p.m., Morris Library Lounge; bodypainting, 2 p.m., 212 E. Pearl; RAP, 4 p.m., Neely Hall student activities room.

Jewish Student Association: open for study, TV and stereo, 7-10:30 p.m.; dinner, 6-8:00 p.m., 803 S. Washington.

Students for a Democratic Society: meeting, 1-4 p.m., Agriculture Seminar Room.

Hellenic Student Association: meeting, 7:30-9:30 p.m., Agriculture Seminar Room.

Soul Meditators: combo practice, 2-8 p.m., Agriculture Room 216.

Weight lifting for male students: 1-10:30 p.m., Pulliam Hall Room 17.

Pulliam Hall Pool: open for recreation 1-5 p.m., and 8-10:30 p.m.

Pulliam Hall Pool: 1-5 p.m., and 7-10:30 p.m.

Women's Gym: open for recreation, 2-5 p.m., Rooms 114, 208, and 207.

MONDAY

Basketball Game: SIU vs. Indiana State University, 8:05 p.m., Arena.

Intramural Basketball: championship game, 6 p.m., Arena.

Department of Music: student recital, James Owen, piano, and Danny Wilmoth, trumpet, 8 p.m., Davis Auditorium.

American Association of University Professors: meeting, 7-10 p.m., Clisne Theater, Pulliam Hall.

Payroll Division: student time cards distribution, 8:30 a.m.-4:30 p.m., University Center Mississippi Room.

Literary and Linguistics Analysis: luncheon, 12 noon, University Center Sangamon Room.

Department of Psychology: graduate faculty meeting, 3 p.m., University Center Kaskaskia Room.

Agricultural Student Advisory Council: meeting, 5 p.m., Agriculture Seminar Room.

Alpha Zeta: coffee hour, student-faculty discussion meeting, 9:30 a.m., Agriculture Seminar Room.

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.

Pre-Law Club: meeting, 8-11 p.m., General Classroom 121.

Alpha Phi Omega: meeting, 9-11 p.m., Morris Library Auditorium; pledge meeting, 9:15-11 p.m., Home Economics Room 118; pledge meetings, 9:00-11 p.m., Home Economics Room 120.

SIU Veterans Club: meeting, 9-11 p.m., Muckelroy Auditorium.

Phi Gamma Nu: meeting, 9-11 p.m., Home Economics Room 122.

Tae Kwon Do Karate: practice, 3-5 p.m., Communications Building basement.

Weight lifting for male students: 2-3:15 p.m., and 6-10:30 p.m., Pulliam Hall Room 17.

Pulliam Hall Gym: open for recreation, 6-10:30 p.m.

SIU Rifle Club: 1-5 p.m., Rifle Range, third floor Old Main.

Jewish Student Association: open for study, TV, and stereo, 7-10:30 p.m., 803 S. Washington.

Individual study and academic counseling for students: contact Mrs. Ramp, 8:00-11:00 a.m., Wing B, Woody Hall, Room 135.

Baha'i Club: informal discussion, 8-10 p.m., University Center Room C.

SGAC Film Committee: meeting, 8-9:30 p.m., University Center Room D.

German Club: meeting, 7:30-10 p.m., Home Economics Family Living Laboratory.

Women's F.E. and W.R.A.: varsity volleyball, 4-5 p.m., Gym 207.

Badminton Club: 7:30-9 p.m., Women's Gym 207 and 208.

Aquettes: 5:45-7 p.m., Pulliam Hall Pool.

Young Republicans: 9 a.m.-5 p.m., University Center Area H.

Finals Week: meetings, 8 a.m.-5 p.m., University Center Room C.

New Student Week: meetings, 8-5 p.m., University Center Room D.

Summer Music Theater

Students interested in auditioning for the 1969 Summer Music Theater Repertoire Company should apply before April 4, according to William Taylor, director of the program.

Applications are available in room 246, Algeid Hall. These applications must be turned in to Taylor before the April 3 deadline.

A previous report in the Daily Egyptian neglected to mention that applications were available and necessary.

The Summer Music Theater Repertoire Company works throughout the summer quarter producing four musicals.

Greek expansion criticisms raised

By Mary Frazer
Staff Writer

Exclusion from original drafting sessions, taxation without representation and one-half vote for one-half membership were among the criticisms and suggestions aired on the proposed document for Greek expansion at a public forum Thursday.

Answers and interpretations of the document were offered by presidents of the Panhellenic and Interfraternity Councils and members of the expansion policy recommendation committee. Kenneth Varcoe, dean of Small group housing and Wilbur Moulton, dean of students also were present.

The criticism was raised that associate members—newly petitioning organizations that have acquired three-fourths approval by the Inter-Greek Council and approval of the dean of students—are asked to pay organizational dues while they are denied a vote in the system.

Bob Conway, president-elect of the Interfraternity Council, said expenses are incurred in bringing the new groups into the system and they should share the cost. He concluded, however, the point would be considered in further committee meetings.

Police article published

An article by William Vincent, coordinator of services to the handicapped at SIU, appears in the current issue of The Police Chief magazine.

Titled "A Minus In Our Modern Police Training Programs," the article points out the need for physical fitness training within police units.

Vincent is physical fitness consultant for the Illinois State Police, and SIU graduate. He is originally from Cambridge.

When the associate members gain full-membership, he said, they will be entitled to vote.

Another criticism was that interested organizations seeking membership in the system should have been included in the original planning of the document.

The explanation from the committee said the decision to include only present members of the organization was a matter of numbers. It was also noted that the committee had been consulting with Moulton and Varcoe.

These and other suggestions for changing the proposed document will be considered by the expansion committee when it meets to write the final draft. Members hope to meet and have a final copy ready next week.

The final draft will be presented to Moulton for approval and then to Chancellor Robert MacVicar for a final decision.

The present set of guidelines has the tentative approval of Moulton, who said consideration should be given to some of the points brought up during the meeting.

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Weekend broadcast schedules

Radio features

Programs scheduled today on WSIU (FM), 91.9:

5:30 p.m. Music in the Air

6:30 p.m. News Report

7 p.m. Broadway Beat

8 p.m. Saluki Basketball: "SIU vs. Evansville"

SUNDAY

4 p.m. Recorded Sunday Concert

5:30 p.m. Music in the Air

7:30 p.m. Assignment: The World

8 p.m. Special of the Week: "Is there a better way?"

MONDAY

7 p.m. Radio Drama Project

"Ethics of Journalism" to be Waring's subject

Houston Waring, visiting professor in journalism, will speak at 10:30 a.m. Sunday at the Unitarian Fellowship.

Waring, former editor of the Littleton Independent in Littleton, Colorado, will speak on the "Ethics of Journalism and the Perceivers."

8 p.m. Outlook '76

8:35 p.m. The Composer

10:30 p.m. News Report

11 p.m. Moonlight Serenade

TV highlights

Programs scheduled Sunday on WSIU-TV, Channel 8:

3:30 p.m. Saluki Basketball: SIU vs. Evansville

5 p.m. The David Susskind Show

7 p.m. Public Broadcasting Laboratory

8:30 p.m. USA Photography

9 p.m. NET Playhouse: "Talking to a Stranger"

MONDAY


6 p.m. Biography: "Knut Rockne"

6:30 p.m. International Cookbook: "Mexico"

8 p.m. NET Journal: "Diary of Student Revolution"

9:30 p.m. Passport 8: "Flight of the Vampires"

10 p.m. Monday Film Classic: "Heidi"

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Delegates report on students' rights convention

By Steve Brown

Police harassment, illegal University policy and students' legal rights were a few of the topics that two campus senators and a member of the senate's executive cabinet discussed at the recently completed National Students Association convention in St. Louis.

Senators Paul Wheeler and Chris Robertson, along with Tom Bivert, cabinet member, all said they returned from the convention with new ideas about protecting the legal rights of SIU students.

Bivert, chairman of the SIU Consumer Control Committee said, "There were 10 lawyers there to confer with the delegates and answer their questions."

Bivert said the information would be applied to "dealing with problems many students have had with the city." He added that initially efforts would be made to negotiate the problem with the city and correct any rights violation.

"These violations usually involve illegal search," Bivert said, "or police harassment."

"In case this procedure does not work and if there are repeated violations, action would have to be taken to get a court ruling," Bivert added.

Chris Robertson, University Park senator said, "The lawyers who represented the American Civil Liberties Union were amazed at the illegal practices that were said to be taking place at SIU."

Robertson said that he returned from the convention with several books that outlined legal procedures to eliminate social rules. He added that he planned to continue his efforts in this area.

In terms of future plans, Robertson said, "What we hope to do is change the present relationship between the students and the administration."

"That is," he continued, "put the students on an equal basis when it comes to dealing in the legal and the social

right that have been denied students."

At the last meeting of the Student Senate, Bivert mentioned several items which could be considered initial steps in such a program. The pamphlet which is being prepared by the SIU Legal Counsel is one.

However, Bivert's major recommendation to the Senate dealt with the hiring of a lawyer to handle student cases.

"Presently," Bivert said, "there is no such service." The University legal service cannot handle cases for students.

Bivert emphasized the importance of this service. He also urged the Senate to include in its budget the money to make this service available.

Both Bivert and Robertson strongly supported this action.

Bivert said that the cost for such an effort would probably run \$12,000-15,000 for the first year's complete expenses. Robertson said that a legal contingency fund could be created to handle the proposal.

"About the only thing that could be done now is to assist the students to arrange negotiations with whatever body the students feel that they have a rights violation with," Bivert stated.

The biggest stumbling block in Robertson's mind concerns the policies of the university pertaining to housing ("in loco parentis") and the morals clause of the University charter.

"Both the NSA and the ACLU said they would back our efforts to the hilt," Robertson said.

The major problem here is funding. Neither Robertson nor Bivert saw any immediate source of revenue for legal costs.

"The ACLU would supply free lawyers, but there still would be a great deal of money needed to bring a test case to court," Robertson said. He mentioned that there are several groups, including the Playboy Fund and the Joseph P. Sloan Foundation, which have shown interest in the student rights movement.

However, Bivert feels that once the administration is confronted with a solid test case, it would probably revise its policies.

Bivert cited the need for students to be aware of their

legal rights and to make sure that those rights were not abused. He also mentioned if students have a problem with the law or a rights violation, there would be several people at the student government offices in the University Center to help with correct procedures.

The third member of the group, commuter senator Paul Wheeler, summed up the general impression of the convention and its effect by saying: "The most important thing that I got out of it (the convention) was that any illusion I might have had about

the administration being forward thinking has been completely changed.

"We have found that SIU is not 'where it's at' concerning student decision making," Wheeler said.

Why Do You Have A Poor Memory

A noted publisher in Chicago reports there is a simple technique for acquiring a powerful memory which can pay you real dividends in both business and social advancement and works like magic to give you added poise, necessary self-confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by remembering accurately everything they see, hear or read. Whether in business, at social functions or even in casual conversations with new acquaintances, there are ways in which you can dominate each situation by your ability to remember.

To acquaint the readers of this paper with the easy-to-follow rules for developing skill in remembering anything you choose to remember, the publishers have printed full details of their self-training method in a new booklet, "Adventures in Memory," which will be mailed free to anyone who requests it. No obligation. Send your name, address, and zip code to: Memory Studies, 835 Diversey Pkwy., Dept. 164-612, Chicago, Ill. 60614. A postcard will do.

Sonata program Wednesday

A program of sonatas for violin and piano will be presented at 8 p.m. Wednesday at Shryock Auditorium. Herbert Levinson, violin, and W. Kent Werner, piano, will play dual music including selections from the classical, romantic and contemporary periods. The concert will be open to the public. Admission is free.

The selections to be played include Mozart's "Sonata in C Major," "Allegro vivace," "Andante sostenuto," "Rondo-Allegro." Music from the Classical period includes Beethoven's "Sonata in A Major," "Op. 47 ('Kreutzer)," "Adagio sostenuto-Presto; Andante con variaz-

ioni," and "Presto." Contemporary music includes Copland's "Sonata" (1943).

Levinson came to SIU in 1965. He received his bachelor's and master's degrees from Northwestern University. He has been a member of the St. Louis Symphony and was assistant conductor and concert master for the Birmingham-Symphony in Birmingham, Ala. Levinson is presently second violinist in the Illinois String Quartet and is the conductor of the SIU Symphony Orchestra.

Werner received his Ph.D. in music a year ago at Iowa. He did his undergraduate studies at SIU. Werner teaches music theory and piano.

Arts 'climate' to be studied

Can a controversial nude painting be hung in a University gallery? This is one of the questions to be discussed by a panel at 7:30 p.m. Monday at a meeting of the SIU chapter of the American Association of University Professors.

The panel has been arranged by Robert Mueller, chairman of the committee of academic freedom. The panel will be made up of Mueller and Wesley Morgan of the Department of Music and Nicholas Vergette of the Department of Art at SIU.

The panel will also discuss the possibilities of a so-called "obscene play" being presented in a University theater. They plan to review the placement of the Arts in this University community, and the climate that has to exist for the arts to flourish.

The meeting will be held in the Cisne Theater (Studio Theater) of the University School. All members are encouraged to be present and to take part in the discussion following the presentations by the panel.

Forestry seminars scheduled

The Department of Forestry will sponsor a series of three seminars Tuesday. The seminars will feature lectures by Donald P. Duncan, director of the University School of Forestry.

The first hour seminar on "Managing Our Forested Environment" will begin at 9 a.m. in the Agriculture Building Seminar Room. The second hour session on "The Forest as Environment" will be at 3 p.m. in the same location.

The third lecture will be at 7:30 p.m. in room 166 of the Agriculture Building. The topic will be "Aesthetics vs. Utility in Forestry."

The seminars are sponsored by the Department of Forestry, in cooperation with the National Science Foundation, the Society of American Foresters and the U.S. Forest Service.

All three sessions are open to all interested persons.

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CDS appoints new director

Appointment of a director and addition of six members to the staff have been announced by Community Development Services of SIU.

The new head of CDS is Richard M. Thomas who served as assistant director in charge of the Community Development Institute unit of CDS since coming to SIU in 1966 from the University of California at Los Angeles.

Paul Denise will be acting assistant director of CDI, a research associate for CDS, and an instructor in the department of sociology. He holds a bachelor's degree in political science and a master's degree in sociology from the University of California, Berkeley, where he will receive his Ph.D. later this year.

Juan Bhattacharyya, a Ph.D. in African Studies from the University of Delhi, India, will

serve as a research associate for CDS with teaching responsibilities in CDI. He is also an instructor in the Department of Government. Bhattacharyya came to SIU from the International Institute of Administrative Sciences in Brussels, Belgium.

Other new staff members are: Bonnie J. Krause, with primary responsibilities in neighborhood organization field work for the Training and Consultant Services unit of CDS; Anne Levering, who will divide her time as a staff assistant between CDI and T&CS; James Hanson, who will be a three-quarter time staff assistant with main responsibilities in CDI; and William Nagle, who will be a half-time assistant with primary responsibilities in community services.

SIU to host Illinois bankers

The University Center will be the site of the annual meeting Wednesday of Group Ten of the Illinois Bankers Association, according to Roy E. Johnson, group president, and president of the Security Bank and Trust Company in Mt. Carmel.

Group Ten includes 89 banks in Alexander, Edwards, Franklin, Gallatin, Hamilton, Hardin, Jackson, Jefferson, Johnson, Massac, Perry, Pope, Pulaski, Saline, Union, Wabash, Wayne, White and Williamson counties.

The meeting will begin with a luncheon and business ses-

sion at 1 p.m. Officers for the group will be elected during the session and Robert C. Schrimple, executive vice president of the state association will make a report.

Charles W. Jarvis of San Marco, Texas, will speak at an evening banquet.

More than 825 bankers and their guests are expected to attend the meeting.

Other officers of the group are Wilburn Wood, vice president, a cashier at the Drovers State Bank in Vienna; Raymond C. Burroughs, secretary-treasurer, president of the City National Bank in Murphysboro.

Experimental mass a success

An experimental mass is being held at the Newman Center every Saturday from midnight to 1 a.m. The mass was initiated last quarter by Father Hugh Muldoone and Father Raphael Middeke.

"The objective centers about a search for a more meaningful faith," said Father Muldoone.

The mass is conducted in a way which allows more participation during discussion sessions.

"This enables the individual to worship freely. It is our hope that he won't hesitate to bring forth problems and as a result, find an answer," said Father Muldoone.

Instead of traditional hymns, regular folksongs accompany the group readings.

"We consider the experimental mass a success and would like to invite anyone who would like to attend," Father Muldoone said.

GOP groups to meet today

Rep. Roger Zion, of Indiana's eighth district, will speak on the problems facing the Illinois Young Republican College Federation during a meeting of four college GOP groups, from 12:30 to 4 p.m. in the River Rooms of the University Center.

J. Jay Volkert, chairman of the Midwest Federation of Republican Clubs, and Don

Schroeder, president of the Illinois Young Republican College Federation, will also speak.

Personnel from Blackburn College, Monticello College, MacMurray College and SIU will be included in the discussion of the IYRCF problems.

All students are welcome to attend the discussion. Refreshments will be served.

SIU students help save park

SIU students are getting involved in the fight to save Robert Allerton Park, a recreation area southwest of Champaign on the Sangamon River.

Steve Petry, an SIU freshman from Champaign and a member of the Committee on Allerton, is circulating petitions in favor of preserving the park. Petitions are located on the Forestry and Fish and Wildlife bulletin boards

in the Agriculture building and in the Life Science building.

The park is in danger of being flooded, from fall until spring, as a result of a proposed Corps of Engineers Project to dam the Sangamon River, Petry said. "At least 18 miles of the river will be backed up, turning the recreation area into a shallow lake part of the year and a mud flat the rest of the time."

Student co-chairman terms Fair Price group a success

By Keith Busch

Many students just complain about student-town relations, but Howard Silver prefers to involve himself in easing some of those problems.

Silver is a member of the Executive Council of the Student Senate, co-chairman of the Student Fair Price and Discount Committee, and student liaison to the Carbondale City Council.

As a member of the six-man Fair Price and Discount Committee, Silver recently met with a representative of Central Illinois Public Service Company to discuss the management and problems of the company in relation to its student customers. The representative explained the billing method to Silver who now hopes to be able to answer the complaints of off-campus students who feel they are being overcharged.

The Fair Price and Discount Committee was begun in an effort to lower food prices in Carbondale but Silver hopes to expand the Price reductions to include drug and clothing stores. Silver said, "We hope to keep working on various items. Right now we're successful on getting prices lowered. We hope to publish a summary sheet to include all the prices that have been changed."

Silver added, "The Carbondale merchants have been very cooperative, even the ones whose prices are the highest. As long as the merchants cooperate, we see no need to expand our activities to Murphysboro or any other towns. We could establish a bus service from here to Murphysboro with the aid of the Chamber of Commerce, but right now there's no need." Silver said he also doesn't see any need now for a discount plan for students with ID cards.

"The Executive Council of the Student Senate works with student senators on various committees and acts as an advisor to the student body president," said Silver. "The Fair Price and Discount Committee was created by this council."

Silver was also appointed by the Executive Council as student liaison to the Carbondale City Council. "I try to represent the views of students in the university to the workings of the City Council." The first major case handled by Silver was a charge made by a student that he was arrested and searched illegally by a Carbondale police officer. "We're not trying to tie the hands of the police, but would like to make sure that student rights aren't violated by police carrying out their duties."

Silver attends the City Council meetings every Tuesday night and, although he cannot vote, he has been encouraged by Mayor Keene to speak to the council. Silver said, "I hope to represent the best views of the students. Most students do not realize the relationship between Carbondale and the University. If they did, they would not be so quick to criticize. The mayor told me that, while it is good that the University is here, it is not completely a blessing because it causes quite a few problems for the

area, especially in housing and traffic."

Silver, who is a senior majoring in accounting, explained his intense interest in school affairs. "I enjoy being active to the extent that I can. This work balances my attitudes and enables me to do something for my school. It's

easy for anyone to take an active part and it would improve school spirit and make the school more accepted." Anyone who would like to take part in these activities, especially the Fair Price and Discount Committee, is urged to contact Silver at the Student Government Office.

Foreign travel plan offered

Opportunities for a summer in a foreign country will be discussed at a meeting at SIU Monday. A field representative of Experiment in International Living will be at the all-day meeting in the International Center lounge in Woody Hall.

The meeting will center around questions on summer programs in 48 countries and academic opportunities in 13 locations overseas. Questions will be answered by Pat J. Vesico, the field representative from Experiment in

International Living. Intercul, which is the undergraduate Inter-Cultural Studies Program on the Carbondale campus of SIU, is the sponsor of the meeting.

The main idea of the programs is that students penetrate the outershell of a foreign country by becoming a member of a host family, thereby, learning first hand the culture of the country. The stay with the family is for one month followed by travel in the country with members of the host family.

The training for a program consists of orientation on the country and an intensive 18 day language training course.

Experiment in International Living has five regional offices in this country and operations in 60 countries on six continents.

Legion post hold

Vietnam lecture

Prospective members and the general public are invited to a meeting of Saluki American Legion Post 1285 featuring an illustrated lecture, M. Keith Humble, Vocational-Technical Institute director, and Mrs. Humble on their years in Vietnam.

The meeting will be at 7:30 p.m. Thursday in the Ag Seminar Room according to Sr. Vice Commander Glenn E. Willis.

The Humbles were in Vietnam from 1961 to 1965. He was chief of party for an SIU mission which founded the Phu Tho Technical Institute under contract with the U.S. Agency for International Development.

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Draft info available at U Center

By Frank Kabisas

There is more information available on the draft and the Selective Service than what is found on the back of a draft card. The Draft Information Service, a student organization at SIU, will supply information to anyone seeking it.

"Most people are in the dark concerning their status with the draft," said Abraham Mazliach, president of the service. "We attempt to give them the information they want and, if the situation demands it, we will give per-

sonal counseling."

The SIU group distributed information on the draft Thursday in Room C of the University Center. The information included pamphlets on the various classifications and the requirements for each and a handbook to help those who are seeking a conscientious objector classification.

On the table in front of Mazliach and his staff, John Meyers and George Cronk, was the Selective Service Act and all the modifications it has gained through the years. Mazliach said, "The draft may

be a complicated system but nevertheless it is a law and is written down and available to those who seek information."

Mazliach also had handy the recent court cases concerning the draft. He stated that their organization receives a list of new cases each month for reference from the American Friends Service Committee.

The Draft Information Service will be located in Room C next Wednesday and Thursday from noon to 3 p.m. for those who would like information.

Mazliach, who is personally seeking a conscientious objector classification, said, "The draft system is aware that each case involves a different individual." He said one student inquired if it was possible for him to avoid the draft because his mother did not want to lose her only son. This particular student had lost his father in the war. When he found out that there was a classification available to him, other than I-A, he walked out "a very happy guy."

Pastor leads group discussion of Playboy

By John Meadham

Playboy magazine in church?

That common topic of discussion for college students has been taken into church here, with a pastor leading the discussions.

The Rev. Reuben C. Baerwald, pastor of the Lutheran Student Center, says that if Playboy is going to present a point of view through its articles and influence the thinking of a generation on matters of sex and male and female relations, then church people should look at it to see what is so appealing.

Mr. Baerwald says the approach in these discussions is a dialogue. "We try to find what is valuable and what is opposed to Christian values," he said. "Actually, Hefner has some fine things to say. The church has been guilty of a puritanical attitude, and people must face the fact that the church and church people do not always represent the old-fashioned view."

Most of the discussions so far have centered around the Playboy Forum, where the Playboy philosophy is often most apparent, according to Mr. Baerwald. He said the

group has considered issues such as abortion, homosexuality and the Pope's stand on contraception.

The group has tended to agree with Playboy's position on some issues, Mr. Baerwald said. He said that on abortion and pornography, for example, most have recognized that it is hard to enforce morality by law. "It is a good thing to face the fact that most moral decisions are not clear cut," Mr. Baerwald said.

Mr. Baerwald expressed a suspicion that Playboy's philosophy of freedom of choice in sexual matters may be a means to the end of women

being considered objects for men to use. He said that he encourages women to attend these discussions and be aware of how men think of them. "They have no one to blame but themselves if they accept being just Playmates," he said.

Would discussions such as these be acceptable in churches whose congregations are more conservative than the student group here?

Mr. Baerwald said that it might be difficult because many ministers and parents feel that the less said about Playboy, the better. He said he disagrees with this point of view and believes the church should not miss the opportunity to get its experience into the discussion.

are more conservative than the student group here?

Mr. Baerwald said that it might be difficult because many ministers and parents feel that the less said about Playboy, the better. He said he disagrees with this point of view and believes the church should not miss the opportunity to get its experience into the discussion.

Project attempts to halt delinquency

By Cathy Blackburn

Extending a helping hand to 50 delinquent-prone high school students is the aim of a new project sponsored by SIU in cooperation with Carbondale Community High School.

The Center for the Study of Crime, Delinquency and Corrections has assigned a special staff to conduct the study. Richard Pooley, an instructor for the Center and project director, supervises 10 graduate students working with the high school students.

Entitled "Delinquency Intervention in the Carbondale Community High School," the plan is based on the "big brother" concept. Local high school students are paired with graduate students according to common interests.

Through talking and testing, the graduate big brothers try to find what attitudes are

responsible for behavior problems such as truancy, poor academic achievement or theft. Then, a personalized program is developed to help the student overcome poor attitudes and consequently, behavioral problems. Testing at the end of the four and a half month experiment will evaluate the success of the individualized approach.

Pooley emphasized three objectives of project "big brother."

First, and most important, the study provides a practical way to help the delinquent-prone student. Most high school curriculums are geared to the college-bound individual and fail to meet the needs of the delinquent-prone students who are not interested in a college degree. The project will explore alternate educational programs that lead to vocational training and satisfactory occupations.

The second objective is to train the professional oriented graduate students in correctional work in the community. First hand experience

and training seminars will create an interest in this type of career and stimulate the graduate students to remain in this field.

The final objective is to develop a curriculum at SIU to prepare people for this work in the future. The program would be designed for people with undergraduate majors in such areas as psychology, education, sociology, government or design, to name a few.


Piloted last year, the delinquency intervention program has recently been funded for \$29,000. The Research Coordinating Unit of the Board of Vocational Education and Rehabilitation in Springfield is covering 75 per cent of the total cost. Bill Holder, superintendent of the local high school district, and his staff are lending their support to handle additional expense.

Morris to address alumni via phone

Alumni of SIU in the southern California area will hold a Charter Day social hour and dinner Sunday afternoon to mark the opening of the University's centennial year.

The event will take place beginning at 3 p.m. with the social hour followed at 4 p.m. by the dinner. Meeting place will be Anaheim.


Highlight of the dinner will be an address by SIU President Delyte W. Morris, speaking from Carbondale via special telephone hookup. The talk will be heard by SIU alumni chapters meeting at the same time all across the country through the telephone facilities which have been arranged by the Alumni Association.



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Home Ec chairman to speak at Springfield

Anna Carol Fults, chairman of the Department of Home Economics, will be a speaker at a joint meeting in Springfield March 11 of home economics educators at state colleges and universities with the home economics staff of the State Division of Vocational Education.

Several faculty members from the Department of Home Economics Education will attend the meeting.

Education fraternity holds winter initiation

Iota Lambda Sigma, professional education fraternity, recently held their winter initiation and banquet.

Members initiated were: James Acord, Joseph Bridges, James Erickson, Robert Henson, Ronald Hillstrom, Larry Kenneke, Frank Loffredo, Curtis Miller, Dennis Mueller, Gary Oakley, James Saul, Gene Schaefer, Duane Schroeder and Robert Vos.

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SIU cagers to end season this weekend

The SIU basketball Salukis will wind up regular season action this weekend with Saturday night reserved for the Evansville Aces and Monday night, the Indiana State Sycamores. Both games will be played in the Arena starting at 8:05 p.m.

Evansville (12-13) will be shooting for a small college NCAA bid and will be seeking to avenge a 82-77 loss to the Salukis earlier in the season.

"The Salukis always have an excellent team," Coach Arad McCutchan said in a telephone interview Friday. We respect all of SIU's players. We know that when we play Southern, especially at Carbondale, we have to put out a little extra.

Starting for the Aces will be Dave Weeks, a 6-4 senior forward averaging 19.4 points

a game. Weeks pitched in a 30-foot jump shot at the buzzer Thursday night to win the Indiana Collegiate Conference title for Evansville with an 83-82 win over Valparaiso.

McCutchan will also go with Layne Holmes (11.1), Mike Ownes (14.9), Ron Bae (10.3), Jim McKissic (10.9), and John Wellemeier (10.3) Saturday night. Ownes, who recently dislocated his thumb, will trade off Wellemeier.

"Of course we know Garrett is a mighty fine ball player," McCutchan said, "but the man we're going to watch is Willie Griffin. We thought we had him stopped at Evansville. We blocked his shots well, or so we thought, and then he'd just change hands and make it."

Monday night marks the last home performance of three

senior Salukis. Dick Garrett, Willie Griffin, and Chuck Benson may be playing the last game of their collegiate basketball career against Indiana State.

Indiana State, Monday's opponent, has thus far compiled a 13-11 slate, beating Southwest Missouri State 93-90, and Evansville twice, 90-86 and 81-76.

Kentucky Wesleyan defeated the Sycamores 73-69 in a double overtime.

Four of the starting five Sycamores have double figure averages. Mike Copper, a 6-1 guard from Valparaiso, Ind., is averaging 17.9 points a game, while at the other guard position Rod Hervey, a 5-11 junior from Cloverdale, Ind., is averaging 6.8 points per game.

At the forward positions,

Bob Barker, a 6-3 sophomore from Westport, Ind., is averaging 12.8 while Fred Hardman, a 6-5 senior from Lexington, Ill., shows up 10.2 points per game. Hardman was a member of the All-

NCAA College Division tournament team last season.

George Pillow, a 6-3 sophomore from Indianapolis, averaging 14.4 points a game, will start at the center position.

Holy hot air in Arena

Saints meets Puffs in IM finals

The Puffs and Saluki Saints put matching 9-0 season records on the line when they meet in the finals of the Intramural Basketball Tournament Monday at 5:45 p.m. in the Arena.

In Thursday night's semifinal action, The Puffs downed The D.B.'s 77-69, and Kappa Alpha Psi "A" fell to the Saluki Saints 69-61.

Tom Cosgrove led the Saints with 19 points Thursday. Also in double figures for the Saints were Mike Dixon with 17 and Tom Bartolozzi with 14.

Rounding out the Saints' scoring were Brian Bulat with 8, Dick Voights with 7, and Dan Walthers with 4.

Nick Harder and Duane Bowring of the Puffs both hit for season highs in Thursday's game.

Freshmen cagers in season finale

The freshmen Saluki cagers close their season tonight at 5:45 p.m. in the Arena when they meet the Evansville yearlings.

In mid-January at Evansville, SIU dropped a 77-68 decision to the Aces.

Thursday night Southern, 3-10-1, was dealt an 83-57 loss by Mineral Area Junior College.

The Flat River, Mo., team led from the outset and held a 48-24 halftime lead.

High point man for Southern was Stan Powles with 15. SIU was without the services of their leading scorer, John Garrett, who has bronchitis.

SIU scoring—Hultz six, Rollinson 11, Molnar one, Johnson 13, Morrison four and Knas one.

College basketball

Davidson 97, Richmond 83 Norfolk St. 89, Winston-Salem St. 88

Twins on fencing team

Identical twins Gary and Larry Norcutt from Clare, Mich., are on Michigan State's fencing team. Both compete with the foil.

Harder put in 30 points, 10 better than his previous high of 20 against the Gunners, and Bowring hit for 19. His previous high score came Tuesday against Tau Kappa Epsilon "B".

Bill Healey was the only other player in double figures for the Puffs. He chipped in with 11.

Other scorers for the Puffs were Ed Miller with seven, Tom Henvey with four, and Mike Stafford and Ken Gregory with three apiece.

Going into Monday's game, the Saints possess a higher per game scoring average than the Puffs with 69.1 for the Saints compared to 67.8 for the Puffs, a difference of 1.3 points per game.

The Puffs, however, have been better defensively allowing opponents an average of 43.3 points per game to 45.7 a game for the Saints' opponents. The difference there is 2.4 points per game.

Both teams have made pretty much a habit of crushing their opponents this season.

The Saints scored victories over the God Squad, 65-40; the Green Sheet Special, 81-25; the Ambassadors, 68-50; Stevenson Arms, 78-44; Dirty Dozen 67-50; and Bills, 56-50.

The Saints won games from

America's First Choice and the Soul System by forfeit.

Thursday's eight point win was the closest margin of victory of the season for the Puffs.

They own wins over Big House, 86-58; B.B. Team, 54-41; Lions, 68-41; Gunners, 79-49; Beveridge Street Boozers, 69-38; Baseball Rejects, 64-32; Coalition, 60-26; and Tau Kappa Epsilon "B", 52-36.

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Mendes here

Sergio Mendes arrived late Friday, but he did arrive for his Friday night appearance in the Arena. So, Gus Bode cancelled his alternate plans. Mendes was photographed during a press conference at a Carbondale motel. Although he has created his own style of music, Mendes said he appreciates other types of music, too, including classical, pop, soul and jazz. (Photo by Dave Lunan)



Greek expansion discussed

David Blum, left, resident advisor for Alpha Phi Alpha social fraternity, talks with SIU student Dan Thomas during the open forum held Thursday night to discuss Greek expansion proposals. See story about the forum on page 10. (Photo by Dave Lunan)

KAP Carnival is scheduled for May 2,3

The Kappa Alpha Psi 18th annual Carnival will be held in the SIU Arena May 2 and 3, according to the fraternity's vice president, Tony Burroughs.

Burroughs said that final negotiations have just been completed with several city and University officials. The talks dealt with financial problems, general plans and an overall schedule for the carnival.

Proceeds from last year's Carnival went to the Martin Luther King Memorial Scholarship Fund and to the local chapter of the American Red Cross.

State denies plans for new apartments

A construction request to build an apartment complex in Carbondale was denied by the State Sanitary Water Board Friday afternoon.

The request of the Wesley Trust National Bank and J. A. Robinson of Springfield to build the complex at 309 E. Park St. was denied because of a two-year-old ban on sewer line extensions.

The denial was not expected because the ban was not thought to apply to the property—in question, said John Quinn, city planning director. Quinn termed the proposed

185 apartments and swimming pool as "a real asset to the community."

"This will have a pretty big impact on Carbondale," said Quinn, "because it would have meant a sizable payroll. The city will now lose taxes and lose construction jobs expected for the area."

The denial was due in part to the fact that the sewer line does not run directly in front of the property. According to Quinn, there can be no residency of the apartments until the city has a new sewer plant in operation.

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Police Chief Hazel pledges to review practices by police

By Wayne Markham
Staff Writer

A review of police practices in Carbondale has been pledged by Police Chief Jack Hazel following a meeting with a student government committee working on student legal rights.

The Carbondale police chief met with members of the committee Thursday, along with City Attorney George Fleerlage, to discuss recent complaints and to outline future policy.

Chief Hazel said he plans to bring at least two of the issues discussed to the next meeting he has with the city force, expected to be sometime next week.

One issue involves handcuffing procedures and the other practice of informing persons of their rights upon arrest.

In the past, according to Hazel, police practice has specified handcuffing anyone arrested and being transported in the police cruiser. However, he said, after talking with the student representatives it was decided to leave such a decision to the discretion of patrolmen.

The second change promised would make it standard procedure to read the rights of the arrested even in cases involving misdemeanors. Hazel said police are presently not required to read the rights statement on misdemeanor arrests.

The Carbondale police chief assessed the meeting as "a big help, a chance to both inform the public and the police."

Carbondale City Attorney George Fleerlage echoed Hazel's comment and said "if the police are right, the students should know, and if the students are right, the police should be informed."

Both men invited student representatives to bring specific cases to them for consideration in the future.

Students attending the session were Tom Bevirt, a member of the student government executive cabinet; Howard Silver, student government liaison with the Carbondale City Council, and Jim Faughn, chairman of the Student Senate Rights and Responsibilities Committee.

Following the meeting with the city officials, Bevirt said that he sees student government's job as "a massive education campaign."

He pointed out that very often students were unaware of their rights and that this leads to many of the complaints that later arise.

He is expected to give a report Monday night at a meeting of the Student Rights and Responsibilities Committee.

Hazel asked the students to bring any complaints they have to him and Bevirt said he hopes the student government representatives can facilitate the review procedure.

One particular case discussed at the meeting involved police search of a student arrested for underage drinking. Bevirt said police conducted a thorough search of the student at the police station even though he was not being put in jail.

Hazel said "this is definitely questionable police practice," and added he thought it was probably a case where a new man on the force had not been informed of the procedure followed by the Carbondale department.

Bervit said "in the future when students have what they consider a legal gripe, if they will go to student government, we'll take it to Hazel."

When asked if he thought a rift had existed in the past between students and the city police, Fleerlage said "you know damn well there has been, maybe this will help improve those relations."

Gus Bode

Gus says he wonders if the real story behind the nude runners is that they were scared right out of their pants.

