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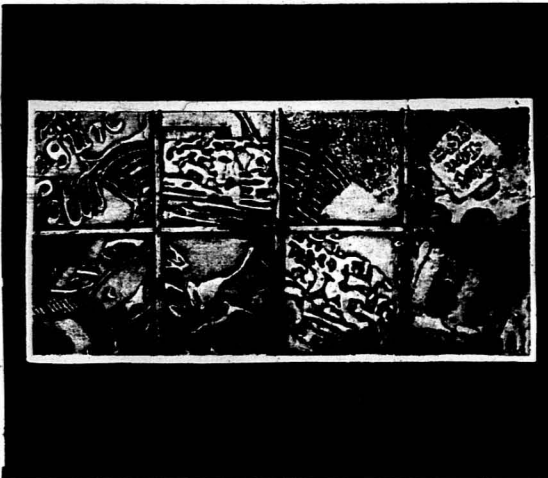
Number 82



Art at SIU: A New Experience



By Rhonda Gomez



Photos by Steve Mills

Montage of sketches done to music



For Art's Sake: It's Different Today

You don't have to be told about the Art 100 classes here at SIU, do you? You were in one of the Basic Studio classes a year or so ago, and you remember all about line drawings, color wheels, and India ink, right? You just know all about the Art 100 stuff, don't you?

Well, you might just be somewhat wrong about those basic art classes. Unless you are a stu-

"The best way, we feel, for the student to discover art is for him to explore a variety of media," Boysen said. "If we allow the students to develop their own creativity, then we give them a real psychological boost."

But there is more to the new program: Under the new guidelines, a student can choose any three of five separate 100-level areas. A substitute for the student who doesn't par-

or exactly how I want it done—that is for the students to determine. Then they can tell me what the problem was and what their finished project does to solve it."

Instructor Gildesgame agreed: "The art instructor, we feel, should be more of a 'modified guide' rather than a disciplinarian. Take that day when I sat there without saying a word; the students started their own projects with their own creativity."

So, if the 275 or so students now in Art 100 used to ask their instructors "What do you want me to do?", they now can explore, experiment and create their own problems and solutions within art—with the necessary professional tools and materials.

"All we ask," Boysen said, "is that their work be craftsmanlike, creative, and unique. It can take any of a thousand different forms."

The new program, according to Breland, who is acting supervisor of the Art 100 classes, is "working excellently, for art is creativity, and creativity is something the Art 100 students are displaying."

Creativity is also something one

young coed in Boysen's class displayed in great measure: she constructed a silver "navel decoration," an "umbilicus embellishment" or "belly-button ornament."

"Well, yes," Boysen said, "it was rather unusual—but that is what we want: the unusual, the unique. My only requirements were that she follow the process taught in molding wax (for the model), and that she realize that creativity must go hand-in-hand with sensitivity and good taste. I believe her project fulfilled those requirements."

And just what is the "end product" of all this?

"We have a student who has moved through five primary studio disciplines," Breland said. "He has gained an in-media experience—something more meaningful than a mere appreciation-level experience."

"This is really just a first step; a start toward the day when the arts flourish here in southern Illinois. This campus should furnish an active environment for the arts—for, after all, art is real!"

And that is what art is all about.



By Margo Dichio

dent in the Art 100 area, you might just be a little unfamiliar with what is being offered there—for there is a new program, a new experience in the Basic Studio classes at SIU.

Remember the old ritual in which you seemingly spent an entire quarter being told all about the line-value-pattern bit? Like we said, it's different today. Try this for a Winter Quarter, 1968 Art 100 class:

The instructor, Daniel Gildesgame, walks into the classroom. He sits down—without saying a solitary word—and remains sitting, with closed mouth, for the entire class period.

Or how about this:

Bill Boysen, Art 100 instructor, gives his students their instructions for a term project: "Construct an idea portfolio. What is an idea portfolio? That, dear students, is for you to determine."

Doesn't sound too much like the old, tried-and-true Art 100 class, does it? It isn't—it's a new experience. In fact, it's several new experiences. There is a lot of new activity going on over in the old, crowded Allyn Building—and it's being made by beginning art students who are being given the opportunity to "find art" for themselves.

The new program is part of something called the "Art Information Network System"—but, official title aside, it is simply a more interesting and stimulating program for beginning students.

The basic idea for the new program is, according to Bill Boysen, one of seven faculty members and teaching assistants instructing the Art 100 classes, "to offer the students a variety of different experiences in art."

ticularly care for pen-and-ink drawings might be sculpture or printmaking—it all depends on what the student feels he is most interested in and can excel in.

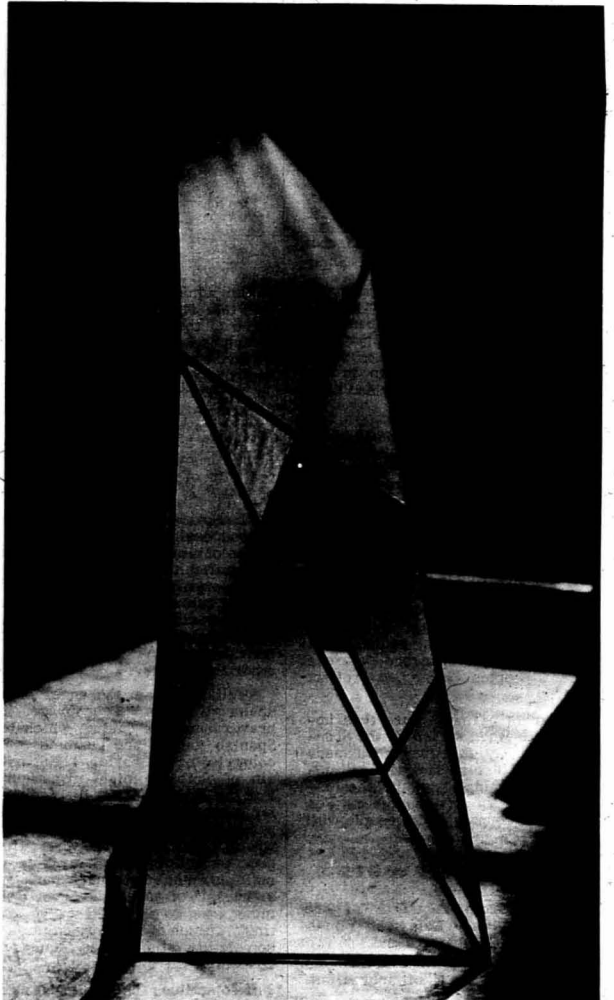
The new program had its beginnings in May, 1967, with a proposal submitted to the Curriculum Committee by Bruce Breland, associate professor of art. Supporting the proposal was a general memorandum to the art faculty by Nicholas Vergette, associate professor of art. The two proposals said, in effect, that efficient use of available space and the instructors' total efforts within an allotted time span be given new directions.

At that time the Art 100 classes were rapidly expanding, and several new instructors were added to the faculty to assist in the classrooms. The question of whether the department was teaching "creativity or merely an academic understanding of art" was brought up, and it gave new emphasis to the new program's directions.

One of the new directions of the program enables the Art 100 students to work with advanced art tools and materials within the regular class periods.

"You can't really expect someone to grasp the fundamentals of, say, ceramics, if he is not actually working with the special tools this art requires—and in the particular physical area where ceramics is performed," Boysen said. "After all, can art not be taught adequately through, say, ceramics or sculpture as through drawing? We believe it can be."

The new classroom techniques are working well, Boysen said. "We give the students a lot of leeway with their work now," he said. "I don't tell them what I want to do



Sculpture

Daily Egyptian Book Set

Pride, Envy, Gluttony and the Spaniard

The Spaniard and the Seven Deadly Sins, by Fernando Diaz Plaja. New York: Charles Scribner's Sons, \$4.50.

Just as there is a stage Irishman there is also a stage Spaniard, the romantic flamboyant figure who fights bulls and ravishes women.

But this image is purely conventional.

In spite of Don Juan, quite a pronounced streak of asceticism runs through the Spaniard. He has individuality which makes it difficult for him to practice "togetherness" in the American sense of this horrible word.

The pride of the Spaniard is enormous. And this proclivity for self-respect and dignity is well known. His sense of social justice is intense and it is his particular natural virtue that he regards Spain and hispanity as the most important things in the world for him.

The author of this book *The Spaniard and the Seven Deadly Sins* is by any standards a distinguished man, Dr. Diaz-Plaja, an accomplished man of letters with various historical studies, biographies, and literary criticism to his name.

He was educated in Spain, but has travelled widely abroad and this has perhaps helped him to look at the faults of his countrymen from a distance. He has taught extensively in Universities in Italy, Germany and the United States.

He is merciless in his criticism of Spaniards and this is a searching study into their faults and failings as seen by the Christian yard-stick of the Seven Deadly Sins.

In the whole of Western Europe, Spain has always stood out in parenthesis. As a people the Spaniards reflect the Arabic saying that "We are part of all that we have met." Many nations have grown in the mould of their own history and passively reflect the past.

But Spain is a much more positive country. She absorbs her past and makes it Spanish. This, after all, is the gift of a strong people whose intellectual and physical virility produces that palpable enigma we call Spain.

That the heart has its reasons that the mind does not know, might be a theme on which Spain has played many variations. There is a strong contrapuntal quality in the way that Spain radiates the history she has absorbed, whereas other peoples seem to reflect theirs.

So it is perhaps more than appropriate when we talk of the Spaniards to say that they have made their own history and are still doing so, forging it to fit the hispanic nobility of character. For this is a country and a people with

Our Reviewers

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a stamp of greatness that elevates the metaphysical above the tawdry trappings of our physical world.

Dr. Diaz-Plaja's book is most interesting and often amusing but, because he dwells on the vices of his countrymen, perhaps as a counterblast to Spanish arrogance, it gives a one-sided picture. For those who know Spain, this is a study of immense importance and for those who do not, this book should be balanced against others which relate of the great virtues of the Spaniard.

It is not without significance that 88 out of the 200 odd pages in this book are given over to Spanish pride, while the remainder is divided up chapter-wise among the other sins. Significantly the sin of avarice gets a mere two pages.

Lust gets 30, anger gets 20, gluttony 10, envy 20, sloth 22. By this computation and a little imagination we can get insight into the good qualities of the Spaniard.

But it should not be taken that while the sin of pride gets pride of place in this book about the Spaniards, that pride is always a vicious thing. It is also something that gave birth to Don Quixote who wanted all by himself to clean up his country of evil-doers. And pride, although it is a strong feature in the Spanish character, is that part of the Spaniard's character in its best sense which foreigners have always admired.

Reviewed by

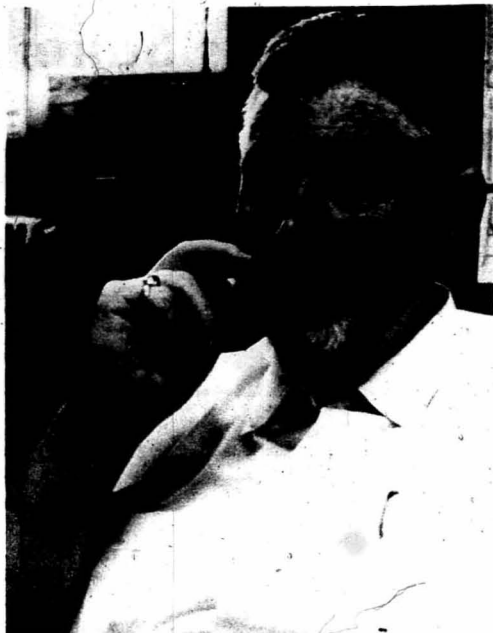
Liam Bergin

This admiration as Professor Diaz-Plaja rightly states in his epilogue to the book, is in the context of Spanish dignity and I quote him "That unique way the Spaniard has of appearing to be standing up even when on his knees, well dressed when naked, well fed when hunger is gnawing. It is the quality which enables the poorest Spaniard to show twice the gratitude for the gift of a cigarette or a glass of wine as for a handsome tip."

The Spaniard's individualism does a good deal of harm to the organization of his country because he finds it so difficult to coalesce with others. Yet this quality produces on the other hand a human type of person unique in the world. As they themselves differ from neighbor to neighbor Spaniards themselves differ from other Europeans.

Similarly, from the anger of the Spaniard comes his courage, his bravery and his daring, which left Spanish names and customs in 25 countries of the world. The Spanish sin of sloth we might transfigure. For the Spaniard has as little respect for time as has the Irishman, of whose country a German author once wrote "This is the land where time goes on holiday." Spaniards do not suffer so much from that "manager-sickness" of which the West Germans used to speak. The "go-getting" citizen of the United States is completely alien to the Spaniard's concept of life and living.

If sometimes the Spaniard is chided by more advanced nations for being at least a century and sometimes more behind, in terms of what we call the modern world, we must remember that the Spaniard is the



Liam Bergin

last man to change his birthright for any mess of pottage; that he values among other things the dignity of the human person. What others call his backwardness he boasts of. He has refused to accept many of the blessings of materialism because of the curses that go along with them.

While, the impassive Spanish personality makes a tremendous impact on most foreigners, about Spain and the Spaniards it is difficult to be passive or indeed indifferent. In every sense Spaniards are an alive and living people with strong convictions and an individuality that is unique. Each Spaniard acts as if he were a nobleman and Diaz-Plaja is merciless and mordant about this in its worst manifestations, such as the dreadful thing it is to doubt the honour of any Spaniard or that he is a gentleman. He tells us how each Spaniard has a direct hot line to God that only he can operate. And only God understands him, which is a license for a lot. Even a Spanish prostitute will pray for success in her profession, assured that God understands her because she is unique and the victim of cosmic forces beyond her control.

All told Spanish women are notoriously confident of God's mercy even though Spanish men may regard the Church as a metaphysical reserve in time of need.

Spain has now had a dictatorship for over 30 years. In terms of Spanish individualism is this not incongruous?

Diaz-Plaja maintains that it has been made possible by the fact that Franco never tried to do the impossible, to make the Spaniard shut his mouth. For many years both in private and public Spaniards have talked openly against the government in a way which would have been impossible under the regimes of Hitler, Mussolini or Stalin.

Verbal criticism often satisfies the Spaniard as a civic protest. The enactment of his words is a secondary problem — somebody else's. Even among those who support Franco there is no true unity. And Franco knows this and has been successful in playing off one block against the other. Look back to the Civil War and you can see that ten groups on one side of the fence fought against ten groups on the other, each thinking he was fighting for his own unique cause and that his allies of the moment would see what was right, all in good time.

Spaniards have been held together by ordinances and pronuncia-

mentos. These declarations stamp and integrate them, as Pritchett said. They pull them together because they have the authority of a military order from which the Spaniard can only escape by using that famous piece of casuistry "Se obedece, pero no se cumple" — "We obey the order, but we do not fulfill it or carry it out."

Spain is a country of paradox, whose people one has to learn to know; which is easy because of their outstanding hospitality.

The Romans once described the Spaniards as a people adapted for abstinence and toil, for hard and rigid sobriety. Heedlessness of comfort may indeed be seen in their houses. They are born disciples of Seneca, who, of course, was one of them, natural stoics who bear and forebear.

Mendez Pidal, one of the leading Spanish minds, once said of his own people that the life of the Spaniard, even the humblest classes, is characterized by simplicity and dignity, strong family ties. These are the virtues, as opposed to the vices enumerated so cleverly and humorously in this book of Diaz-Plaja.

Spaniards preserve their deep natural qualities as a kind of human reserve whereas other races who are more tainted by the luxuries of civilization find themselves constantly threatened by a process of wear and tear which saps their strength.

Thus the Spaniard is arrogant and self-confident. He despises that patient following-up of activity and he despises foresight. He lives for the day, meeting each difficulty as it comes along.

Again Spanish life and art is a pre-occupation with death. Life for the Spaniard is corroded in its greatest triumphs by the contest of mortal decay which he sees. The sense of death for him is a continuous presence, not as a matter of fear, but it is as intense as his sense of life.

For the Spaniard life must be lived out in absolute terms. And it is the Spanish pre-occupation with death that shows the Spaniard everything in terms of black and white.

I think Mendez Pidal, put it best when he said that "every moment of a Spaniard's life he is living out an intense and dramatic agony. And the thought of death which is the gateway to immortality, is the profound concern of most Spanish people.

"It is the individualist's thirst for that freedom that is absolute."

Seduction in the Jungle of Credit Laws

"The Innocent Consumer vs. the Exploiters" by Sidney Margolius: Trident Press, New York, 1967; 240 pps. \$4.95.

As the title suggests, this book is a shocking report of the economic seduction of the innocent and the exploitation of the gullible. It is also a sharp indictment of current advertising practices, a critical look at the "intense commercialization of television, and a pointed reminder that the affluent society still lives in a horse and buggy jungle of credit laws which make it open season the year-round for the unwary. It can be argued that the common law doctrine of "caveat emptor" still prevails and that housewives who refuse to read the labels on the products they buy and the man who ignores the fine print in a loan contract invite exploitation. The tragedy is that the victims are most often the elderly, the indigent and the ignorant.

"Exploited," the author insists, is not too strong a word. "Never in the 30 years I have been reporting on consumer problems," he writes, "has the public been as widely and steadily exploited as today." Moreover, he points out, it involves a "massive waste of family money and a diversion of family resources that are helping to frustrate vital personal and national goals, such as advanced education, rehabilitation of our cities, better housing and more adequate health care." He suggests that it probably is one of the deep-seated causes of the urban riots.

While much of the evidence presented in this book is not new, for the average consumer, who does not keep up with Congressional hearings and trade reports, it will be an eye-opener. Aspirin is an example. Americans now spend \$400 million a year for this popular pain killer. All aspirin must meet the same basic standard, but the five leading advertised brands cost the public from three to six times more than the lesser known brands.

Breakfast cereals enjoy the highest gross profit of all foods and constant advertising has made consumers so brand conscious that they rarely buy the cheaper cereals, even though they cost much less. "The breakfast of champions," the author observes, "may well have become the breakfast of chumps." The real reason the Jolly Green

markets, as well as for the trading stamps and contests.

Perhaps the most serious exploitation of the public is in the field of finance. The hidden costs in installment credit and small loans have long been a target for former Illinois Senator Paul Douglas and others in Congress. It is in this field that Mr. Margolius believes, there is an urgent need for legislation and regulation. This year, he points out, American consumers owe \$95 billion in short term debts, and are paying \$13

billion in finance charges, not including mortgages. By comparison, the federal government pays \$14 billion in interest on the national debt. Most people, he is convinced, do not have any idea of how much they pay for revolving check accounts, coupon books and other forms of instant credit.

Other chapters turn the spotlight on the rackets of the home improvement "raiders," the insurance by mail frauds and referral schemes. For the consumer this book can serve as a checklist of precautions to take and pitfalls to

avoid. In addition the author has provided a chapter on how to get help and lists of consumer organizations and Better Business Bureaus.

Mr. Margolius is recognized as an authority on consumer problems. He has served as a member of the President's Consumer Advisory Council and a number of state and local agencies. This is his tenth book of advice to consumers. Written in an easy-to-read and witty style, this book is recommended for everyone concerned with living costs and household finances.

Tojo: Virtue on the Brink of Vice

Tojo: The Last Banzai by Courtney Browne. Holt, Rinehart and Winston, 1967. 260pp.

It seems to the reviewer that there are three interesting aspects of this well done volume by Courtney Browne. In the first place it is simply a readable survey of parts of the life of a recent world figure. Secondly it is an interesting account of a man who has developed what most of us would consider a bundle of virtuous traits, but developed in such a way and to such a point that the virtues are vices. Thirdly and perhaps most importantly it treats briefly the Tokyo trials.

Of the first of these aspects it need only be said that Tojo's life and activities are treated with detachment and taste. Clearly the of-

ten indecorous antics of photographers and reporters are not to his liking. While virtues are recognized and family sensibilities are meticulously respected, Tojo's shortcomings are not spared. Indeed, interested detachment seems to pervade.

Reviewed by H. B. Jacobini

On quite another level, however, Tojo comes through to the reader as a man whose whole life is built around almost puritan virtues—hard and constant work, honor, patriotism, love of wife and family, dedication to duty, honesty, kindness to subordinates—--all the virtues we have been schooled to respect. Yet as author Browne develops these traits they seem to be in some

cases the very platforms upon which the man's excesses and international criminality rested. Accordingly it is an interesting exercise in the relativity of value charged character traits.

Thirdly, while the book treats but slightly with the Tokyo trial, there is some focus upon it. Unfortunately, that half of the post World War II international litigation is largely unknown and Browne's comments about it include useful insights. Contained here are brief statements of the verdict in regard to Tojo and brief observation on the chief prosecutor and upon his relations with the tribunal itself.

On the whole it is a readable, interesting and well done work and is well worth the time it takes to read it.

A Close Look

At Latin American Spirit

Reflections on Latin American Development. Roberto de Oliveira Campos, University of Texas Press, 1967.

"Reflections" is a collection of 10 speeches presented between July, 1960, and March, 1964, and an essay dealing with a variety of topics closely associated with economic development in Latin America. The author is a prominent Brazilian political economist who served his country as Minister of Economic Planning during the first several years of President Goulart's regime and therefore pays particular attention to Brazilian experiences. He is a pragmatic economist who recognizes that development policies involve political and sociological considerations as well as economic objectives.

Of the articles presented, two deal with Latin American-United States relations and trace those relations through variations in their cordiality from the inception of the Monroe Doctrine through the early years of the Alliance for Progress. He deplores the "residual" treatment of Latin America immediately after World War II and is hopeful that the Alliance eventually will provide Latin America with needed aid for rapid economic development. He cites and documents six deficiencies of the Alliance which hinder

its effectiveness: In the final paragraphs of his book, he enumerates the specific problems which must be resolved in the United States and in Latin America if the Alliance is to accomplish reasonable objectives of economic development.

Although the problems of economic growth provide the central theme of the other discussions, the author concentrates on those characteristics of Latin America and its citizens which create difficulties in the mobilization and use

Reviewed by Herman M. Haag

of internal and external resources for development in the form of aid or foreign investments. He explains and justifies the pressure for production of consumer goods, the rising nationalism which limits use of international capital and regional markets, the tolerance or even advocacy of state capitalism and paternalism and the tendency to regard inflationary policies as a necessary means of combatting economic stagnation.

He deplores the actions of the United States Government and investors which fail to recognize adequately the Latin American heritage when establishing preconditions

and policies for the granting of aid, loans and capital investments. Campos suggests that the Latin American spirit cannot be dominated completely by the Anglo-Saxon will,

Of particular interest is the author's recognition of the necessity for well-informed, skilled managers within the governmental bureaucracy since so much emphasis is placed on state capitalism. He refers to the studies by Schultz and others which have demonstrated the important role of human capital in economic progress. Yet, he gives relatively less attention to education's contribution to economic progress and to the need for expanding educational facilities than would be expected.

Despite the fact that the book is a compilation of addresses, it presents a wide range of comments, suggestions and conclusions relative to economic development in Latin America and is a worthy addition to the literature in this area. It presents the pragmatic viewpoints of a reputable economist forced to consider the social and political implications as well as the economic consequences of his actions as a federal bureaucrat. In fact, it may be considered a suitable antidote for much of the theoretical explorations of those who lack this experience.

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Humanism, Black Humor Mark Polish Films

By Ronald Levaco

From the Center for Soviet and Eastern

European Studies in the Performing Arts Cinema Division

In the contemporary Soviet and East European cinema, Polish film reflect a new humanism. Perhaps it is because she is one of the most emancipated of the satellite Iron Curtain countries that Poland has come to be the first to express in her films the utter, absurd hopelessness of solutions to problems offered by the intimidation and violence of autocratic bureaucracies. Since the period of de-Stalinization (marked by the death of Stalin in 1953 and officially invoked by Khrushchev in the now famed speech before the Twentieth Party Congress), the Poles and the Czechs have far outstripped the Russians by making some of the most inventive and exciting films to come from Eastern Europe. To achieve their ends some avante garde Polish film makers have adopted a style of surrealism and black humor.

Roman Polanski's "Cul de Sac" is an example of the entrance of one wing of Polish cinema into the macabre realm of black humor. Out of it emerges a poignant, human theme. It is also significant that this third of Polanski's feature films ("Knife in the Water," 1962; "Repulsion," 1964) was shot in England using a mixed British-American-French cast, for it is an open declaration of the return by the Poles to the cosmopolitanism and internationalism that no degree of Soviet insularity could eradicate in them. (Following Polanski's lead Skalimowski's "Le Depart" was shot in Belgium.)

That Polanski's humor may bear relationships to the Rumanian Ionesco's is not so vital an observation as that both men's artistic interests have been forged in the fires of countless purges and tempered by the blood of innumerable artists destroyed during the Stalinist era. By his attacks on modern art during a visit to an exhibit of paintings in Moscow, ironically it was Khrushchev himself who managed to reverse the trend toward more daring artistic innovation that he ushered in in the U.S.S.R. The new suppression extended to other arts almost at once with Khrushchev's attack on the Russian film, "I Am Twenty." And since the Russians have always considered film to be their most important art, it is little wonder that the suppression should engulf the cinema particularly. Thus, while the Russian cinema has been canalized into sameness, the Polish cinema has been developing a new—and often grimly surrealist—humanism which strikes firmly at the viewer's sensitivity.

Roman Polanski's "Cul de Sac," which was shown in Carbondale last weekend, is a film that wants to crack open the encasement of our conventionalism. Because the film itself depicts the pathetic struggle of a man attempting vainly to escape the rigidifying conventionalism of his own life, "Cul de Sac" works on two levels. First, its narrative attacks that conventionalism through dialogue and characterization. Second, the form and shape of the film itself—its cinematography and actor movement (mise-en-scene)—complements the thematic development of the film most effectively.

From its opening anomalous shots "Cul de Sac" unravels a series of incongruously linked episodes. The film concerns two wounded gangsters on the lam (one British, the other American), who make their way to an eleventh century castle on the Northumberland (northeast corner of England) coastline. Here Walter Scott was said to have penned

his "Rob Roy," and here George, a retired and cuckolded minor-industrialist (Donald Pleasence)—a sort of poor man's Hugh Selwyn Mauberley—lives with his young and restless French bride of ten months (Francoise Dorleac). In "Cul de Sac" as in "Knife in the Water," Polanski again reveals his fascination for life lived at the water's edge, where sea gulls wheel interminably, fighting for existence, and where their struggle portends the human drama of the film. This craggy coastline becomes the setting for death and madness juxtaposed against constantly incredible comic sequences. These are the contrasts by means of which Polanski alternately wrenches his viewers' sensibilities from laughter to horror.

Because many of today's film makers who work in television exploit startling camera effects, quick cutting techniques, rapid zooms in and out, and anachronous or elliptical plot development, these techniques become so visually acceptable to us that they are largely invisible. In the main that seems desirable. What we have a tendency to overlook, however, is the extent to which such techniques can be aesthetically—that is most suitably and integrally—used in a film. In short, we TV-softened viewers may overlook the extent to which a serious film maker like Polanski deftly chooses the formal aspects of his film to engage and match his content.

Polanski's film is good because he so succeeds in shaping its cinematic form to embrace the incongruities of the tragicomic inventions of its plot. "Cul de Sac" develops by puzzles, the solutions to which drive the narrative forward to an indelible (and in terms of the plot—accidental) climax. Thus, Polanski's film depicts the role of chance in the life of a man already seeking to remake himself by escaping from predictability, drabness, and complacency. Because his character is unprepared for the irregular and because it unhinges him, Polanski uses an elliptical plot and disorienting camera effects. Since his film concerns anomaly, disorientation, and madness, the integrity of Polanski's purpose is manifest.

We see a road inscribed diagonally across the screen. Off in the distance we can make out a car. Except for that, the road is as deserted as the general landscape is desolate. The car we have expected to rush by, creeps toward us like a turtle. Disabled, it is being pushed by a seedy but burly man with his arm in a make-shift sling. Inside, is the second man, timid and mousy-looking, a forelock of his greasy hair hanging over his round, wire-rimmed glasses. Neither Dickie, the burly American, nor Albie, his British sidekick, look anything like gangsters. That they are and that one of them has been blasted in the stomach and is dying is revealed to us in oblique Ionesco-like dialogue.

Suddenly, the car bumps to a halt against a roadmarker. Albie, who was to have been steering, is too dizzy to continue. The gangsters have reached a cul-de-sac, a dead end. Dickie goes off for help.

What we are to discover, of course, is that the cul-de-sac is not theirs alone. Over the crest of a dune, Dickie finds two surprises: a semi-naked pair of lovers and a medieval castle. More interested in finding a telephone

than in voyeurism, Dickie goes on toward the castle.

As Dickie reaches the castle he interrupts George entertaining what we later learn are the parents of his wife's lover. (It was George's bride whom Dickie saw between the dunes.) Now, gnome-like George is entertaining them with tales of chivalric, medieval splendor. But conjuring tales of chivalry and courage is the closest George can come to them, unfortunately. That is the seed of his dilemma. It is in pursuit of gallantry that George has sunk his last farthing into this fortress. Pathetically, even here George's carefully buttressed manhood becomes exposed by the cuckoldry he hasn't nerve to halt and by the chance visit of two wounded gangsters fleeing from the law.

The parents and their son, the lover, leave. Night falls, and Dickie creeps toward the castle. He has hidden in a chicken roost. Significantly, Polanski fills his film with chickens. They are everywhere, clucking and pecking away. Hesitatingly, they even venture into the castle itself. Always unsure and jittery, they come to be the closest parallel to cuckold George. In posture and gesture, Pleasence is faultless as the flinching, birdlike coward.

Of course, it is Dickie who fills out George's deficits, and for a time it seems almost that Dickie might become the third in a ménage. In the meantime, Dickie buries his sidekick who has died and waits for his boss to bail him out. The film progresses through a sparkling bit of satire when some of George's friends drop in to meet his bride. It is these very people and their British complacency that George has come here to escape. Good old George—school tie, success, and all—has fled the agonizing, humdrum English middle class way to slow age and death. In the custom of the sun tanned, middle aged teenagers of our country, George now fanatically pursues health—eating eggs and shrimp. Cholesterol notwithstanding, he seeks the organic life, but his problem (at least in terms of his own self-concept) rests in the underdevelopment of some rather vital organs of his own. Both the title Cul de Sac (anatomically a sac-like cavity) and the recurrent prominence of eggs

(synonymous in any Slavic language with male organs) invests the film with Polanski's wicked brilliance for black humor.

By the form of his film as well as by its content, Polanski seeks to disorient and reorient us. He seeks to break us loose—if only for an instant—and to turn us back (and turn us on) with our perceptions altered and our sureness shaken. For "Cul de Sac" is a film concerning sureness—or rather, the horrifying poignancy of its absence in a man whose culture has replaced that sureness by surrogates, by all the mannerisms, gestures, and vocabulary that make one upward mobility-seeking Englishman like another.

In one sense, then, "Cul de Sac" depicts the struggle for potency of the impotent. But in a larger sense, it is a film in which a man is crippled into madness by the deeper insanity of a wife and a world which confuse potency with love—and violence with courage.

True to the macabre nature of his subject and to the credit of his dramatic insight, Polanski takes us to the very firm of resolution before he drops us. It almost appears that Dickie, who is haplessly waiting to be picked up by his boss (who never comes, of course), will simply stay on as George's bolstering alter-ego. But frustrated, Dickie strikes out at George and clubs him down. Baited by his wife who steals Dickie's pistol, George manages to aim it at him and to pull the trigger. To begin, George fires the revolver almost unintentionally, and then for one insane moment—as he feels the perverse divinity of total power—he fires it ecstatically. Then, seized by the incomprehensibility of his own act, which he was driven to by vanity, George lapses into catatonia. He recovers only long enough to see lucidly what everything he did was all about. It is too late. George packs his wife's bag, knowing that she will choose to leave him with a suave, playboy sort who had come earlier with George's visiting friends.

The last tracking shot sees George splashing on a dead run through the incoming tide. He runs toward some rocks on which, like a wet fowl, he squats. His pose reflects the final obsequiousness. "I am mad," he cries.



Photo by Dave Lunan

Of Twain and Of the River

By Dean Rebuffoni



DIRECTOR, PRODUCER--
Distinguished Visiting Pro-
fessor Herbert Marshall: "It
is a difficult play--but an
entertaining one."

26 hours of Clemens' life, and a dramatization of the recurring themes of his late years.

"I believe this is the first time Samuel Clemens has been treated in a play as the ambivalent character he really was," Marshall said. "From his lyrical and laughing boy-hood he changed into a bitter old man--and this play will show us several sides of his complex character."

The play, which will run for five performances, has a mixed cast of professional actors, SIU students and youths from the Carbondale grammar schools.

Performing the lead role of Clemens is Oliver Cliff, noted actor, singer, and director. Cliff, who came to SIU following his performances as the "Cowardly Lion" in the "Wizard of Oz" in Honolulu, Hawaii, has a long chain of theatrical achievements to his credit. He has performed on the Broadway stage, with the Katherine Cornell company, in West Coast theater, and in 84 singing, character roles in the musical theater. He is Actor-in-Residence in the Theater Arts Department of the University of California at Davis, Calif.

"We were very fortunate to gain Mr. Cliff's services for this play," Marshall said. "He is a true professional, and with our mixed cast one professional acts as an inspiration for the others."

Several of the roles in the play--including those of Huck Finn and Tom Sawyer--will be performed by some rather young but talented school-children from the Carbondale grammar schools. Marshall placed a notice in the local newspapers for youths to apply for roles--and was rewarded with over 50 enthusiastic young applicants.



EMBITTERED OLD MAN--Professional actor Oliver Cliff as Samuel Clemens: "I tried to see my old muddy Mississippi River--and a boy straggling along the banks--but I can't, I can't."

Mention Samuel Clemens and immediately "Mark Twain" comes to one's mind.

Mark Twain: that most famous of pseudonyms--the pen name under which such humorous masterpieces as "Huckleberry Finn," "Tom Sawyer," and "Innocents Abroad" were published. Mark Twain: the satirical chronicler of life along the Mississippi River. Mark Twain: the eternal, laughing, sentimental boy. Mark Twain: the great American humorist.

But scratch a humorist, and you find a sad man. And there was another Samuel Clemens--and another Mark Twain. A Mark Twain under whose signature "The Mysterious Stranger" and "The Man Who Corrupted Hadleyburg" were published--books bearing some of the disillusionment of an old man--a bitter, cynical, atheistic old man. An old man who couldn't go back to his old, romantic self or the river of his youth.

It is this "other" Samuel Clemens who is the subject of "The Man Who Lost The River"--a play by Bernard Sabath which will be presented in the University Theatre Feb. 7-11.

The play, which will be directed by Herbert Marshall, distinguished visiting professor at SIU, is an imaginary reconstruction of the last

"These kids can really perform," Marshall said. "We were somewhat apprehensive about them executing the long, intricate dialogue the play demands, but they've done very well."

The play itself is the result of, in Marshall's words, "Some very difficult labor. It is far, far easier to create a fictional character and revolve a stage production around him than it is to write a biographical play about someone so famous as Samuel Clemens."

Marshall, who had met playwright Sabath--a native of Chicago and an instructor of the craft of fiction at Northwestern University--prior to beginning the play at SIU. During that meeting Marshall suggested that Sabath add more cynicism to the character of Clemens. Sabath revised the play to include just that, and, according to Marshall, has arrived at something "very, very close to the real Samuel Clemens."

"I feel this play has a certain connection with our world of today--a world which we realize is only a ridiculous little speck in the galaxies," Marshall said. "Samuel Clemens was aware of this same smallness--but he certainly didn't go into oblivion with his death."

Chosen to fit in with the Illinois Sesquicentennial celebration, "The Man Who Lost The River" promises to be an entertaining, humorous, and revealing synthesis of one of the Midwest's most famous sons. A man who was a native of Hannibal, Mo., but a man as beloved in Illinois as Abraham Lincoln. A man who, indeed, was "the Lincoln of our literature."

Photos by Dave Lunan



SAMUEL CLEMENS AND "JODY"--"That's right! I liked climbing trees, shooting Indian

arrows, and wading the creek when I was a boy, too!" Oliver Cliff and Scott Irwin.

Sal y pimienta española

América - Las Indias

Hasta hace relativamente poco tiempo, el continente americano, especialmente la parte sur, se llamo "America." America pura y simplemente. Hay quienes dicen que debio haberse llamado Colombia o cosa parecida, teniendo en cuenta que fue Colon quien lo descubrio. Ya se lo que me van a decir los conieros de turno: que no fue Colon, a quien despues de todo no le debe la cosmografia sino "unas islas del Caribe" y el hecho de haber pisado sin saberlo, "tierra firme;" que Vespuccio descubrió la costa norte de Venezuela y parte del Brasil; que Cabral descubriola otra parte; Balboa, el Mar del Sur; Magallanes, el estrecho que lleva su nombre; Ponce de Leon, la Florida, etc. etc. Pero ¿no fue Colon el que nos trajo el huevo que otros tras el frieron?

Lo que ocurrió para que el continente lleve el nombre de America es de sobra conocido: Americo Vespuccio, que desde 1491 se hallaba en Sevilla representando intereses de los Medicis florentinos, como parte, en 1499, con el famoso explorador espanol Alonso de Ojeda, en una expedición que recorrió la costa norte de Venezuela. Y, separado de Ojeda, luego, yendo hacia el sur, mas alla de la boca del Orinoco. Mas tarde exploró el Brasil otra vez, la parte sur.

En 1504, Vespuccio escribio a Florencia la famosa carta describiendo sus experiencias, carta que luego fue traducida al latin en dos versiones, *Quatuor Americi Navigationes Mundus Novus*. Y en la Italia del Renacimiento se comenzo a hablar de las nuevas

tierras que todavia en 1494 no aparecen mencionadas en la *Cronica de Nuremberg*, especie de enciclopedia historica impresa aquel ano: la tierra de que habla Americo. La tierra de Americo. ¡America!

El conocido humanista Waldseemüller reimprimio en 1507 la carta latina y propuso por primera vez que se diera el nombre de Americo al Nuevo Mundo. *ab Americo inventore—decia— quasi Americi terram; Americam.* Y acompañado el ejemplo al consejo, en el planisferio que publico poco despues, se designa ya esta parte del mundo con el nombre de America. Colón habia muerto un año antes. Americo Vespuccio viviria todavia cinco años más, hasta 1512.

Los españoles siguieron llamándola Indias, debido al error de que Colon habia logrado llegar a la tierra del Preste Juan o a la Catay de Marco Polo, por la vía de occidente. Y así surgieron expresiones como "La destrucción de las Indias, las "Leyes de Indias," "la carrera de las Indias," "los indios," los indianos." Y más tarde, las "Indias Occidentales."

La otra acepción de la palabra America, la que le damos aquí, significando pura y simplemente Norteamérica, vino más tarde.

Los habitantes de la región por su parte no han aceptado jamás esta acepción, y se llaman americanos. No latinos, ni latinoamericanos ni hispanoamericanos. Americanos por excelencia, y yo añadiría que, dado el tono con que lo dicen, exclusivamente.

Todavía hoy resuenan en mis



Porción del Mapamundi de Waldseemüller en el que la región descubierta "Cuarta Parte" se designa por primera vez "America," 1507.

oídos las imprecaciones estridentes del beligerante, al mismo tiempo que suave, Blanco Fombona cuando por última vez que nos vimos en la Habana, en la calle de Obispo de la Habana vieja. Yo comenté que allí se veían americanos por todas partes: bancos americanos,

comercios americanos, turistas americanos... y Fombona me gritó furioso: ¡Americanos! ¿Americanos? ¡Nosotros somos los únicos americanos! ¡Ellos no son americanos! ¡Son gringos! ¡Gringos!

Jenaro Artiles

Second Front: The Anti-War Theater of War

By Phil Boroff

Use of the film medium as a weapon against war has only occasionally achieved its desired impact. While many well-known film workers (including such stars as Paul Newman, Barbra Streisand, Robert Vaughn, Eli Wallach, Joanne Woodward, etc.) readily identify themselves as pacifists and participate in antiwar protests, their attempts to communicate the war-is-hell message to an audience via the motion picture screen usually seem to fail. There are, of course, notable successes like "All Quiet on the Western Front," "Paths of Glory" and "King and Country" that seem to achieve their well-intended purpose. But the list of less successful antiwar films continues to grow, with Richard Lester's "How I Won the War" and Cornel Wilde's "Beach Red" the most recent additions. While these two films contain much quality, they also seem to suggest many of the shortcomings of this film genre.

First, there is the problem of setting. Both use World War II as background; Lester's film lampoons the British Army in the African and European theaters of war while Wilde's recounts the campaign of an American unit to take a Japanese-held island in the Pacific. World War II is, in many ways, a "safe" setting for an antiwar film; it involves little risk because it is supposedly the most widely accepted "just" war we've known. There have been a couple of Grade B movies set in Vietnam that will soon be joined by the first big budgeter about our "current" war—

John Wayne's "The Green Berets." But these are all hawkish heroics and flag-waving rather than dovish questioning and doubting. Perhaps fear of condemnation as a traitor as well as the inability to get financing and audience reception have kept an American film maker from setting an antiwar film in Vietnam. British Director Peter Brook, however, has just released a film called "Tell Me Lies" that directly attacks the Vietnam war. It would seem that such a film would have the powerful advantage of immediate meaning, now.

Second, what production style can best present the antiwar point of view? "How I Won the War" is a black satiric comedy; it views war as soldiers fighting and dying for a cricket field, generals trading bubble-gum cards of battle "scenes" and folks back home spurring it all on with foolish patriotism. Satire often hits the spot, as when familiar theme songs from "The Bridge on the River Kwai" and "Lawrence of Arabia" are used in juxtaposition to what is happening on the screen. But it lacks the sharpness and blackness of a successful film satire like "Dr. Strangelove." Excursions into expressionism also fail. For example, victims of a battle are dyed to match the color of the film filters used to tint the battle. (The El Alamein victim in bright orange from helmet to boots, like the film "battle itself.) By film's end, this device has been tiresomely overused with orange, blue, green and pink men running around. "How I Won the War" bases its style on the absurdities of war. "Beach Red," however, in an

extremely realistic drama. It is, in fact, so unrelentingly realistic that it often seems to overindulge in the physical grotesqueries of war. We see a severed foot floating in the water, an arm blown off, a thumb shot off, etc. Such physical realities are so emphasized that one can almost smell the stench of decaying flesh. "Beach Red" bases its style on the anguish of war.

Whatever his chosen style, the antiwar film maker should somehow communicate both the absurdities as well as the anguish of war if he is to be truthful. In war, as in much of life, the most ridiculous is often wedded to the harshest reality.

Third, character causes a big problem. In Lester's satire, the characters are caricatures, i.e., Goodbody is a Mittyish young officer who leads his troops to slaughter; and Grapple is an old British general. It's hard to get involved with such impersonal, inhuman "types," their deaths lack impact. In "Beach Red," the characters, although superficially personal and human, border on war movie stereotypes. They, too, repel involvement.

The characters in both films lack credibility; they are not like real people. If the antiwar film would emphasize personal drama as well as its message, the resulting audience empathy might then achieve the desired response.

Fourth, discriminating artistic selection as to the construction and pacing of the scenario seems to be a must. "How I Won the War" and "Beach Red" are both too long, too redundant, too slow; they are

often tedious and lethargic. Lester's film attempts to cover too much—everything from El Alamein to Dunkirk, everyone from Churchill to Omar Bradley. And its talk is incessant—almost a substitute for action. The British accents get so as to be incomprehensible. Likewise, Wilde's film has little relief from its grim setting, little humor to lighten its apprehensive mood, and little variation from its combat maneuvers.

The antiwar film should, perhaps, avoid episodic treatments that can slacken pace. By creating dramatic tensions that build to important climaxes, it could better communicate its message.

Fifth, the very message often seems to work against itself. The dove position seems much easier and simpler to state support than that of the hawk. Therefore, instead of repeatedly presenting its own case in the one-sided manner of most propagandistic films, the antiwar film should confront, challenge and negate the opposing points of view. It must prove its case, it must debate, it must persuade.

The successful antiwar film presents the absurdities as well as the anguish of war. It uses believable characters in a relevant setting and it considers the opposing points of view within a tightly constructed storyline. Such a film about the Vietnam war—perhaps Brook's "Tell Me Lies"—might have an immeasurable effect. Movies do not end wars. Men do. But movies influence men. And while their power may here be greatly overrated, movies are capable of influencing men to do things of great importance.



UNUSUAL BRANCH—This branch grew back into the limb from which it had first sprouted and was recently discovered by Ralph Gilbert, foreman of a Marion lumber company. The mill where Gilbert works cuts over 60,000 feet of timber a week. Gilbert said this was the second time he has seen such a branch-limb combination. (Photo by Rich Karakis)

Discussion of Nature of Life On WSIU Radio Broadcast

"About Science" will view the nature of life at 8 p.m. Saturday on WSIU(FM).

SUNDAY

Other programs:

12:30 p.m.
News Report.

1 p.m.
"Metropolitan Opera Live Broadcasts" features Martha Von Flotow.

7 p.m.
Broadway Beat.

11 p.m.
Swing Easy.

10:30 a.m.
Concert Encores.

12:30 p.m.
News Report.

4 p.m.
Sunday Concert.

5:30 p.m.
Music in the Air.

8:35 p.m.
Masters of the Opera.

Activities

Areospace Studies to Display Art

Monday

Payroll Division will distribute student time cards Monday from 8:30 a.m. to 4:30 p.m. in the University Center's Mississippi Room. Department of Instructional Materials will have a luncheon from 11:30 a.m. to 1:30 p.m. in the Sangamon Room of the University Center.

Aerospace Studies will display a U.S. Air Force Art Collection Exhibit from 12 noon to 9 p.m. in the University Center Gallery.

A Department of Marketing luncheon will be held at 12:15 p.m. in the University Center's Kaskaskia Room.

Department of Public Aid Meeting will be held from 1 to 4:30 p.m. in the University Center's Ohio and Illinois Rooms.

International Week Rehearsal will be held from 7 p.m.

to 11 p.m. in the University Center, Ballrooms A, B, and C.

A Food Service meeting will be held at 8 p.m. in the Illinois Room of the University Center.

University School Gym will be open for recreation from 4 p.m. to 6:30 p.m.

Weight Lifting is available to male students from 2 p.m. to 10 p.m. in the University School, Room 17.

Activities Programming Board will have a Communications Meeting from 9 a.m. to 11 a.m. in University Center, Room E.

Chemeka Club will meet from 8 p.m. to 11 p.m. in University Center, Room C. Activities Programming

Channel 8 to Cast Russian Film

"The Lady with the Dog," a Russian film, will be featured on the N.E.T. Playhouse at 9:30 p.m. Sunday on WSIU-TV, Channel 8.

Other programs:

5:30 p.m.
The David Susskind Show.

7:30 p.m.
The Public Broadcasting Laboratory.

Board, Special Events Committee will meet from 6 p.m. to 7:30 p.m. in University Center, Room E. Young Republicans will have Registration for Convention from 8 a.m. to 5 p.m. in Room H of the University Center.

Educational and Cultural Committee will meet from 8 p.m. to 9 p.m. in University Center, Room D.

Southern Illinois Peace Committee will offer Draft Counseling from 8 a.m. to 5 p.m. in University Center Room H.

Department of Physics will have a Graduate Colloquium from 10 a.m. to 11 a.m. in Lawson Hall, Room 221. American Association of University Professors will present a Program on Appointment Procedures at 7:30 p.m. in University School, Studio Theater.

Plant Industries To Sponsor Talks

Discussions on "New Developments in Agricultural Chemicals" are being planned for a one-day conference March 15 at SIU under sponsorship of the Department of Plant Industries.

Keith Leasure, department chairman, says the program will feature representatives from agricultural chemicals industries as discussion leaders on herbicides, insecticides and fertilizers. Sessions will begin at 9 a.m. in the Seminar Room of the Agriculture Building.

The meeting will be open to all interested persons, Leasure says. Included will be county weed control commissioners, state department of agriculture personnel, county extension advisers, and other agricultural leaders.

Method Students Teach Ag in 8 Area Schools

Thirteen SIU students in vocational agriculture began seven weeks of practice teaching Monday at eight participating area high schools.

The students are enrolled in the SIU department of agricultural industries Teaching Methods class. Ralph Benton and Thomas Stitt, faculty members, will make supervisory visits to the schools during the practice teaching period.

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Industrial Arts for Tomorrow's Schools

Telephone to Link Four-Campus Discussion

The campuses of four universities will be linked by telephone during a 90-minute, four-way discussion between experts and SIU graduate students in the field of Industrial Arts Education.

John H. Erickson, professor-in-charge of the SIU Industrial Arts curriculum said the theme for the Tele-lectures is "Industrial Arts For Tomorrow's Schools." The program is scheduled for 6:30 p.m. Tuesday in room 231 of Lawson Hall. The public is invited to attend the lecture. The lectures will be presented telephonically by three

educators doing research to develop innovations in the field of industrial arts education, Erickson said. Their voices, coming from Wisconsin, Ohio, and North Carolina, will be amplified through special equipment so the audience will be able to hear them, he added.

Wesley L. Face, of Stout State University, Menominee, Wis. will be the first speaker. He will talk about his research project to increase the emphasis of instruction on today's expanding industrial technology in the industrial arts curriculums of the na-

tion's schools, according to Professor Erickson.

The second speaker, Willis E. Ray, Ohio State University, Columbus, Ohio, will speak on his project to redesign the junior high school industrial arts curriculum.

Delmar W. Olson, North

Carolina State University, Raleigh, N.C., will discuss the "New Industrial Arts for Today's Schools."

The program will be presented by the SIU graduate seminar class in Industrial Arts education taught by Erickson and Ivan Hostetler,

a visiting professor from the University of North Carolina who coordinated the program.

The fourteen graduate students are doing research in the three fields to be discussed and will ask questions of the speakers at the end of the tele-lectures.

Outstanding Texas Journalist To Receive Service Award

DeWitt C. Reddick, director of the University of Texas School of Communications, has been named to receive the second annual award for meritorious service to journalism by the Department of Journalism of SIU.

Reddick has been associated with the University of Texas since 1927, first as a teacher and later as associate dean of arts and science and head of the School of Journalism. He has been in his present post since 1965.

The author of several books in his field, Reddick founded the Interscholastic League Press Conference in Texas and was its director for 24 years.

Previous awards have been the Lemuel Scarborough Foundation Faculty Award at Texas in 1966, the UT Students Association award for excellence in teaching in 1964, the Fain Award of the Texas Council of Churches for effective leadership, and an honor award for distinguished service in journalism from the University of Missouri.

He holds two degrees from the University of Texas and received his Ph. D. at the University of Missouri.

The SIU award will be presented at the fourth annual Journalism Education Administration Workshop in Carbondale on April 4.

Faculty Recital Slated

A Faculty Recital featuring Myron Kartman, violin, and Robert Mueller, piano, will be held at 4 p.m. Feb. 11 in the Home Economics Auditorium.

Improper Vehicle Registration Brings Two Fines, Probation

A Carbondale man was placed on six months probation, fined \$50, and ordered to serve six days in the Jackson County jail for improper use of motor vehicle registration and having no valid operator's license.

Robert Bartholomew, 21, County Estates, pleaded guilty to both charges in Jackson County Circuit Court Thursday.

According to the office of the clerk of the Jackson County Circuit Court, the specific provision under the statute

governing the improper use of a motor vehicle registration was not listed for Bartholomew on his ticket or its records.

Forms Available For Scholarship

Theta Xi social fraternity has announced that applications are now available for the Leo Kaplan Memorial Scholarship Award. Applications for the \$400 scholarship are available at the Financial Assistance Office, Washington Square.

General requirements are: a 3.75 minimum grade point average, sophomore or junior standing and financial need.

Applicants may apply in person or they may be nominated by a friend or faculty member before Feb. 16. Science majors are preferred.

Leo Kaplan was the former chapter adviser of Theta Xi and professor of physiology at SIU. Funds for the award come from the proceeds of the Theta Xi Variety Show.

Funeral Services Set for Saturday

Funeral services are scheduled Saturday in Lynn, Mass. for Edward Joseph Shea, 27, son of professor and Mrs. Edward J. Shea of Carbondale.

Shea died Jan. 30 in St. Louis where he was attending Bailey Technical Training School.

Survivors in addition to his parents include three children, a sister, Barbara, and a brother, John, of Carbondale.

No Littering Reported

The Crab Orchard National Wildlife Refuge Office has reported no littering or other misconduct on the part of SIU students at the Crab Orchard spillway this year. Littering has been a problem at the spillway in past years, according to officials.

Graduate Students To Attend Meeting

Edward Pulver of Sandoval and Thomas Threewitt of Benton, SIU graduate students majoring in plant industries, will present research papers on data collected for their current master's thesis work during sessions of the Weed Science Society of America meeting Feb. 5-8 in New Orleans.

Keith Leasure, chairman of the SIU Department of Plant Industries, James Tweedy, assistant professor of plant industries, and department graduate students William McReynolds of Lake Zurich and Harley Fouch of Woodlawn also will make the trip. All are members of the society.

Film Will Present Communist View

A 90-minute film sympathetic to the North-Vietnamese position in the war will be shown Monday at 8:30 p.m. and Wednesday at 6:30 p.m. on WSIU-TV Channel 8.

Station officials said the film, taken by British photographer Felix Greene, is "unabashedly pro-communist" but is being shown to present "the other side" of the Vietnam question.

The film, entitled "Inside North Vietnam," is being released through National Educational Television network.

At Health Service

The University Health Service reported the following admissions and dismissals:

Admissions: Feb. 1, Linda Benko, 308 W. Cherry; Dennis Macasek, 1207 S. Wall; Carolyn Gourney, 813 W. Illinois Ave., Carterville; Edwin Tomlin, 401 W. College; and Robert Davenport, 600 W. Mill.

Dismissals: Feb. 1, John Desmaretz, Boomer II.

Student Recital Set

A Student Recital featuring Jack Montgomery, tuba, and Robert Bloemker, baritone, will be held at 8 p.m. Feb. 15 in room 140B of the Home Economics Building.



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NEWCOMERS--Vice President John S. Rendleman chats with three faculty wives at SIU Women's Club Newcomers pot-luck dinner, held in Home Economics Building for first and second year newcomers at Carbondale. With Rendleman are, from left, Mrs. Erwin Atwood, Mrs. Marvin Tucker, and Mrs. Richard Towers. Rendleman was the speaker at the event. He discussed construction plans on the Carbondale campus.

Legion Post Gets Reprimand For Alleged Liquor Violation

The Carbondale American Legion Club Post 514 received a "severe reprimand" from the Liquor Advisory Commission at a hearing Thursday night on charges that liquor had been served illegally at the club.

Charges were filed by Police Chief Jack Hazel and Richard Wilhelm, safety director, after they found three

persons drinking beer in the club on Sunday, Jan. 28.

Officers of the club were told that the next violation would result in suspension of the club's liquor license.

Professor to Assess OAS

Robert L. Gold, assistant professor in the Department of History, will present an assessment of the Organization of American States at 7:30 p.m., Tuesday in Morris Library Auditorium.

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Mayor Keene Denies Rumor Of Position With University

Mayor David Keene said Friday that it was only "rumor" that he had sold his transfer and storage firm to accept a job with SIU.

Keene announced Thursday that he had sold all stock in his business to James Fisher, who has worked for Keene as supervisor for the past several years. Last year, Fisher also purchased Keene's building moving firm.

A major consideration for his sale of the business, Keene

said, was to allow him more time to devote to his job as mayor.

Keene said he will eventually look for another job, but at present he has nothing under consideration.

Burial Ground Study

SIU archaeologists are studying a 500-year-old Indian burial ground at Cave-in-Rock discovered by two teenage girls.

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Eye Proficiency Checks

FAA Proposal Would Affect Private Pilots

By Raymond Bogdan

Private pilots around the nation, including approximately 170 licensed at SIU, may be affected by proposed regulations governing the proficiency of those who fly private business and pleasure planes.

Presently the Federal Aviation Administration has no requirement for periodic flight instruction or proficiency checks applicable to all categories of general aviation pilots.

A licensed pilot can fly his plane without any real check of his skill or physical condition, just as long as his license is valid.

Although the FAA can cite "no conclusive proof" of a relationship between the number of aviation accidents and the percentage which could have been prevented by periodic instruction, refresher training or proficiency checking, the agency did state that many accidents could be attributed to a "deterioration of basic airmanship and skills."

The FAA noted, however, that many general aviation pilots already voluntarily submit to such periodic tests for their own safety.

The FAA proposal would require holders of private pilot certificates to take at least a specified number of flight instruction hours from an appropriately rated flight instructor within a fixed period.

For example, a pilot would have to take up to three hours of instruction within a six-month period or six hours within a year.

Graduate Students Exhibit Art Work

Janie R. McWhirter of Nashville, Tenn., and Robert Galla of Shelton, Conn., are the first of a series of graduate art students at SIU to exhibit their work this year in the University's Mitchell Gallery.

Their show, to run Feb. 3-6, will include 18 oil paintings and 20 drawings by Miss McWhirter and 14 works by Galla including watercolor, pencil, ink drawings and prints. Miss McWhirter is a graduate of Middle Tennessee State University, while Galla received his undergraduate degree from the University of Bridgeport, Conn., from the school of graphic design.

A reception will be held in the Gallery from 2 to 5 p.m. Saturday. Admission is free.

Jewish Group to Hold Dinner Meeting

The Jewish Student Association is having a corned beef dinner Sunday from 4:30 to 7:30 p.m. at the Horner House, 803 S. Washington St.

A membership meeting will be held at 9 p.m. Monday at the House.

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Sam Patchett, chief flight instructor for the Air Institute and Services at Southern Illinois airport, termed the proposals "a very good thing."

Basically, the regulations are directed at private pilots

"who don't fly very much," according to Patchett.

"Although the modern airplane is easy to fly, a pilot who hasn't flown for a while finds that his skills rust, and even though he can fly the plane, it's the emergencies he

won't be ready for," Patchett said.

"No one likes controls," said Patchett, "but if they are necessary and for the general good, they should be made."

From a military point of view, Col. Robert M. Bullock

of the AFROTC felt that the proposed regulations would help to maintain and assure "currency" among private pilots.

By currency, Col. Bullock said he was referring to the readiness of pilots to meet all situations. Air Force pilots are required to take a written examination and to attend ground school each year.

In addition, Air Force pilots must make two landings and two approaches per month as well as fly a specified number of hours per year. Col. Bullock is required to fly 20 hours per quarter.

If he does not put in his flight time, he must then undergo a "recurrency check" with a flight instructor, which is essentially what the FAA regulations would require of private pilots.

Eric Vaughn, a junior from Stilesville, Ind., and a student pilot, says the proposed regulations "might save a lot of pilots' lives."

Vaughn acknowledged that flying skills deteriorate with disuse.

Administrators Hear Dean Review Growth of College of Education

How SIU's College of Education spreads far beyond campus boundaries was outlined by Dean Elmer J. Clark, to a school administrators group here Wednesday.

Using the topic, "A College of Education without Walls," Clark told administrators of schools where SIU student teachers obtain classroom training, of the relationship the college has with elementary and secondary schools of the state, of its part in SIU educational programs in Asia and Africa, and its involvement in federal projects to aid education. He spoke in the University Center.

The education dean told of an expanding need for help from the public school in student teaching as he cited a marked increase at SIU in the number of students who plan to teach.

"Last fall 5,147 students indicated they plan to become teachers, which is a 30 per cent increase over the figure for the fall of 1966," Clark said. "This means we will need more public school classrooms and more regular teachers associated with our student teaching program."

He said the college also will have further need of public schools for pre-student teaching experiences, which would consist of two or three weeks in classroom observation and participation in schools near their homes. This would be done at the beginning of public school classes in September, before the fall term begins at SIU.

Public schools also will be needed to assist in training of graduate students in education, as "four graduate enrollments are rising and we need the public schools for practical training and educational research."

Clark told the educators that SIU is working with Michigan State University at present in developing a proposal under the Higher Education Act to improve the doctoral program in teacher education. Called the "Triple-T" project (Training the Trainers of Teachers), federal funds are sought to prepare college pro-

fessors to direct doctoral work in education.

He told of the College of Education's part in international education improvement programs in Vietnam, Mali, and Nepal. In the talking stage is a possible program of cooperation between SIU and a

Festival Planned At 'Well' Tonight

The SIU School of Communications will hold a four-hour "Festival of Entertainment" beginning at 9 p.m. Saturday at the Well coffee house in the basement of the Wesley Foundation, 816 S. Illinois.

Special entertainment will consist of a modern dance interpretation, interpretive reading, reading of modern poetry, and folk singing. A special art show will be displayed by Gerald McCarty from the Department of Art. The art show will feature pottery, paintings, and photography.

The interpretive reading will be done by Joyce Anne Pratt and Diana Thompson. Readers of modern poetry, new ideas, and "way out thoughts" will be Jerry Wheeler, Bruce Potts, Tim Merriman, Edwina Weiss, Nancy Anderson, Billie Kirksie, and Deena Sackman.

The folk singing will be done by Wheeler, Robert Corrington, and Ginger and Larry McKimney.

Broadcasting Men Offer Slave Work

Anyone who would like to have odd jobs done Saturday morning can hire a "slave" by calling Sigma Beta Gamma fraternity.

The honorary broadcasting fraternity members will accept contributions as payment for their work.

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teachers college in Beirut, Lebanon, he said. John E. King, SIU professor of higher education, is expected to visit this school en route to Saigon, where he will take part in selection of a Vietnamese educator of high potential to obtain training at SIU that will enable him to hold a high post in education in South Vietnam.

He related the College of Education's part in National Teachers Corps work, in which programs to train teachers of disadvantaged children are being carried out at Centralia and Cairo, of working with numerous education groups on projects under Title III of the National Elementary and Secondary School Act and of involvement in projects that are centered at Mount Vernon, Marion, and Metropolis.

The college now is in the process of helping revise a statement of purposes of the Educational Council of 100, Inc., organized 20 years ago to promote development of education in the southern 31 counties of Illinois.

Clark said that next fall the college is planning to establish a curriculum and school services center, which will make surveys and work on curricula and general improvements.

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LITTLE MAN ON CAMPUS



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Instructor Discusses Need To Teach About Communism

Frank Klingberg, professor of government at SIU, delivered the keynote talk at a regional conference on a new social studies curriculum.

a new social studies curriculum in area schools. The conference was attended by high school social studies teachers, superintendents and principals, from several counties in southern Illinois.

Speaking on "The Need to Teach About Communism in the Schools," Klingberg told 150 conference participants at Effingham Jan. 29 about the need to understand the basic nature of communism's challenge and said the United States will face less military challenge but more intellectual challenge in the future.

A specialist on American foreign policy, Klingberg in 1951 made predictions on American foreign policy trends which recently were reviewed by a nationally syndicated columnist, Charles Bartlett.

Sponsored by the department of curriculum development in the office of the state superintendent of public instruction, the conference was designed to help introduce

Klingberg was chairman of the department of political science at Knox College, Galesburg, before coming to SIU. He is presently in charge of the graduate program in the SIU Department of Government.

Mozart's Music Critiqued Feb. 15

The premiere performance of an arrangement a SIU musician has made of a 1774 Mozart concerto will be presented by the SIU Edwardsville Campus symphonic band in its concert Feb. 15.

Lawrence Intravaia, associate professor of music at the SIU Carbondale Campus,

O'Day to Address Unitarian Group

Edward J. O'Day will speak about "Improving Human Relations: A Community Effort" Sunday at the Unitarian Fellowship.

O'Day is with the history faculty at SIU and is chairman of the Carbondale Human Relations Commission. Steve Hamilton will be the organist and will play selections by Bach, Benoit and Rowly.

Coffee hour and discussion will follow and guests are invited.

made an arrangement of the first movement of the concerto in 1956, but completed the second and third movements specifically for the performance by Sol Schoenbach, guest soloist, and the Edwardsville ensemble.

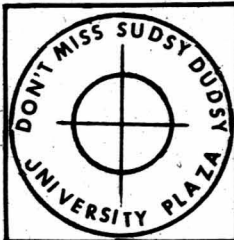
The Concerto in B flat for Bassoon was composed when Mozart was only 18 years of age, and was originally scored for two oboes, two horns and strings. In the small orchestras of that era the solo bassoon doubled the bass in tutti passages. Intravaia's arrangement enlarges the work for a full wind ensemble.

Schoenbach, solo bassoonist in the Philadelphia Orchestra for more than 20 years, is recognized as one of the world's finest bassoon teachers. He is at present the executive director of the Philadelphia Settlement Music School, teaches at the Curtis

Institute of Music and is editor of woodwind publications for Theodore Presser.

Intravaia has a number of other arrangements of works by Mozart in music publishing house rental libraries as well as selections by other composers which he has arranged for concert bands.

The Edwardsville Campus concert will be given at 8:15 p.m. in the Communications Building Theater. The public is invited.



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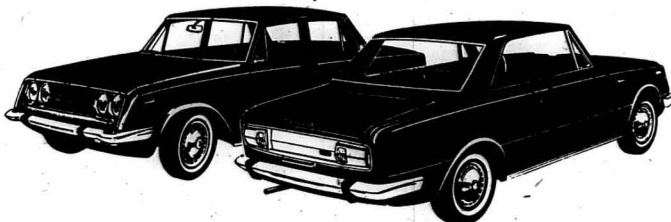
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Towering Kansas State To Test Salukis Tonight

By Charles Springer
There may be a lot of SIU basketball fans with stiff necks Sunday after their team meets a towering Kansas State team in a game scheduled for 8 p.m. in the Arena.

The Wildcats, led by giant 7-1 senior Nick Pino, are one of the tallest teams in the nation. He and his two 6-7 teammates, Earl Seyfert and Eugene Williams, have taken up a lot of space in their team's overall 10-6 showing.

When they've gotten into trouble, Coach Tex Winter has been able to rely on substitutes Ray Lavender and Mike Barber. Lavender is 7-0 while Barber stands at 6-11.

But the one who really steals the thunder from the big guys is a little 6-1 guard named Steve Honeycutt. He's currently averaging 13.6 points per game and is expected to be named to the Big Eight All-Conference team. He's also his team's defensive ace. "Steve's one of the greatest defensive players I've ever coached," Winter says. "He avoids screens well and is quick on his feet."

In Kansas State's surprising 71-56 defeat of Kansas earlier this season, Honeycutt held highly-touted "Jo Jo" White to only 13

points. White is averaging 21.

Seyfert is next in KS scoring with a 3.2 point scoring average while Pino is managing 8.9.

The Wildcats received some bad news Friday when starting guard Louis Small was declared scholastically ineligible, according to the KS Sports Information Service. Small, a 6-1 junior, is averaging 12.7 points.

Kansas State is currently tied for first place in the Big Eight Conference with Iowa State. Both have identical 4-2 records. The Wildcats will be hoping to bounce back from a 73-62 loss to Oklahoma in conference play.

SIU will be hoping to snap a three-game losing streak. The Salukis were coasting along with a five-game winning streak in January before taking a sudden 52-45 dip at Evansville. Michigan State dumped them last Saturday, 68-56, and Southwest Missouri came from behind Wednesday for a 67-62 win.

Saluki Coach Jack Hartman is expected to field the same starting five that have started in the past eight games. If that's the case, the forwards will be Dick Garrett and Chuck Benson, Butch Butchko at cen-

ter, and Willie Griffin and Bobby Jackson at the guards.

SIU's freshmen team will play Belleville Junior College in a 5:45 p.m. preliminary to the varsity contest.

The varsity game will be video-taped by WSUI-TV, to be shown Sunday at 4 p.m.

Hartman Named South's Mentor

SIU Basketball Coach Jack Hartman has been named coach of the South team in the third annual North-South College All-Star basketball game to be played at Wichita State University Fieldhouse April 13.

Ralph Miller, a former Wichita coach, was named coach of the North team, Miller is currently the head coach at the University of Iowa.

Hartman gained national recognition in leading the Salukis to the National Invitation Tournament championship last year.



LITTLE MAN—Kansas State's 6-1 Steve Honeycutt is considered the small man on a squad dominated by giants. He has three 6-7 teammates, one 6-11, another is 7-0 while still another is 7-1. Honeycutt leads his team in scoring, however, with a 12.6 average. SIU meets Kansas State in the Arena at 8 tonight.

Baseball Squad Will Begin Tough Schedule March 16

Coach Joe Lutz and his baseball team will embark on one of the strongest schedules in recent years when they open the '68 season with an extended road trip during the University's spring vacation.

Highlighting the schedule will be a three-game series with 1966 NCAA champion Ohio State and 1967 titlist Arizona State.

The games with Ohio State will be played on April 20

and 21 on the SIU field south of the Arena.

Arizona State will host the Salukis during the annual road trip beginning March 16, at Albuquerque, N.M.

From New Mexico the team will travel to Arizona State before moving on to Tuscon for a four-game series with Arizona. Games with Northern Arizona and Grand Canyon College complete the 10-day, 11-game excursion.

The annual Governors Tournament on March 12 and 13, will be the highlight of the home slate. Included in the tournament are Air Force Academy, Moorhead State and Concordia of Seward, Neb.

The Salukis will play three games at Florida State on March 29, 30 and 31.

They'll play the home opener April 2, with a double-header against Monmouth College.

Other home games include Memphis State, April 5 and 6; St. Joseph's, April 8; McKendree, April 9; Wisconsin State, April 10 and 11; MacMurray, April 15; Western Kentucky, April 27; Greenville, April 30; Evansville, May 7; David Lipscomb, May 10; Kentucky Wesleyan, May 11; St. Louis, May 12; and Illinois College, May 24.

Ryun Sets Track Record As Salukis Fall to Kansas

Jim Ryun of Kansas set a record for the mile run against SIU Thursday—but it wasn't a world record, just a meet record.

Ryun ran the mile in 4:07.3 for a new indoor meet record at Kansas as the Jayhawks ran away from the Salukis, 101 to 30.

The Salukis did salvage three firsts in the meet: two by John Vernon and one by Jeff Duxbury.

Vernon won the long jump with a mark of 22-7 and the triple jump with a 49-01/2 mark which was a meet record. Duxbury won the 880 yard dash with a time of 1:55.3.

As the score indicates, Kansas completely dominated the

meet, capturing the top three spots in four events.

In addition to the three firsts, Southern also captured three second places.

Mitch Livingston was second in high jump with a mark of 6-6, two inches below his winning mark last year at Kansas; Fil Blackiston, a freshman, grabbed second in the shot put with a heave of 48-9, and Ross MacKenzie placed second in the 440 yard dash with a time of 49.9, just .7 of a second behind the winner, Ben Olison of Kansas.

Six meet records were set, five by Kansas.

In an exhibition event, the SIU frosh two-mile relay team finished only 4.6 seconds behind the Kansas varsity.

Wrestlers Tossed

Southern could muster only two draws in its wrestling meet with Iowa State and was soundly beaten 27-4.

Ben Cooper got a draw with Jason Smith of State, 2-2, and Bob Roop drew with Jim Dusch of State, 1-1.

In other matches Thursday, the Salukis were outpointed in six and Tim Topping of Southern was pinned in the other match.

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Gymnasts Seek 68th Straight Dual Win

By George Knemeyer

SIU's male gymnastics team will be seeking its 68th consecutive dual meet victory when they take on Arizona in a 2 p.m. dual meet today in the Arena. The women's team travels to Ohio State.

Saluki Swimmers Defeated, 58-46

The Saluki swimmers won only four events in losing to Iowa State on Thursday, 58-46.

Bruce Steiner set a new meet record in the 1,000-year freestyle with a time of 10:30.8, 17 seconds ahead of his nearest competition. Vern Dasch also set a meet record in the 500-yard freestyle with a time of 5:01.5.

Mock Presidential Vote Set April 24

Students will be able to state their presidential choice April 24 at the National Collegiate Press Primary.

"Choice '68", underwritten by "Time" magazine, will provide ballots from the Executive Office in New York. Presidential candidates will be grouped by party, but student voters will be allowed to cross party lines.

Voters will indicate their age, and political party or preference.

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The visitors are the defending Western Athletic Conference champions and are 3-0 thus far this season. The Salukis are 6-0 and have never been beaten by Arizona in three previous meetings.

"I look for a team score of 190 for us," Coach Bill Meade said, "to give us some indication of what we'll make against Iowa."

SIU meets Iowa next Saturday in the Arena.

"I'm hoping for better scores than we've been having," Meade said, "we've been trying to improve various techniques of our different events."

"I've been pleased with our work on the side horse," Meade continued, "and I hope we keep improving."

"I haven't felt that we have reached our high bar poten-

tial," Meade pointed out, "nor our potential on the parallel bars. If we bring the scores up in these events I feel we have a good chance to make the 190 mark."

Meade had some words of praise for Pete Hemmerling, who has come into his own this year.

"Pete continues to improve," Meade said. "He's been working in four events and has an overall average of 9.0. Last year he worked one event and carried only an 8.8 average."

He also mentioned Gene Kelber. "He was scoring in the high eights last year but

now he's scoring consistently in the nines."

While the gymnasts still have seven meets remaining, including Arizona, Meade is looking toward the national championships.

"We're starting the final push for the championships," Meade said. He added that the Salukis are working on improving their performances as well as adding new stunts to their routines.

"We're doing new routines, working on form and pushing for the championships while still trying to maintain a good form of execution," Meade concluded.

SIU's women gymnasts will be traveling to Columbus, Ohio, in an attempt to extend their winning streak to 45 at the expense of Ohio State.

This is the first meet between the two teams since they each began competing five years ago.

The meet will be the season opener for the hosts. Last year they posted victories over Kent State, Michigan State and Central Michigan on route to a 5-1 dual meet record.

Their only loss was at the hands of Centenary College, who finished second in last year's championships.

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Golf clubs. Brand new, never used. Still in plastic cover. Sell for half. Call 7-4334. 1857BA

Swinger camera and N-gauge train set. Phone 684-4834 (let ring). 1930BA

Free brand name shoes, hosiery, purses. Discouns to 100%. The Author's Office. 114 1/2 S. Illinois 9-6931. 1931BA

We buy and sell used furniture. Call 549-1782. 1933BA

Platform scale, Rem. Noiseless typewriter, file cabinet, 2 bicycles. Best offers. Call 687-1869 after 6 p.m. 1937BA

Toastmaster toaster, studio divan with chair, studio couch--both make full beds. Electric skillet. 457-8394. 1940BA

1963 Mercury Meteor. Power steering, air condition, radio, heater, excellent condition. Must sell because of age. Phone 549-1819. 1941BA

50 x 10 trailer. Carpeted, furnished, air cond. Private lot near campus. Call 7-8381 after 5 p.m. 4335A

'65 Suzuki 80cc, extras. Must sell. \$200 or offer. 9-1707 or 7-4264 after 6 p.m. 4336A

1960 Ford. Runs good. Air cond. Reasonable. Jim 549-4864. 4337A

2 '52 Chevys. Exc. cond. 1 '66 Honda 150. Windshield & helmet. Ph. 7-6368. 4338A

1959 Chevy Corvette. 283 eng., automatic trans. Call 457-4568 after 6 p.m. 4350A

TV set. Used, works great. Ph. 7-8912. Reasonable. Pix tube 6 months old. 4351A

1958 Chevy conv. Good motor. \$125 or best offer. Call 7-6411 days or 7-6323 eve. 4352A

1965 Yamaha 50. 2300 mi., Windshield, mudguard, rack. Ph. 3-2048 or 7-8840. 4354A

Prof. must keep up with the Dr. Joneses. 1964, one owner, 50x10 trailer. Fully furnished, inc. washer and cooler. Call 549-6795. 4355A

Johnson Messenger III transceiver. 12 crystals. \$130. Call 9-4091. 4356A

Mobile home, 1965. 10x55 furnished, carpeted, air cond. Available for spring quarter. Call 549-1094. 4357A

10x55 trailer. Completely refurbished, TV and air conditioner included. Call 9-4315 after 5. 4377A

'65 Ducati 125cc. \$100 as is. Smith-Corona typwr. port. Gd. Cond. \$50. 137-S So. Hills. C'dale anytime after 5. 4377A

1960 Falcon 4 dr. sd. Good tires. No body rust. Very economical. 6 cyl. straight shift. \$160. Phone 457-6230. 4378A

Complete Scott/Garrard component stereo sys. Less than 1 yr. 3-4752. Also 2 mikes, 1 w/ stand. 4379A

FOR RENT

University regulations require that all single undergraduate students must live in Accepted Living Centers, a signed contract for which must be filed with the Off-Campus Housing Office.

Wilson Hall still has space available for Spring Qtr., 1101 S. Wall. 457-2169. 1865BB

3 rooms furnished. Couple. No pets. 312 W. Oak, Carbondale, Illinois. 1942BB

2 contracts together at Pyramids for Spring Quarter--Male--Will sacrifice. 9-3839. 4365B

600 Freeman contracts for sale. 2 contracts available for spring quarter. Call Julie 9-3530 now. 4371B

Girls: 2 contracts for spr. qtr. in approved house. \$110 per qtr. Contact Sherry or Connie at 457-7855. 4372B

HELP WANTED

Teachers with experience teaching English to foreign students. Call CESL, 3-2265 or 3-2266. 1932BC

Sewing and alt. done in my home. 406 N. Springer. Mrs. Tenoski. Ph. 549-2881. 1878BE

The Hippodrome beams you love. 1929BE

Typing - IBM. Experience w/terms, thesis, dissert. Fast, efficient. 9-3850. 1934BE

Have your term paper or thesis professionally typed. The Author's Office, 114 1/2 S. Illinois. 9-6931 until 5. 1935BE

Sewing and alterations done. Call 9-4034. 1944BE

Student Research Guide. Experienced professor helps you write excellent term papers easily. Simple explanations, clear examples, sample papers. Send name, address, \$2.75. Eldorado Press CDE, PO Box 215, Elgin, Illinois 60120. 4361E

Sewing, alterations. Call Mrs. Hyon 126-18 Southern Hills at 549-3918. 4362E

WANTED

Riders to Lauderdale spr. br. Leave March 16, back 26. Priv. place, 6 people. 7 hours each way. \$85. 9-4086. 4342F

Grad student to sublease apt. for summer term. Write John Ellis, 809 N. Cuyler, Oak Park, Ill. 60302. 4373F

LOST

On Mon. 1-29. Beagle-like 10 wk. old puppy. Black & br/bl collar. Call Phil Meyer, 3-2834 (9-5). After 5, 9-1014. 1939BG

SIU class ring, 1968, red, TKE. Jan. 19 at TP. Generous reward. 3-2023, Mike Cronin. 4344G

Lost--Men's Benrus Calendar watch. Somewhere in the University Park area. Generous reward. 3-3858. 4379G

FOUND

Found: girls size 5 florentine band on East College. Call Daily Egyptian. 3-2354. 4366H

ENTERTAINMENT

Bored? Come to our Gymkhana Sunday Feb. 4, 2 p.m. at J.W. Ward Transfer Parking lot N. of Murphysboro. Entry fee: GTAC members, \$1.50; non-members, \$2.00. Come out and win a trophy! 1938BI

Dance to the Tunesmiths, Rumpus Room, Sat. nite. Adm: 2 bars, soup. 4357F

Hip hip hippodrome! 1 Grand opening Feb. 9, 10, 11. 805 N.16th, M'boro. 1943BI



AWAITING THE SPRING—Lake-on-the-Campus is frequently a photogenic subject throughout the year as evidenced here in this picture taken from the west side of the lake.

Boating activities will start with the return of warm weather, to be followed by a summer of swimming. Photo by John Baran.

Carbondale Tries Again For Model City Program

By John Durbin

The city of Carbondale is down but not out in its bid to obtain federal funds through the Model City Program.

Carbondale was among 15 cities which reached the final stage of consideration before being passed over. Sixty cities were selected as model cities out of 190 applications.

Although Carbondale was not chosen as a model city, Frank Kirk, chairman of the Citizens Advisory Committee which filed the application, says "We have been encouraged to try again and we will."

The Model City Program is designed to distribute federal funds to poverty-ridden cities.

Kirk explained that Carbondale's bid may have been rejected for two reasons.

"Since East St. Louis and Chicago were selected as model cities, the officials may

have been reluctant to choose another city from Illinois," he said. "It is also possible that they felt the conditions in Carbondale are not as bad as in the other cities selected."

The city councilman says the decision as to which cities get model city funds rests heavily on the content of the application. The application must identify and recognize the problems existing in the city and then offer innovative approaches to solving these problems.

Kirk lamented the fact that the Advisory Committee did not get started early enough in drawing up the application.

"Because we were rushed for time, we may have suppressed originality and solutions," he pointed out.

The committee began work on the application in February and it was due April 15.

The Model City officials placed a great deal of importance on the solution of the application last year, according to Kirk. He said he feels there will be a shift of emphasis in this year's requirements.

"More emphasis will be put on the social and economic factors affecting the impoverished areas than on the solutions to these problems," he said.

Through the program, model cities receive federal funds equaling 800 per cent of the cost of their proposed rehabilitation plans. Each city also is granted 75 per cent of the costs of their programs on the administrative level.

In addition to the funds that model cities receive, they are

also granted top priority on all federal aid programs, according to Kirk. Such federal aid programs include education, health facilities and services, urban renewal, highways, economic development and vocational training.

Kirk pointed out that "okays for federal programs are more easily obtained by model cities."

The city councilman acknowledged that the new Anti-Poverty program may work as an advantage for the city in its bid for model city recognition this year. Kirk said that because such a program is unusual for a small town like Carbondale "to take on, it shows the Federal government our commitment to clear up our impoverished areas."

Kirk said that Carbondale's new application will seek to coordinate federal, local and state programs in an imaginative and effective way.

He said, "The U.S. Department of Housing and Urban Development has offered its assistance in reviewing and critiquing our application before it is sent in for final approval.

"We have already begun work on the new application," Kirk said. "In this way we will not be hurried in attempting to draw up our plans."

A Look Inside

... Four-campus discussion set, page 10.

... Gymnasts compete in Arena today, page 15.

... SIU vs. Kansas State preview, page 14.

... Activities, page 9.

Foundation Awards \$45,000 Grant For New Program

The National Science Foundation is providing a \$45,000 grant to SIU for its first Summer Institute in Earth Science for Secondary School Teachers.

David L. Jones, SIU associate professor of geography and institute director, said the eight-weeks program will start June 17 at the Carbondale campus. Stanley E. Harris, Jr., SIU geology professor, is the associate director. Other staff members will include Roger E. Robinson and Harold R. Hungerford, both at the Carbondale campus.

Enrollment will be limited to 35 teachers who have had at least three years of experience and who have taught at least one science course. Jones said that, before admission to the institute, the teacher must be required to teach earth science in the next school year by the principal or school board of his school.

Jones said earth science is being adopted increasingly in schools throughout the nation as a replacement for traditional general science or physical science subjects taught in grades seven through nine.

The demand for preparation in earth sciences far exceeds the current supply of competent training programs because only a few institutions of higher learning offer specific training in the field that applies to degree programs, he said. One of the ways to meet the demand is by special summer institutes of the kind being sponsored by the NSF at Southern.

The Institute will be operated with three main objectives in view: (1) to provide training in the principles and processes of earth science by an investigative approach; (2) to use a unified method to present topics in a way closely related to the eight-year findings of the nationally-developed Earth Science Curriculum Project; and (3) to involve the participants in a live-learning situation by having them work with a summer class of high school earth science students at University School. One week during the Institute will be devoted to field trips in the southern Illinois area.

Applications for the Institute must reach Jones by Feb. 15. He also can advise on stipends and credit hours allowed.

'Polled to Death'

Student Officials Displeased Over Low Vote Turnout

Ray Lenzi, student body president, and Richard Karr, student body vice president, have expressed displeasure over the low turnout in Thursday's special election.

At the polls student voters gave solid support for expansion of the intercollegiate athletic program and voted in favor of an increase in the activity fee for support of the athletic program. In the same election five new senators were elected to the Student Senate. The tally was 1,507 votes for expansion and a total of 259 opposing or asking for a decrease in the program.

Lenzi gave three reasons for the "low" turnout.

"First, I think the students have been polled and referendumed to death on the question of athletic expansion," he said, referring to the questionnaire on the subject last year and the referendum of the year before.

"Second, the referendum was planned late in conjunction with the special election to fill Senate seats, and there were only four polling places," he said. "I think this kept the voting down. The third reason was the bad weather conditions."

However, Lenzi thinks the election results show there is "little doubt about undergraduate feeling about athletic

expansion and their willingness to help pay for it." Karr felt the low turnout was an indication of student apathy. Concerning the Senate election, he said there was "little interest because candidates didn't put on much of a campaign."

Karr did say that he thought the University Park turnout was good and that the campaigning was more active in that area. He said campaigning was much easier there because of the heavy concentration of people.

Show to Feature Hairstyles, Gowns

"Up, Up and Away" is the theme of the Angel Flight style show scheduled for 2:30 to 4:30 p.m. Sunday in the University Center Ballrooms. No admission will be charged and attendance prizes will be given. Refreshments also will be served.

Formal gowns that might be worn at the Aerospace Military Ball Feb. 10 will be featured along with other fashions from area stores. The five Angel Flight candidates for Aerospace Ball queen will be presented in their gowns. Hairstyles by five Carbondale beauty shops also will be exhibited.

Gus Bode



Gus says he spent all day Friday trying to find a groundhog, but they're harder to find than a student wearing a necktie.