

5-3-1969

The Daily Egyptian, May 03, 1969

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_May1969
Volume 50, Issue 132

Recommended Citation

, . "The Daily Egyptian, May 03, 1969." (May 1969).

This Article is brought to you for free and open access by the Daily Egyptian 1969 at OpenSIUC. It has been accepted for inclusion in May 1969 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.



Social Significance



Daily Egyptian
May 3, 1969

Vol. 50

No. 132

Kozlenko sees life in cartoons



Work defeats wolves

Who's afraid of the big, bad wolf? Nobody should be if we are to believe the animated films of yesterday and sometimes even of today, in a world that brims with so many new and different kinds of fear. Or we can take the word of William G. Kozlenko, visiting professor of theater at SIU who is also author of "The Animated Cartoon and Walt Disney," recently republished in "The Emergence of Film Art."

Kozlenko is also a playwright, music and drama critic, Hollywood screenwriter and story editor, a director, musician and teacher, and he doesn't have time to be afraid of wolves in any of these worlds. He is much too interested and involved in what he is doing to worry about the hazards that assault us all. He is the kind of man one can imagine hunched over a typewriter in his University apartment, pounding it relentlessly but thoughtfully and stopping from time to time to chuckle at the wit and perception of the ideas tumbling into type.

Consequently, much of what he produces remains timely long after Kozlenko has rolled reams of other paper into the machine and pounded out thousands of other words.

This is the nature of "The Animated Cartoon and Walt Disney," first published in 1936 in "The New Theatre" and revived for the 1969 volume on film artistry. Kozlenko wrote the piece in an effort to explain the impact of animated films on movie-goers of the time, particularly adults, who, grasping for straws in troubled times, took hold of the Mickey Mouse philosophy and fantasia.

At the time he wrote the article, animated films—filled with too much underlying meaning to be called cartoons—represented a kind of social trend, Kozlenko said. Walt Disney's near-human screen animals and oth-

er animated characters became translated into symbols of the viewers, whose fondest wish was to overcome difficulties as easily as Mickey Mouse, to circumvent reality as simply as Goofy or Pluto, to strike back at an unjust world as powerfully as Popeye (although Popeye is not really part of the Disney menagerie). And the irascibility of Donald Duck provided a vicarious escape valve for the tempers of the times.

And not without reason, Kozlenko said. "The animated cartoon is probably the most abstract form of film art. The things that can be done with it are above and beyond reality. In creating a super-reality, the cartoonist or animator creates symbols about life and about reality."

Kozlenko sees this kind of film as representative of "an allegory of modern life which we had lost." It is "very much like abstract art, a breakthrough that ignores the old restrictions," resulting in a complete new form that is "wonderful, new and exciting."

For this kind of film, "cartoon" is a misnomer, he said. "A cartoon is unbelievable. You can only watch a cartoon, but with an animated film you become a participant."

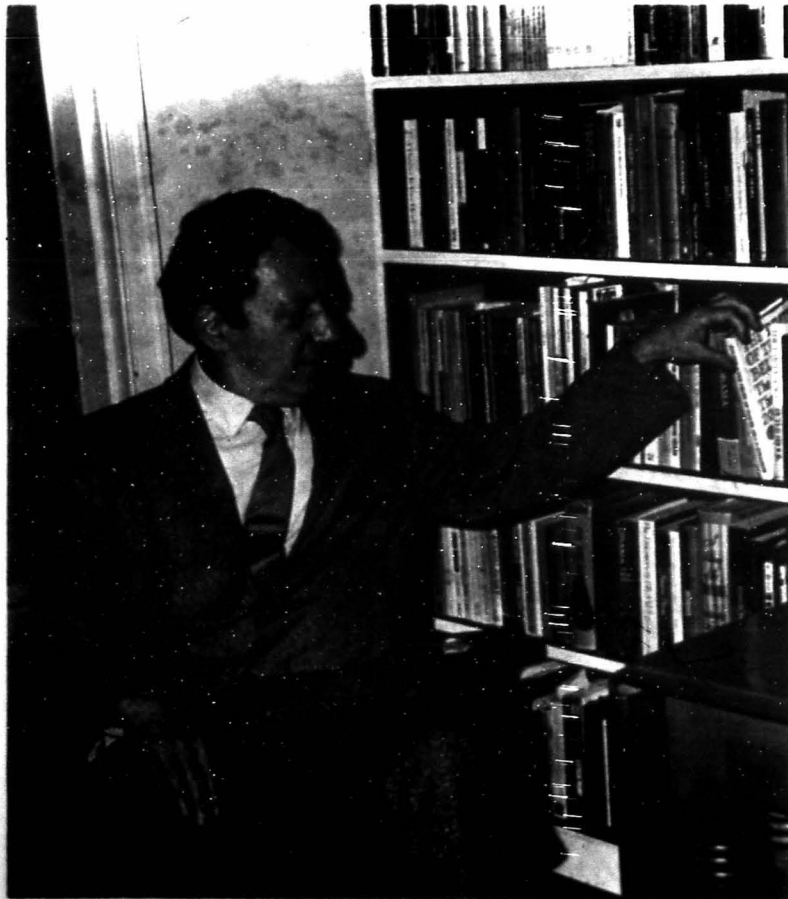
An example is the big, bad wolf in Disney's "Three Little Pigs," a film that attained contemporary significance during the depression years. Kozlenko explained the transition from myth to reality in his article:

"The story, though based on fable, was at once associated with the economic situation. Its lesson—if one wants to call it that—stressed the necessity of 'sticking together,' and suggested that only by building an 'impregnable house' can the 'big, bad wolf' be beaten. The wolf—long a symbol of hunger and privation—was accepted by all as representing the prevalent economic distress. This interpretation took on additional emphasis since it came at a time when President (Franklin D.) Roosevelt was asking for almost dictatorial powers; when bank failures and bankruptcies were rife; and when the President issued his famous appeal to the public to 'stick together' . . . and 'not give up hope.'"

With such a frame of reference, movie-goers identified with the three little pigs, Kozlenko said. "The verse—'Who's afraid of the big, bad wolf?'—became a national hit. The public apprehended the subtle argument of the film, and the cartoon, which originally started out to delineate in color and animation a popular children's tale, was seized upon by the canny politicians and used to disseminate a heartening message (so called) to the people. And here fantasy succeeded where realism no doubt would have failed, especially the kind of trumped-up realism which emanates from Hollywood. And why would realism have failed? Obviously because on the plane of reality audiences would have refused to accept the conclusion that they weren't afraid of 'the big, bad wolf.'"

The same reasoning explains the popularity of super-heroes in animated films. Viewers enjoy the heroes' successes as a kind of wish-fulfillment in which these suc-

by Margaret Nicely



William Kozlenko sits in his library where he keeps his collection of books on drama and the theatre.

cases are interpreted as their own.

If all this sounds like psychology, there is reason. Kozlenko has a deep interest in psychological studies and the work of psychologists, particularly as they apply to the theater and screen.

Kozlenko once conducted a psychological study of his own at the Theatre Craft Workshop, which he established in Los Angeles. A group of psychologists joined actors in the workshop for an unstructured role-playing sequence in which each person initially acted as he felt the social "script" dictated. He was either an actor or a psychologist. But as dialog increased, roles began to reverse. The usually out-going actors became thoughtful and introspective, while the psychologists became enthused and animated. No one in the group realized what had taken place until Kozlenko pointed it out to them.

"Only one man did not fit the role reversal," Kozlenko said. "He was a Jesuit father who was also a psychologist—very Freudian, in fact. My theory was that he was inhibited because he was already 'in costume' for a particular role, and because of that, he could not take on another role. His script was too ingrained."

The entire sequence was filmed for educational television, on which it was shown as "The Psychology of the Actor."

But Kozlenko is perhaps best known as a playwright and editor. His full-length and one-act plays include "Jacob Comes Home," which won the Thespian Award for Playwrights in 1941—the short play equivalent to the Pulitzer Prize. As editor of "One Act Play Magazine" he was first to publish the early dramatic works of Tennessee Williams, Arthur Miller, William Saroyan, Irwin Shaw and Langston Hughes, and "Men of War," a collection of short stories Kozlenko co-edited with Ernest Hemingway in 1942, is still a good seller.

He started the first one-act repertory theaters both on and off Broadway, published the first reviews on theater arts and recognized the potential of a "television" play even before television was a popular conception ("I published it," he said. "The playwright had never seen a television, but he came very close to the form that is used today.")

For students in his play writing class who are leery of writing dramas, Kozlenko likes to tell the story of William Saroyan, a prominent playwright today. Saroyan began his literary career writing short stories, but he once responded to Kozlenko's request that several writers who had never done plays submit some for publication in his magazine.

"Saroyan sent me a collection of

short stories," he said. "He wanted me to choose one I thought could be adapted as a play. I did, and then he wanted me to adapt it. I was busy, just as he was, but I agreed to do it. Then I got an air-mail, special delivery letter that said, 'If you can do it, so can I.'"

Three weeks later, Saroyan sent in 20 short plays, one of which ("The Time of Your Life") won the Pulitzer Prize later, quite an achievement for a man who almost never wrote a play at all.

Kozlenko himself almost was not a playwright. For years he studied music and was told by established musicians that he should become a musician. But his early writings prompted the writer Sinclair Lewis and the critic Goerge Jean Nathan to advise him to become a writer.

"By the time I was 19, I had not become a violin or piano virtuoso," Kozlenko said, "so I decided to become a writer."

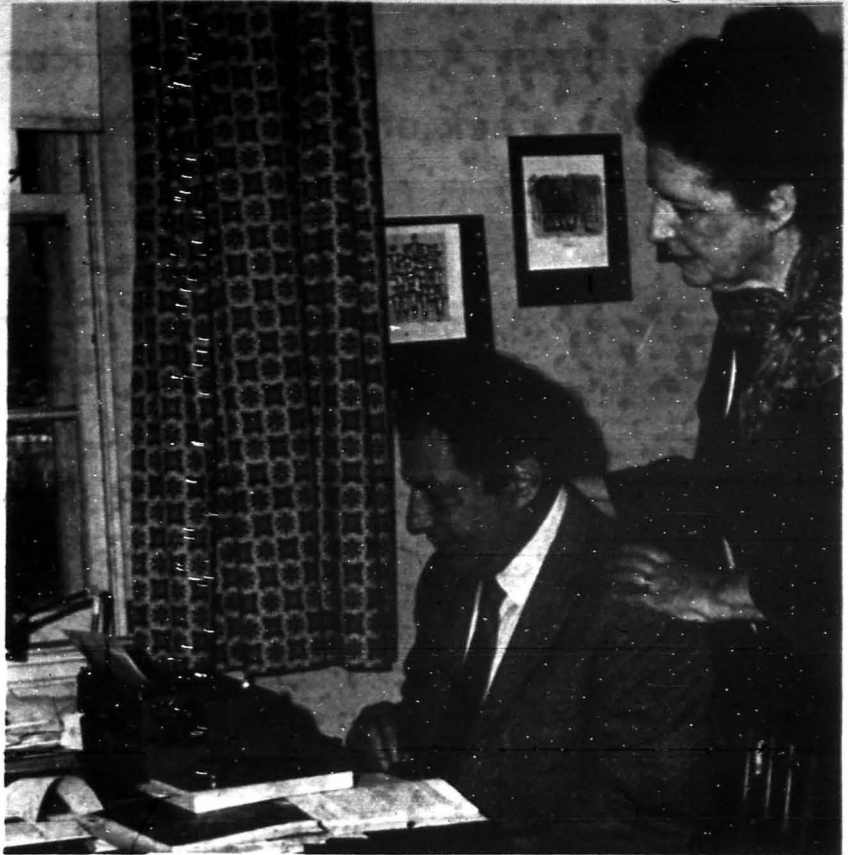
The choice appears wise, for his writings have had considerable impact. "Jacob Comes Home," an an-

ti-Nazi play was performed 25,000 times the first year after it was written and is still popular in post-war Germany. "A World To Live In" premiered to Berlin and is still a favorite there.

So students who are apprehensive about writing plays in class are told, "I would like to see a William Saroyan or a Tennessee Williams come out of this class. That is not impossible at all. But I hope those of you who will never become William Saroyan or Tennessee Williams will learn to enjoy and appreciate those who do."

In addition to teaching, Kozlenko is finishing a new play for production and is preparing a collection of short plays for publication.

He is enthusiastic and busy, and he doesn't have time for wolves.



Behind every successful man there stands a proud wife. In this case, Mrs. Kozlenko stands behind her husband as he works on his latest play.



The Three Pigs had social significance during the Depression years, says Kozlenko.

Czechoslovak Academy of Sciences chronicles week of Czech invasion

The Czech Black Book, by the Institute of History of the Czechoslovak Academy of Sciences Edited by Robert Littell. Frederick A. Praeger, Publishers, N. Y. 1969. 300 pp. \$6.95.

The original documentary prepared by the Institute of History of the Czechoslovak Academy of Sciences, entitled *Seven Days in Prague*, later became known as *The Czech Black Book*. It is a compiled testimony of an eyewitness to the invasion and is well documented by the communication media, mimeographed leaflets from official records, clandestine radio reports, etc.

The book dramatically describes the hour-by-hour, day-by-day events occurring from August 21 through August 27, when the Russian and Warsaw pact troops invaded Czechoslovakia. It tells of the desperate political situation of the liberal government to save, whatever it could, to sustain the reforms

of Czechoslovakia was being negotiated in Moscow.

One outstanding document among several important papers revealed in the book is that of the National Assembly, which called for brotherly unity and solidarity between Czechs and Slovaks. It urged the people to remain loyal to the ideals of freedom, democracy and socialism and not to bow their heads before the occupation forces.

The verse of the Slovak poet, Jan Kollar is brought to mind: "He who is himself worthy of freedom—knows how to value freedom of others."

The book is a dramatic testament to the Czech and Slovak peoples resistance to tyranny and an epic story of our time. It is well documented and recommended for students of government as well as for all concerned with world affairs.

From 'Confedrit X Roads, Ky.,' Locke's Nasby wrote biting satire

The Man Who Made Nasby, David Ross Locke, John M. Harrison. University of North Carolina Press, Chapel Hill, 1969. 335 pp. \$8.75.

David Ross Locke was a 19th century newspaperman who is chiefly remembered, when he is remembered at all, as the author of a long series of intermittent sketches purportedly written by Petroleum Vesuvius Nasby who lived at "Confedrit X Roads, Ky.," and who always maintained social and political attitudes which Mr. Locke abhorred. Locke, then, was a satirist of anti-slavery and pro-Union bent who was usually classed as a "comic" along with "Artemus Ward," "Orpheus C. Kerr" and "Uncle Josh." All of these boisterous "originals" thwart it wuz jist tew phunny tew rite their peesiz in this sort of phonetic spelling. It seemed hilarious to a generation many of whom were barely or recently literate. It does not seem funny to us, and fortunately Mr. Harrison, who is a professor of journalism, spends much more time on Locke the newspaperman than on Locke as Nasby.

Locke's career reads like that of an Alger hero who has wandered

into a newspaper milieu. Apprenticed at a tender age as a printer's devil on a miniscule rural newspaper, he came up through the ranks, was himself a small-time publisher while quite young, and gradually went from smaller to larger papers until he emerged as editor and publisher of the Toledo Blade. He made it into a paper of national importance, then went off to a career as a New York editor of papers and magazines, as head of an advertising agency and as a business-

The confrontation of the people in Czechoslovakia with a Russian soldier upon the invasions. (Photo courtesy of Joseph R. Kupcek)

money for the author. The letters differed from those of the other "comics" in having something to say. In a biting satire, Locke carried the anti-slavery and pro-Lincoln message to that element of the Northern public who might have been impervious to anything else. It is not surprising that former President Lincoln was one of his most enthusiastic fans. During the Reconstruction period "Nasby" began as a moderate, willing to support Andrew Johnson, but became a "radical Republican" as soon as it became apparent that Johnson was less than whole-hearted in trying to elevate the ex-slaves.

Reviewed by
George W. Adams

Paradoxically, Locke's further basis for national reputation was as a vigorous crusader, on the platform and in print, for the temperance movement. Personally, he was a two-fluted drinker who spent a large part of his life in a losing contest between will power and the whisky bottle.

Mr. Harrison has written an interesting and well-researched biography of the kind of secondary figure we need to know more about. The book will appeal particularly to newspaper people and historians but anyone interested in 19th century America will appreciate it.

Reviewed by
Joseph R. Kupcek

brought about by the intellectuals and carried forward by the youth. It describes the mental and physical strain of its leaders who stood on the side of their people in the unprecedented event and how the lives of the people were affected in Prague.

Their first reactions were shock and disbelief. Prague citizens argued with the troops, then anger welled up, the first blood was spilled and the youths screamed their defiance running in front of the tanks with their banners and sometimes setting the tanks afire.

As stated in the book, one of the most heartening aspects of the Czechoslovakian revolt against the invasion was the fact that the people unified behind their leaders, calling for support, while the fate

man. One of his few failures was as wholesaler for one of the early made typewriters. He eventually returned to Toledo and the Blade, and to the enjoyment of a million dollar fortune—which in those days of big dollars and no income tax was a pleasure indeed.

Locke's principal basis for renown, the Nasby letters, were not syndicated in the modern sense, but were widely reprinted—sometimes with permission and with

Saroyan publishes his never-mailed letters

Letters From 74 Rue Taitbout, or Don't Go But If You Must Say Hello To Everybody, by William Saroyan. World Publishing Company, Cleveland, 1969. \$5.50. 162 pages.

Have you ever wondered what happens to Flower Children when they grow old? William Saroyan, now 61, was one of the first (California species). Does anyone still read him now?

Quitting school at 15 in 1923, he got a job in the vineyards around Fresno. Ten years later he published the first of his spectacularly successful stories about his hard-drinking, fun-loving fellow-Armenians, and the Japanese and Mexicans he had gotten to know picking grapes. For a time he had a new best-seller every year—two in 1937, three in 1938. In 1939 three of his plays were all running successfully at one time on Broadway, including *My Heart's in the Highlands* and *The Time of Your Life*.

Saroyan's high spirits, wild-eyed innocence and affectionate naivete charmed a tired nation that had just endured a terrible depression and was heading toward the brink of World War II.



William Saroyan

Then the nation and Saroyan were both suddenly deep in war. By 1946, when he was out of the army and back to writing again, he found that literary tastes had changed. A new generation was emerging with a more disciplined style and more tragic sense of life. Saroyan struggled but never succeeded in winning back his old public. He drank, gambled, and when his wife

finally left him she took along the children, too. Like so many other lost Americans he settled at last in Paris, where he has lived simply at number 74 Rue Taitbout for the past nine years.

His newest book consists of a series of imaginary letters that he

Reviewed by
Henry Dan Piper

never mailed—letters to that past that lavishly rewarded and then betrayed him. It was a wonderful idea—Saroyan's ideas are always wonderful. But somehow it doesn't quite come off. There are letters to those who inspired him to become a writer—De Maupassant, Balzac, Mark Twain, Sandburg, and the one high school teacher who taught him something; letters to those he hated—his other high school teachers, Hitler, Mussolini; letters to various uncles and cousins, and the father whom he never knew.

Some first-rate literary works have been made out of imaginative letters—Saul Bellow's *Herzog*, for one. But Saroyan is too close to his experience to possess and shape it imaginatively. His letters are too

private, too nostalgic. They all sound alike.

"Damn it, Scott, good writers always come back!" Hemingway once wrote angrily to Scott Fitzgerald, who was in the middle of a crack-up. Sometimes they do come back. Fitzgerald certainly did. Saroyan is a fine writer, too. At the age of 61 he probably has more genuine experience to write about than he had at 25, if he would only use it. This admirer, for one, would love to read the tragic-comedy of triumph, disillusion and disaster that he has yet to write.

Daily Egyptian

Published in the Department of Journalism Tuesday through Saturday throughout the school year, except during University vacation periods, examination weeks, and legal holidays by Teachers Illinois University, Carbondale, Illinois, 62901. Second-class postage paid at Carbondale, Illinois, 62901.

Publications of the Egyptian are the responsibility of the editors. Statements published here do not necessarily reflect the opinion of the administration or any department of the University. Editorial and business offices located in Building T-48. Fiscal officer Howard A. Long. Telephone 453-2354. Student news staff: Bill Bush, Dave Conger, Mike Detweiler, John Durkin, Mary Fraser, Nick Harber, Norris Jones, Nathan Jones, Barbara Lambson, Wayne Markham, Terry Peters, Dean Reinhold, Jack Reischer, Dan Vye. Photographers: Ken Carver, Jeff Capomoro, John Loggins.

Toynbee writes of his life and thoughts

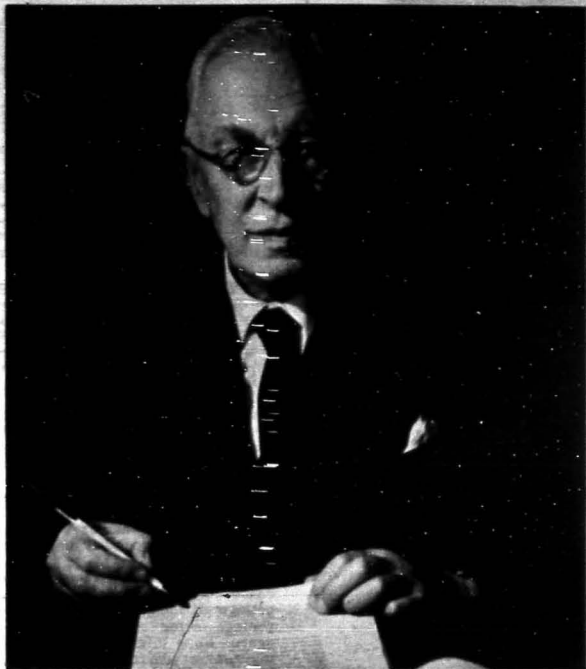
Experiences, by Arnold Toynbee. New York: Oxford University Press, 1969. xi, 417. \$8.75.

Though the author of this worried yet amiable book is much respected as an authority on international affairs, he is far more widely known as a prophet of the rise and fall of civilizations. In his massive, multi-volume *Study of History*, Arnold Toynbee now is 80, and *Experiences* brings together a most miscellaneous group of his essays, largely written over the last five years. His disarming plea that the reader beware of octogenarian bias and pessimism need not be taken too seriously, for Toynbee retains a highly alert and comprehensive intellect, and is well aware of both the gravity and the hopeful promise of the contemporary situation. Indeed, some may feel that he is not pessimistic enough.

Capped by a brief sampling of Toynbee's verse (often in Greek or Latin, the preferred media of his scholarly poetic muse), *Experiences* consists largely of two parts: informal autobiographical essays, and reflections on the many social, political and moral problems of the world during his lifetime.

In Part I he discusses such matters as his schooling, his classical Greek heritage, his work in international affairs and the motivation and methodology of his writing. A long essay on his religious orientation concludes this section, with an enlightening summary of his odyssey toward a humane, almost spiritual agnosticism.

Part II ranges from sketches of Victorian middle-class values to denunciations of the barbarities of warfare in our own unhappy age. Fortunately, Toynbee's horizons at 80 remain open; he devotes many



Arnold Toynbee approaching 80. (Photo courtesy of Lotta Meitner-Graf, London)

pages not only to such up-to-date problems as human depersonalization, inordinate yet inevitable urbanization, and the ethical implications of human organ transplants, but also to such future challenges as utilization of the vast raw-

material potential of the sea, the hope for a world-state still maintaining regional units small enough to preserve personality and personal relationships and man's urgent need for serenity through love.

Scattered throughout the book are

insights testifying to Toynbee's catholic breadth of knowledge and his cheerful willingness to battle for controversial causes. Not every reader will accept, but all should respect, his attack on doctrinaire egalitarianism, his championing of racial intermarriage and his belief that capitalism and communism today are far less potent forces than nationalism. One might also

Reviewed by

Henry S. Vyverberg

note, even if with raised eyebrows, the bitter analysis of militarism which leads him to condemn America's Vietnam venture and to warn in general against those two most dangerous of present-day nations, the United States and Israel—dangerous because of their repeated military victories combined now with explosive military and psychological frustration.

Whatever the justice of Toynbee's views, *Experiences* remains, at the very least, an important historical document, as the product of a major mind of our age. It is far less likely, however, to stand in its own right as a significant contribution to modern thought. Occasional pages, such as those on the dangers of recent technology, are by 1969 trite almost to the point of embarrassment, and even his less shallow or more controversial pages offer little that is startling to a knowledgeable reader grounded in a liberal tradition and abreast of current problems. Such a reader may still delight, though, in the urbanity of Toynbee's essays, while the inquisitive but less well informed person should find it a goldmine of suggestive insights.

How O'Neill's experiences became material for his art

O'Neill: Son and Playwright, by Louis Sheaffer. Little Brown and Co., Boston, 343 pp. \$10.00.

Students of the dramas of Eugene O'Neill may be tempted to approach this new biography of America's pre-eminent playwright with some hostility. Less than ten years ago Arthur and Barbara Gelb published their Pulitzer prize-winning *O'Neill*, and the intervening years have not revealed that the Gelbs overlooked any significant biographical material. Thus, admirers of O'Neill can be forgiven a suspicion that Mr. Sheaffer has not uncovered any information which could alter, reverse or modify the portrait of O'Neill offered by the Gelbs. In fact, a number of reviewers in national magazines were less than charitable to Mr. Sheaffer's book since they apparently assumed that a new biography of O'Neill is a labor of redundancy.

I must admit that I shared this unkind attitude, but I found that my scepticism and prejudice were unwarranted. The author does, of course, repeat a great deal of information that O'Neill buffs are perhaps tiresomely aware of—the playwright's tormented youth, his love-hate relationships with his mother, father and brother, so brilliantly and painfully exposed in *Long Day's Journey into Night*, his terrifying insecurity and equally terrifying egotism.

No, Sheaffer does not, except for

a few minor corrections of fact, perceptibly change our impression of O'Neill's early life. What he does do to show us how O'Neill's experiences became the material of his art. The playwright's bout with tuberculosis became the touching, if overly melodramatic, *The Straw*; his adventures as a seaman would transmute themselves

Reviewed by

Paul Hurley

into a dozen one-act and several full-length plays.

More importantly, there were the people, those extraordinary men and women whose obscure lives touched, often only momentarily, O'Neill's consciousness. Yet these personalities—pimps and prostitutes and harridans, the suffering and the insufferable—would haunt his memory and imagination until he could exorcise them by breaking through to their common humanity in a work of art.

There was, for instance, Jimmy Byth, a crony of the young Eugene during halcyon drinking days at Jimmy the Priest's (the playwright's favorite bar—later to be celebrated as Harry Hope's saloon in *The Iceman Cometh*). In the Gelb biography, Jimmy is briefly identified as J. Findlater-Byth, but Sheaffer gives him fuller attention and characterization so that we understand not only why O'Neill liked the optimis-

tic, garrulous Irishman but why Byth's suicide continued to disturb the mature dramatist and why Byth had to become Jimmy Tomorrow in *Iceman*, that complex character whose relentless optimism is his only defense against despair.

Sheaffer is right, I think, in claiming that "O'Neill was one of the most autobiographical playwrights who ever lived," but he is too diffident, even apologetic, about his work. At times such deference is becoming (as in the suggestion that O'Neill's father's fondness for reciting speeches from Othello might have influenced the composition of "All God's Chillun Got Wings." The fact that both plays deal with Negroes is irrelevant to their primary concerns. I suspect Shakespeare meant less to O'Neill than the black men he saw stoking on ships.

The Moon of the Carribees and *The Hairy Ape* demonstrate that O'Neill's artistic debts were to life, not literature. The author of *Son and Playwright* seems frightened that he will seem "unfashionable" because of the "ascendancy of New Criticism." His statement is peculiar since he appears to be about ten years behind the "fashions" of literary criticism. If being up-to-date were a valid critical concern (and it isn't), then Sheaffer should have written a book about archetypal male and female figures in O'Neill's plays or the psychological relevance of "sex images" in the dramas.

Presumably, some dedicated doctoral candidate is already at work on those subjects—or should be—but Sheaffer has no need to apologize for his work. O'Neill himself wrote (though, strangely, Sheaffer omits to mention these words): "I have never written anything which did not come directly or indirectly from some event or impression of my own..."

To investigate those "events and impressions," to find the ways in which O'Neill used them to transform life into art will contribute not only to our understanding of the artist, it will illuminate his art. For the act of aiding us in understanding the works of Eugene O'Neill, no man need apologize.

Our Reviewers

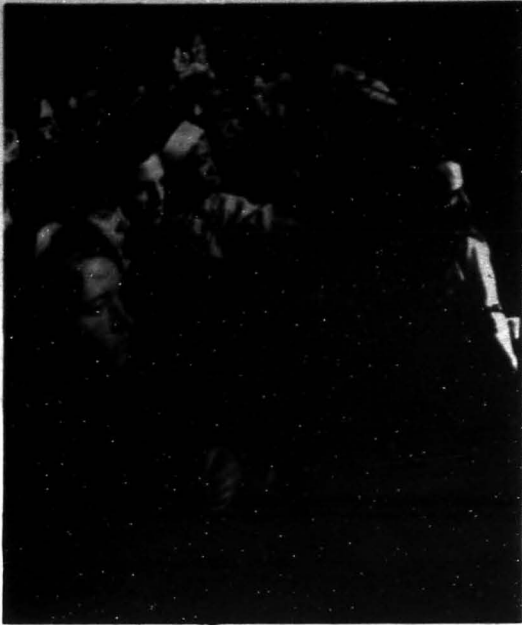
George W. Adams is a professor in the Department of History.

Paul J. Hurley is an associate professor in the Department of English.

Joseph R. Kupcek is the head of the Russian section of the Department of Foreign Languages. Kupcek was visiting Czechoslovakia at the time of the invasion and witnessed events first hand.

Henry Dan Piper is a professor in the Department of English.

Henry S. Vyverberg is an associate professor in the Department of History.



This is a dance? Yes, part of one in the Synoptics program to open here next week. This segment follows the theme of "This Train." (Photos by Jeff Lightburn)

Dances and music range from the lovely to the terrifying, the serious to the terrifying, the serious to the whimsical, in Synoptics. Only one bather is pictured here, bobbing and smiling in time to the bubble-bath music, but there's room for more than one Southern Repertory Dancer in this tub, and before this sequence is over, audiences will be counting to see just how many.

Synopsis plus optics equals Synoptics

by Margaret Nicely

"... and a cast of thousands..." The celluloid promise of realism, "a cast of thousands" means mass action, mob violence, excitement, adventure and explosive passions, multiplied by the number of bodies bursting across the silver screen.

"Synoptics" means the same thing, although the Southern Repertory Dancers are performing the spring dance program with a cast of 115, not thousands, and Carbon-dale is far from Hollywood in more than miles.

"Synoptics" in its rehearsal stages promises to be a spectacular production that will belie the old concept of dance programs as small-town recitals in which reluctant little boys and fat little girls totter across a stage to player piano backgrounds. It includes not only dance but also drama, humor and commentary on the social issues of our times.

W. Grant Gray, director of the dance company, describes it as "a collage of things, events and happenings—some dance, some non-dance, some mime, some overacting, some absurd theater, some burlesque."

But even this broad description leaves out some of what "Synoptics" is, simply because the program embodies so much varied content that will convey varied moods and impressions in varied contexts. It is a program so difficult to describe that when pressed for a name, Gray scanned the notes he had taken in a meeting, picked two words at

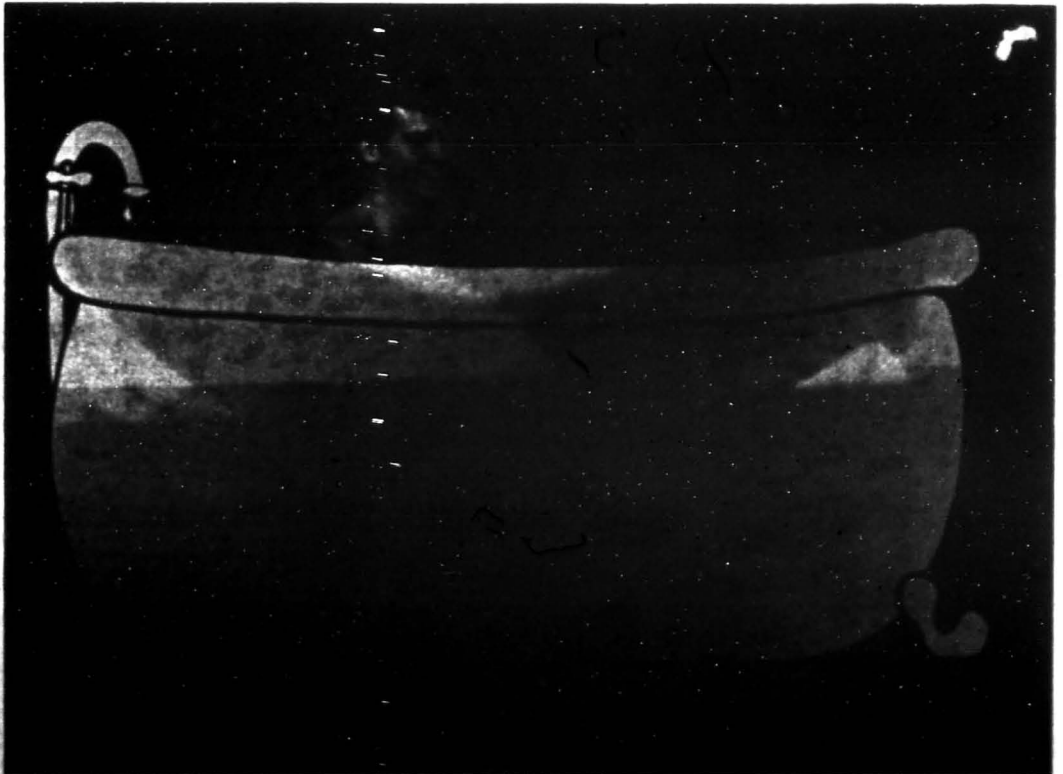
random (synopsis and optics), pushed them together in the back of his mind and blurted out, "Synoptics!"

The program will be in three parts—"The River," "Barbry Allen" and "Synoptics."

"The River," a lyric ballet, is easily the loveliest sequence in the production; "Barbry Allen," the only section that tells a unified story, is haunting and exciting; "Synoptics," a catch-all sequence is humorous, colorful and thought-provoking.

"The River" is based on childhood in the South and is performed against a background of projected Currier and Ives prints of the Mississippi River. The dance is primarily a collection of "feeling states about the South, some from when I was a child, some from the 'Gone with the Wind' tradition of the Old South, all of it trying to say that living in the South can be meaningful," Gray said. "I call it 'The River' because I always lived near the river, and that's one of the things I recall most vividly about the way I felt then—what the river was and what it meant."

"Barbry Allen" is loosely based on the play, "Dark of the Moon," which tells the story of a witch boy who falls in love with a mortal, Barbry Allen, despite efforts of a conjure man and conjure woman to persuade him to consort with his own "people" instead. Eventually the "good citizens" of the town attack Barbry Allen and force her to be unfaithful to her lover, break-



Synoptics is a study in many things - nostalgia, war, pop poetry, ballet, jazz, the American scene. Photographer Jeff Lightburn added one of his own - a study in shadows - at a recent rehearsal.

ing the hold she has on him.

The story is told not only through the dance, in which lead roles are played by Pam Pollack and Steve Parker, but also through a ballad, sung by Dave Hardin, and through projected paintings by Andrew Wyeth.

The title sequence, "Synoptics," however, is the backbone of the program despite its loosely structured organization. This is the section with rollicking humor, risqué bawdiness, a dance essay on America, vignettes, jibes at serious dances and a terrifying look at the realities of war and the bomb.

It opens with a film, shot in Carbondale by SIU Film Productions. SIU's abbreviated "cast of thousands" descends on University administrative offices, "attacks" a train, invades a night spot, marches through the library pond and dangles from construction fences across the campus. ("That was a good day," Gray said. "We just wandered around town having fun.")

Part of the "Synoptics" sequence is obviously just plain fun. Doors open on shadowy dancing figures; bodies pop up over the edge of a bathtub, bobbing and smiling to "music to bathe by"; couples deliver hilarious lines in a group of city-street vignettes; a trio waddles out of a plastic pond to do a spoof on "Swan Lake" in a simulated fog; lights dim as a tower of flesh is built behind projections of Reubens nudes.

Two poems, "Fairies" and "Fleas," both written by Jon Blytt, become ridiculously funny recited by a chorus under the over-direction of a conductor, complete with baton. Blytt was a student of Gray's at Pleasant Hill, Calif., several years ago.

An Americana segment covers in a minute and a half the music and dances of America—the soft shoe, old burlesque, "Dixie," and patriotic sounds with a whole crew of statues of liberty.

The most striking portion of the entire sequence is about war, danced to music that slowly builds into a frenzy as a calm recorded voice reads from a children's encyclopedia the realities of war and bombs:

"War, a fight between nations (international war), or between groups within a nation (civil war). The basic aim in war is to secure the recognition by the enemy of certain demands or conditions, after his defeat. His defeat is attempted by means of efforts to destroy his armed forces or his property; the destruction of noncombatants also is an occasional accompaniment, sometimes intentional. . . ."

Interpersed on the tape are cries of frightened humans, and at one point, when the voice begins reading about bombs, the cry of a baby:

"Demolition bomb: This bomb, often termed the general purpose bomb, is used for the most purpose. The casing is relatively thin so that the greatest quantity of high explosives can be contained. The blast effect varies directly with the weight of the explosive. Bombs of this type are used to destroy structures. To insure detonation, a second fuse is usually mounted in the tail.

"Fragmentation bomb: When this bomb explodes, it shatters its thick casing into thousands of small

splinters. This bomb is used on large concentrations of unprotected personnel and transport vehicles. One fuse is normally used for impact detonation, as in the grenade.

"A recent idea is the neutron bomb. It has probably not yet been made. In theory, the N-Bomb will be a fusion explosion like the hydrogen bomb. Unlike the H-Bomb, however, the blast will develop into a burst of neutrons instead of a great ball of fire resulting in a radioactive cloud. The neutrons can penetrate solid materials, destroying life but not damaging the buildings. . . ."

As the narrator reads, dancers move out into the audience—nearly 100 of them, screaming at intervals, reaching out as if for help, and at one point appearing to climb the walls in fear and desperation.

The dance is a frightful commentary on war and its devaluation of human life.

The large number of students participating in "Synoptics" is most apparent in the war sequence. Most of them are not members of the Southern Repertory Dancers and some are wheelchair students who, in Gray's interpretation of the dance, are dancing, too. ("The dance is theater," he said. "They are participating in theater.")

"Synoptics" is more than dance, however. It will include wide varieties of sound and visual effects. In addition to music, the audience will hear boat whistles, automobiles, and the voices of Jose Feliciano, Sophie Tucker and Agnes Moorehead. In addition to dancers they will see lighted headdresses, 250 feet of plastic bubbles, and the effects of 17 carousel, lantern slide, scenic effect, moving effect and motion picture projectors.

It is no small wonder that a word had to be invented for "Synoptics," but it is a very great wonder that with 115 people Grant Gray and his assistant, Elleva Davidson, have choreographed the effect of "a cast of thousands."

The projection is scheduled May 9-11 and 16-18 at 8 p.m. in the Communications Theater.



The Southern Repertory Dancers and a few added bodies will crowd the stage during several segments of Synoptics. One is a tower of flesh, dimly lighted, with Reubens nudes flashed in projections on the dancer, one is a hillbilly headband, one is an American burlesque and one is "This Train," shown here chugging offstage.



Xinaca (I)

Héroes de la lucha mexicana en el siglo XIX para libertarse política y socialmente del pasado colonial eran los "chinacos," o guerrilleros que apoyaron indefatigablemente a don Benito Juárez durante la ocupación francesa y el malafortunado imperio de Maximiliano, tío de Hababurgo de Napoleón III.

Idealizados como jinetes casi sobrenaturales en sus hazafas y como superhombres que aguantaban todos los rigores de la intemperie y del hambre, la palabra por la cual se designaron demuestra su origen verdaderamente humilde, ya que el vocablo "xinaca" quiere decir "desnudo," o gente común no ataviada como caballero. "Xinaca tlatoani," el grito de alarma que se oía entre la gente de habla náhuatl al ver acercarse a los guerrilleros quiere decir algo como "guerreros desnudos." La verdad es que con frecuencia los guerrilleros, especialmente en las regiones húmedas del trópico andaban desnudos o casi desnudos, sencillamente porque no hay manta de algodón que aguante más de unos días los elementos destructores de la zona, como bien lo saben los soldados europeos y norteamericanos que se han iniciado en la guerra de las junglas.

J. Hefter, el estudioso historiador de las fuerzas armadas mexicanas para describir la tropa regular de la época de Juárez cita las palabras del Dr. Schmit Ritter von Tavera, consejero de la embajada austríaca en México en 1867:

"Nunca podía yo haber soñado que una tropa puede reunirse entre sus elementos una mezcla de todas las ropas imaginables... Uno de los jinetes lucía un atavío de vivísimo rojo escarlata, otro llevaba una chiqueta desarrapada de color verde-perico, otro más estaba en-

fundado en los restos de un traje blanco revelando por todas partes la piel morena del indio... Los tocados eran conspicuos, desde el sombrero de paja, de colosales dimensiones, hasta el moderno kepi estilo francés; uno que otro soldado usaba por gorro su propio cabello, por cierto suficientemente grueso para resistir a un golpe de sable. Muy pocos calzaban zapatos, pero llevaban pesadas espuelas mexicanas atadas al talón desnudo... Al lado de venerables veteranos quienes seguramente han participado en todas las guerras de México de los últimos treinta años, montaban muchachos apenas salidos de su adolescencia, empujando sables y lanzas... Me llamó la atención un tamborcito, mozaibete de escasos 15 años, cuyo vestido consistía de un solo pedazo de trapo..."

Si se veían así los soldados regulares mexicanos para los ojos del europeo acostumbrado a los uniformados soldados y oficiales de ultramar, el guerrillero chinaco sería aún más notable.

La tradición del chinaco tuvo su origen en la época colonial y posteriormente en las guerras para la Independencia. Los mismos héroes insurgentes como Nicolás Bravo, Vicente Guerrero, y Guadalupe Victoria fueron reducidos varias veces al estado de guerrilleros. Este último anduvo treinta meses durante 1818 a 1820 en el trópico, perseguido por las tropas españolas antes de contarse entre los victoriosos guerrilleros de la Independencia Mexicana y llegar a ser el primer presidente de la República.

Del período de su persecución un descendiente, Felipe Victoria Gómez escribió: "Cuentan las crónicas que dos indios, sus sir-

vientes, cuya fidelidad a toda prueba conocía, le suplicaron les dijese en que paraje podrían hallarlo en caso necesario..."

"Sobre aquella montaña," les dijo, "el Dios protege la causa santa de la Independencia, podéis hallar la persona de vuestro amo, o al menos sus huesos, que os recomiendo." Luego... los indios... corrieron al pie de la montaña, llevando consigo un poco de maíz y sus fustes. Seis semanas estuvieron haciendo leña y levantando hogueras por aquí y por allí para que sirvieran de señal al General Victoria.

"Cuando a los fieles indios se les terminaban las provisiones regresaban a sus pueblos, no sin dejar unas tortillas atadas a algún árbol, juzgando que el General pasaría por allí y comprendería por esa señal que algunos amigos le buscaban. No se engañaron, pues unos días después el héroe vio las tortillas, que por feliz casualidad no habían tocado las aves. Se hallaba entonces el caudillo en uno de sus largos ayunos, pues hacía días que no tomaba nada y claro que aquellas tortillas de maíz debió considerarlas como un manjar delicioso en extremo... Pronto vio llegar a uno de los indios y saliendo de su escondite corrió a abrazarlo, pero aquel se quedó estupefacto a la aparición de un fantasma desnudo, descarnado, con el cabello erizado y la barba crecida, blandiendo una espada embohecada, y sin creer que tal espectro fuese Victoria."

A la indomable perseverancia tanto de los líderes principales como de los humildes individuos en la guerra de guerrillas durante las luchas para la Independencia, 1810 a 1821, y cuando la invasión europea de 1861 a 1867 se debe el triunfo



Chinaco, 1864

de los elementos mexicanos contra las mejores tropas de España y Francia. Su movilidad e indefatigables ataques a su libre voluntad derrotaron a sus perseguidores. Con razón se ha dicho que en ningún caso es superior una fuerza extranjera a la determinación de las guerrillas indígenas. Comenzando con los romanos en España e Inglaterra que nunca pudo subyugar totalmente a los naturales, y continuando hasta hoy día ha sido lo mismo.

A.G.B.

Garner's 'Sheriff' is dusted off 'Maverick'

By Dennis Kuczajda

Many American occupations are suffering from a lack of new blood in the old business. The potentially great hitters are forsaking baseball for other more lucrative sports. Only a handful of new young writers are showing enough talent and style to challenge the Hemingways and Faulkners. And even the ancient and hallowed art of pocket picking has given way to heavy-handed amateurs who substitute muscle for style.

American movies are in the same quandry. There just aren't enough talented leading men under forty to replace the balding weight watchers who constitute the current box office names.

Once you get past Warren Beatty, the list is rather short and amazingly undistinguished. George Peppard has been caught in so many bad movies in the last few years ("The Blue Max," "P.J.," "Pendulum") he has taken to wearing a sort of wry, helpless, "where-will-it-all-end?" smile to sustain him. Robert Redford has made a few passable movies ("Barefoot in the Park," "The Chase"), but mostly he gets tapped as a second or third choice when another actor isn't available. Most recently he replaced Marion Brando opposite Paul Newman in "Sundance Kid" and "Butch Cassidy."

James Coburn, who may be forty by now, keeps giving us the same character over again: the semi-maniac with a fool proof plan to steal something. His "President's Analyst" was good, but, unfortunately, he was miscast in the lead.

George Maharis and Michael Parks, both refugees from TV, have

returned to relative obscurity after promising starring roles in their own movies (Parks did the fine "Wild Seed"). Newcomer Burt Reynolds is getting the star treatment ("Sam Whiskey," "100 Rifles"), but initially, he impresses more with his potential than with any discernable talent.

Basically the situation amounts to the gang of .250 hitters currently holding down regular jobs in major league baseball. There just isn't anybody else available to do the job.

Probably the king of filmdom's .250 hitters is James Garner, a sort of affable, folksy guy from Oklahoma who first wangled himself some TV and movie jobs from Warner Brothers in the early '50s based mostly on his good looks. Then a chance piece of casting luck got him the lead in "Maverick," and his career took off. "Maverick," the adventures of a shiftless, roving gambler who scrupulously avoided hard liquor and hard work, seemed to fit the Garner personality and the show became an immediate hit.

Soon Warner Brothers began capitalizing on Garner's popularity by

casting him in every undistinguished vehicle they could dredge up from the old script vault ("Darby's Rangers," "Up Periscope").

After suffering through as many of these things as he could take, Garner finally got a lawyer, broke his contract and struck out on his own. Fame, it appeared, was only a step away.

Now, eight years later, Garner finds himself in a perilous situation for a movie star. He's not good enough to get the plum parts, (He turned down "Bullitt" after reading the original script) and not really bad enough to be making stuff like "The Pink Jungle," his latest.

He was right for "Grand Prix" but almost anyone was right for a picture whose plot was used merely to break up the race sequences. It could have been just as easily been George Peppard, wry smile and all, making the pit stops.

Apparently Garner has figured out a way to handle his problem. He's formed his own production company, Cherokee Productions, specifically to find roles and scripts tailored to his own brand of appeal. His first release, "Support Your Local Sheriff," is a complete success.

What Garner, director Burt Kennedy, and writer William Bowers did was to dust off the old Maverick character and plop him down in the middle of the venerable "Destry Rides Again" situation, namely a tough town that needs taming.

Kennedy went out and hired all the old great stuntmen for his fight scenes, and the extras in his saloon are the cozy familiar faces we've seen a hundred times before. The supporting players are people whose names probably mean little to the average viewer (Harry Morgan, Jack

Elam, Bruce Dern, Gene Evans, Willis Bouchey) but whose faces are as familiar as their always eliable performances.

The town is an obvious Hoolywood set, with no attempt at realism. There's the mud streets from "Boom Town," and a local bordello blatantly debbed Madame Orr's House.

Bowers' script expertly and good naturedly drags up every one of the western clichés and then proceeds to mangle them. Appointed the new sheriff, Garner eyes his badge (the Jewish Star of David, no less) and spots some dents where it has stopped some bullets.

"This must've saved the last sheriff's life," he guesses. "It would've," the mayor remarks, "if it weren't for all them other bullets flyin' his way."

When the mayor mentions his dear departed wife, Garner inquires about her death. "Oh, she didn't die," the mayor confesses. "She just up and departed one day."

Most all the other necessary ingredients of the western genre get the same appropriately irreverent treatment. The mano-a-mano in the streets degenerates into a rock throwing contest. The heroine, a monumental klutz, stays on screen only long enough to set herself on fire or fall in the mud or get thrown off her horse. And the jailbreak is foiled for the most logical of reasons—the bars are too strong to be pulled loose.

But, most of all, "Sheriff" succeeds because Garner is doing what he does best: mugging, relaxing, tossing off a good line now and then and stumbling around town with that patented look of confused boyish enthusiasm.

Record Review on Albert King

see page 13



A spirit of mutual help prevails between Seth L. Tetteh-Ocloo of Ghana, left, a deaf doctoral student at SIU, and Bernard Ouechaogo Basge, a freshman from Upper Volta. The African students help each other overcome difficulties in academic areas and daily life.

Mutual help

Deaf graduate student renders aid

Totally deaf himself, a SIU graduate student is helping the deaf return to productive life.

As a pioneer educator of the deaf in Africa, Seth L. Tetteh-Ocloo of Ghana aided an American missionary, Andrew Foster of the Christian Missions for the Deaf, founded in 1957 at Accra the Ghana Mission School for the Deaf. It was the first school of this kind in Ghana. Now Tetteh-Ocloo is attending SIU and working toward a doctoral degree in special education.

Tetteh-Ocloo, son of a farmer in Sokpoe in the Volta Region of Ghana, was a normal youngster with a bent for engineering 16 years ago when an attack of spinal meningitis took his hearing.

"For many months I could not help crying as practically nothing was known about the deaf in Ghana at that time," he recalled.

He went from hospital to hospital in search of a cure. Finally he gave it up, "as none could help."

"Now I have decided to live with this handicap," he said. "For one thing, I am a Christian and if it pleases God to use me this way, I am prepared to serve Him."

Tetteh-Ocloo attended public schools in Ghana, which is an English speaking country. After he became deaf, Tetteh-Ocloo studied by correspondence from The American School in Chicago for a high school diploma. Then with the encouragement and help of Foster, a native of Detroit, Mich., he went to Gallaudet College in Washington, D.C., in 1961-65. Now he holds both bachelor of arts and master of science in education degrees from Gallaudet, a school devoted to the higher education of the deaf and those who are interested in working with the deaf.

Returning to Ghana in 1965, Tetteh-Ocloo found thousands of his deaf and dumb compatriots needing to be educated and trained in various vocations. He realized that more schools for the deaf had to be established. In 1966, he founded the Ocu Deaf Mission Center at Accra, capital of the country, with the sponsorship of the Ghana Society for the Deaf.

Approximately 150 deaf stu-

dents currently are enrolled at the school. He believes the school will be able to accept an additional 150 students if it is equipped with transportation facilities to carry students to the school, and with some more speech trainers, audiometers, hearing aids, and vocational tools for carpentry, tailoring and other classes.

Very little is being done to educate the deaf in Africa, he said. In most African countries, there are only token facilities. In some other countries, there is no facility for educating the deaf at all, he added.

While working toward the doctoral degree, Tetteh-Ocloo intends to study some of the problems he met in the field of education and rehabilitation of the deaf in Ghana and in Africa as a whole. His study at SIU is sponsored by the African-American Institute and the government of Ghana.

One of the urgent problems, he thinks, is to find effective ways to teach deaf children and adults in the African mult-

lingual societies. The teaching methods now being adopted are speech and speech reading, fingerspelling, and the language of signs where appropriate, he said.

Tetteh-Ocloo has very little problem in attending classes and "listening" to lectures at SIU. He tries to lipread the lectures. Some of his classmates lend him the notes they take in the classes. Meanwhile, he supplements these with readings to obtain the required information. When faced with difficulty in understanding a particular aspect of a subject, he goes to discuss it with the instructor who will write down his answers.

Tetteh-Ocloo, 33, is married and has two children, aged 19 months and 5 months. Now residing at the Baptist Student Center on the SIU Campus, he hopes to bring his family to join him here.

"It will be of great help if my wife, a trained teacher of the deaf, could come here," he said. "She could, for example, listen to and sign tape recorded lectures to me."

Wright speaks here Monday

Louis B. Wright, director of the Folger Shakespeare Library, will lecture at SIU Monday and Tuesday.

The first of the two lectures, "The Value of Historical Perspective," will be at 8 p.m. Monday in the Morris Library Auditorium.

The second lecture will be

held in the University Center Ballroom at 8 p.m. Tuesday and is entitled "Books in Our Background."

The Department of English, Department of History and the University Libraries are sponsoring the lectures by Wright, a noted author, historian and lecturer.

Group opposes dam proposal

The Lusk Creek Conservation Committee, an organization opposed to the damming of Lusk Creek in Pope County, will distribute pamphlets and ask for petition signatures Monday in Area "H" of the University Center.

The committee, headed by Tim Merriman, a graduate assistant in botany, is seeking to acquire 60,000 signatures of persons opposed to the planned impoundment of the watershed.

Merriman said that his group desires a court hearing for restudy of the planned

flooding. The U.S. Forestry Service has done preliminary studies of the Lusk Creek area and has proposed construction of a dam which would create a 760-acre lake.

Scorpions dangerous

Scorpions once claimed as many as seven lives a year in Arizona before antivenins, public education and improved extermination reduced the threat, National Geographic says.

LOVE to find a job? It's easy. Read the Daily Egyptian Classified Action Ads.

EVOLUTION
DRIVE-IN THEATRE

Now Thru Tuesday

Good grief it's candy!

Cheryl Chase, Mandy Patinkin, Richard Dreyfuss, James Caan, John Huston, Walter Matthau, Ringo Starr, Tony Danza

Condy
TECHNICOLOR

No one under 17 admitted unless accompanied by parent

(Shown 2nd) "A Minute to Pray, A Second to Die"

LATE SHOW TONITE VARSITY

Box Office Opens 10:15 Show Starts 11:00

All Seats \$1.00

PETER OTOOLE · ZERO MOSTEL
JEANNE MOREAU · JACK HAWKINS

In the Jules Dassin Peter O'Toole production of George Bernard Shaw's

GREAT CATHERINE

TECHNICOLOR FROM WARNER BROS. SEVEN ARTS

CONTROVERSIAL!

The critics disagree: Art or Pornography?

PRO:

- "A serious and effective attempt to deal with the overwhelming sex drive of young men. Honest!"
- "Rare sensitivity and realism! In good taste!"
- "Admirably wrought... A firm step forward! Hits the visual jackpot!"
- "A minor masterpiece!"

CON:

- "Vulgar and raucous sex on the grind house level!"
- "Crude! One of the worst ever to show at the film festival!"
- "Talk and action are raw, rough and crude!"

Don't take a good girl to this one!

Never has there been a film about sexual frustrations

Caressed

FOX Eastgate

Fri. & Sat. At 11:00 P.M.

Campus construction goes big — up and out

By Gary Dunfield

It seems that everywhere you look on campus there is a major construction project under way.

Large additions are going up at the University Center, an additional Life Science Building is under way, the second stage of the Physical Science Building is being built, as well as the second stage of the Communications Building, and completion is near for the upper floors of Morris Library.

But in the race between University facilities and campus population growth, even this may not be enough, and two new construction sites are soon to be opened up. These will include the projected Humanities and Administration Building.

Perhaps of all the campus construction, the completion of the University Center is of most interest to students. The outdoor work being done on the south side of the building is primarily for an extension of the cafeteria services. There will be other additions on that end of the building, such as an outdoor bandshell.

However, campus architects indicate that a great deal of work is also planned for the inside of the University Center. The ballrooms will be one-fourth larger when completed. The upper floors are to be completed, and the University Center Bookstore will move into the space now occupied by the Olympic (game) Room.

When it is finished in January of 1971, the University Center will have cost \$8,562,090. Plans for a high-rise hotel addition have been postponed for an indefinite time.

Life Science Building II, often mistakenly called the Life Science Annex, is going up between Lawson Hall and the original Life Science Building at a cost of \$10,227,850. The new building, which appears white now, will be finished with the reddish brick exterior that characterizes most of the newer buildings on campus.

According to the University Architect Office, the penthouse (the structure on the roof that houses mechanical equipment) and the outside of the first floor will be finished with the white quartz panels which are in place now. The completion date is set for January, 1970, which means that the building should be open for classes by next Spring.

The second stage of the Physical Science Building, located between the University Center and the Technology Building, is expected to be completed by December 1, 1969, at a cost of about \$4.5 million. Unlike the first stage, which houses classrooms and labs and has almost no windows, the second stage, according to the architects, will house offices and an auditorium and will have plenty of windows. There will be only a few classrooms in the second stage.

A new wing for the Communications Building began this February and should be

completed for use by the Departments of Journalism and Photography by the end of August, 1970. The one-story addition, plus basement, will cost \$3,872,850. New mechanical equipment will provide chilled water for cooling not only that building but the new Life Science Building II as well.

Work that is under way to complete the upper floors of Morris Library also includes showing several library departments. The Science Library, now on the first floor, will be moved to the fifth and sixth floors when they are completed. The new home for the Education Library will be the fourth floor instead of

the basement. The seventh floor will be reserved for technical services.

When Morris Library is completed in April, 1970, the total cost of this last stage of construction will come to \$11,624,000.

Two other new buildings, Humanities and Administration, are expected to be begun in the near future. Permission for construction has been granted by the Illinois Building Authority. However, Gov. Richard B. Ogilvie's go-ahead is needed before ground can be broken because of strict supervision over state expenditures. Authorization is expected, and the University Architect Office says that bids

from contractors may be accepted in a few weeks for the Humanities Building.

Four stories high, the Humanities Building will stretch from the north end of the University Center to about the middle of the President's parking lot and will replace the barracks now in that area.

The Administration Building will occupy the area north of McAndrew Stadium. Architects for the project say that drawings on that building are nearly completed.

Retreat scheduled by Newman center

The Roman Catholic Newman Center will sponsor an interfaith student retreat May 3 and 4 at Camp Ondessonk, Ozark, about 45 miles southeast of Carbondale.

With the theme of "Collision of Ideals and People," the two-day retreat will be directed by the Rev. Fr. Robert Vonnahmen, camp director, who is a graduate student at SIU.

Twenty-five students will participate in the program. They will leave Saturday noon from the Newman Center.

Noted historian Louis Wright to lecture at SIU this week

Historian Louis Booker Wright, director of the Folger Shakespeare Library in Washington, D.C., will give two public lectures at SIU Monday and Tuesday.

Wright will speak at 8 p.m. Monday in Morris Library Auditorium on "The Value of Historical Perspective." His lecture Tuesday, "Books in Our Background," will be given at 8 p.m. in the University Center Ballrooms.

The author of several books on history, Wright has directed the Folger Library since 1948. He has edited such works as: "Folger Library General Reader's

Shakespeare Series," and "Shakespeare for Everyone."

Wright's appearance is being sponsored by the Departments of English and History and Morris Library.

Voting age change seen as unlikely

Sam Panayotovich, student body president, has been advised that his campaign to get a bill introduced lowering the voting age and drinking age to 18 has little chance in this session of the General Assembly.

Ralph T. Smith, speaker of the Illinois House of Representatives, said in response to a letter he received from Panayotovich that "unfortunately, this is a view that apparently is not shared by very many people."

"In any event, the time for introduction of bills in this session of the General Assembly will have passed by the time you receive this letter," Smith continued.

"Consequently, I am sorry to advise you (Panayotovich) that I doubt if anything can be done about your suggestion during this session," Smith added.

Forestry Jubilee to hold contest

The SIU Forestry Club will hold a Forestry Club Jubilee from 8 a.m. to 5 p.m. Sunday at the SIU Arboretum, located on the Giant City blacktop.

Included in the jubilee will be contests in sawing, pulp stick throwing, tobacco spitting, speed shopping, log rolling and match splicing. Contestants will also compete in a dendrology course and a compass course.

The public is invited.

Senators seated, budget ok'd

The Student Senate seated ten of the newly-elected senators and approved next year's budget proposal at a special meeting Thursday night.

After the student government election results were read and approved, ten vacated Senate seats were filled. The Student Senators seated are as follows: Larry Wheeler and David Feiger, commuter senators; Ellis John May III, east side dorm; Willis Bailey, Mike Bowman, and Roger Spenser, east side non-dorm; Vir-

ginia Franchitti, University City; David Legow and Charles Maney, University Park; Pat Engrissel, west side non-dorm senator.

The Senate also passed next year's budget recommendation with only one negative vote. The budget was passed reportedly because if delayed it would have no effect on the Board of Trustees budget decision. Moved by Rick Moore for approval, the bill received very little debate before the vote was called.

CPS examination held at SIU

SIU is one of many examination centers for the annual Certified Professional Secretary Examination Friday and today.

Approximately 2,100 secretaries throughout the United States, Canada and Puerto Rico will take the two-day, six-point exam, said Harves Rahe, chairman of the Department of Business Education. SIU is one of 111 centers where the exam is being given.

The examination is open to all secretaries who meet certain educational requirements in combination with specified

years of verified secretarial experience. Applications for the 1970 exam are being accepted by the Institute for Certifying Secretaries, 1103 Grand Ave., Suite 410, Kansas City, Mo., 64106.

To date, 4,252 have earned the right to use the CPS designation by passing the examination's six parts, which are personal adjustment and human relations, business law, business administration, secretarial accounting, secretarial skills and secretarial procedures.

Plaza Music Center
MURDALE SHOPPING CENTER

Reg. \$4.98 Our Price \$3.57
NOW \$2.99

ALL \$4.98 Albums in Stock \$2.99

Prices good May 2 thru May 7 only
Murdale Shopping Center

NOW AT THE VARSITY

SHOW TIMES — 2:00 - 4:10 - 6:20 - 8:30

THE DEMOLITION IS DELICIOUS!

COLUMBIA PICTURES Presents A RYUING ALLEN Production

Dean Martin
"Matt Helm"

The Wrecking Crew

Elke Sommer · Sharon Tate · Nancy Kwan · Nigel Green · Tina Louise

Music composed and conducted by Hugo Montenegro. Screenplay by William Medwell. Based on the novel by Ernest Hemingway. Produced by Irving Allen. Directed by Phil Karlson. A Wilshire Grade Picture.

TECHNICOLOR

★★★★★ IN-CAR HEATERS ★★★★★

CAMPUS

Open Every Nite
Open 7:00 - Start Dusk
Now Thru Tues.

THE GREATEST DOUBLE FEATURE OF ALL TIME!

ACADEMY AWARD WINNER

BEST SUPPORTING ACTRESS:
Ruth Gordon

Presented by Panayotovich
Produced by
John Cassavetes

Jack Lemmon
at
Water Matthan
in
The Odd Couple

No. 3 Set. Only
"Rasputin, Mad Monk"
Open Every Nite

RIVIERA
ST. LOUIS - HERRIN
Open 7:00 Start Dusk

Judy Griffith

ANDY'S AN EX-MARINE TURNED PELICHER IN THE WILDEST ENTERTAINMENT EVER!

Angel in my Pocket

PLUS
A Romantic Fishing Adventure

WILD SEASON
No. 3 Set. Only
"Last Adventure"

Activities Sunday, Monday

SUNDAY

Music Department: University Brass and Percussion Ensemble, George Nadaf, conductor, 3 p.m., University Center, Ballrooms.

Fine Arts Festival: Band dance with Albert King, blues guitarist, and the Coal Dust, 7 p.m., University Center Ballrooms; tickets \$2 at University Center, Central Ticket Office.

University Museum Exhibit: Fine arts students exhibit, May 4-31.

Forestry Club: Forestry Jubilee contests, all day, Upper Forty Club Area.

VTI Student Center Program Board: Cardinals baseball trip to St. Louis, leave VTI Student Center, 10 a.m.

Movie Hour: "The Can and the Canary," 7:30 p.m., Davis Auditorium.

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

Free School Classes: jazz guitar, 3 p.m., Muckelroy Auditorium; intermediate guitar, 2 p.m., Agriculture Seminar Room; guitar, 2 p.m., Morris Library Lounge.

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

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

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

Kappa Omicron Phi: Meeting, 11 a.m.-2 p.m., Home Economics Family Living Laboratory.

Southern Players: Meeting, 1-4 p.m., Communications Building Lounge; 1-4 p.m., University Center, Room C. Indian Students Association: Meeting, 2-4 p.m., University Center, Room D.

MONDAY

"Southern Illinois Salute to SIU President Delyte W. Morris": Banquet in tribute to the 20th anniversary of the inauguration of Dr. Morris as SIU president, 6:30 p.m., SIU Arena; tickets, \$10 each, available through SIU Alumni Office.

Dale Besterfield attends conference

Dale H. Besterfield, chief academic adviser of SIU's School of Technology, participated in a panel on "Education for Engineering Technicians" at the St. Louis Engineers Club.

The panel was part of the Engineering Technician Manpower Conference sponsored by the Missouri Society for Professional Engineers and the St. Louis Research Council.

Besterfield presented information on the "Engineering Team" and bachelor of science educational opportunities for engineering technicians with the associate degree.

Public Program "Salute to Dr. Morris": Richard Browne, Illinois Educator and SIU Alumni Achievement Award winner, principal speaker. Program to include music and presentation, 8 p.m., SIU Arena.

Department of English and Department of History: Lecture on American colonial history, Louis B. Wright, speaker, 8 p.m., Morris Library Auditorium.

Advanced Registration and Activities for New Students and Parents, 10:30 a.m.-12 noon, University Center, Ballroom B; campus tour on SIU Tour Train, 1 p.m., University Center.

Fine Arts Festival: Lecture by Rolling Thunder, American Indian philosopher, 7 p.m., Furr Auditorium; computer graphics, May 5-9, Allyn Building.

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

Alpha Zeta: Faculty-student coffee hour, 9:30 a.m., Agriculture Seminar Room. Animal Industries: Student dairy judging contests, 8 a.m., Livestock Units.

VTI Student Center Program Board: Election for president, 8 a.m.-5 p.m., VTI Student Center.

Mt. Vernon Monday Study Club: 12 noon, luncheon, University Center, Illinois and Ohio Rooms.

SIU Alumni Association Committee: Meeting, 10:30-1 p.m., University Center, Missouri Room; luncheon, 12 noon, University Center, Missouri Room.

American Marketing Association: Executive committee meeting, 7:30 p.m., University Center, room C.

Student Government Activities Council: Films committee, 8-9 p.m., University Center, Room D.

Council for Exceptional Children: 8 a.m.-5 p.m., University Center, Room H.

Free School: Educational anarchy, 7:30 p.m., Old Main 207; poetry, 7:30 p.m., Wham 328; confabulation, 6 p.m., Wham 328; Free School, 9 a.m.-4 p.m., University Center, Room H; working class, 7:30 p.m., Matrix; One Nite stands, 7:30 p.m., 212 E. Pearl; design class, 7 p.m., Department of Design; tape recordings, 7:30 p.m., Library Music Room; lecture, 7-10 p.m., Home Economics 203.

Student Christian Foundation: Faculty Christian Fellowship luncheon meeting, 12 noon, 913 S. Illinois Ave.

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

Weight lifting for male students, 5-10:30 p.m., Pulliam Hall, Room 17.

Pulliam Hall Gym open for recreation, 4-10:30 p.m.

Campus Lake Facilities: Swimming and boating open Monday-Sunday, 1-7:30 p.m.

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

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

Department of Forestry: Wives Club meeting, 7-10:30 p.m., Morris Library Lounge.

Pre-Law Club: Meeting, 8-11 p.m., General Classrooms, Room 121.

Alpha Psi Club: Meeting, 7-11 p.m., Home Economics Family Living Laboratory; picnic meetings, 9-11 p.m., Home Economics, Room 120.

Sailing Club: Meeting, 7:30-9:30 p.m., Wham Education Building, Room 201.

Department of Physics: Faculty meeting, 10 a.m.-12 noon, Physical Science, Room 410.

Future Farmers of America: Meeting, 8-10 p.m., Agriculture Seminar Room.

Women Judo Club: Practice, 7-9 p.m., Gym 208.

Alpha Kappa Psi: Meeting, 9-11 p.m., Wham 208.

Weather forecast
Southern Illinois—Fair to partly cloudy and continued warm through Sunday. Low Saturday night low 50s to 60s. High Saturday low to mid 80s. A slight chance of thunder-showers in northern portions Saturday.

LOST your purse? Daily Egyptian Classified Action Ads will find it for you.

Monday broadcast schedules

TV highlights

Programs featured Monday on WSIU-TV, Channel 8, include:

12:30 p.m. International Cookbook
2:25 p.m. Growth of a Nation
6 p.m. Biography: Harry Truman—Part 2
8 p.m. NET Journal: A Piece of Cake
9:30 p.m. Passport 8: Cannibal Kings of New Guinea
10 p.m.

Monday Film Classic: Keys of the Kingdom

Radio features

Programs featured Monday on WSIU(FM), 91.9, include:

12:30 p.m. News Report
3:10 p.m. Concert Hall
7 p.m. Baroque in Holland
8 p.m. Outlook '76
10:30 p.m. News Report
11 p.m. Moonlight Serenade

Paige conference speaker

Donald D. Paige, professor in mathematics education, spoke recently at the 47th meeting of the National Council of Teachers of Mathematics in Minneapolis. His topic was "Skill: Fully Solving Sentences, Grades 5-8." The NCTM conventions are held several times a year in different locations to assist in promoting the interests of

mathematics, especially at the secondary and elementary levels.

There are 83,000 members in the NCTM, most of them teachers. The council attempts to supply mathematics teachers with films and instructional materials.

Both teachers and students are members of the national organization.



Whether you are a member of the Milk Brigade or the Coffee Klatch

Spudnuts are THE Thing!

After school—or at a coffee break—nourishing, vitamin-packed SPUDNUTS are delicious and energy building. INCLUDE FUN FOOD USA in your plans!

the **SPUDNUT** Shop

OPEN 24 HOURS • PHONE: 549-2835
CAMPUS SHOPPING CENTER

...engagement ring and m...
...only, Unit, approved, Close...
...Kitchen fac., \$155/term...
...at Mgr. #17, or Ph. 457-5340...
...21550

...Puppies, Basets, Chihuahuas, Col...
...Dachshunds, Poodles Toy, F...
...712 E. Main, Martine...
...486, 21550

...furniture, desk, 2 beds, chair...
...table, dresser, lamps, Good...
...440-1886 eve. Yard sale...
...1/2 mile behind...
...7546A

...Men's Quads contract for spring...
...Discount, apt. 150, Ph. 457-7418

...Male apt. contract w/...
...gr. 510 S. Beverly...
...6075.

...Spring cont...
...Call 459...
...888.

Daily Egyptian Classifieds the second most looked at features around.

(you just can't compete with Bikinis)
Fill out handy form on page 15

Are Mutual Funds For You?

Mutual Funds are one of the most popular means of investing for the non-expert securities investor.

Frank Janello, Representative of the

Metropolitan Securities Corporation

Located in Franklin Insurance & Realty Co. Bldg.
703 S. Illinois Phone 549-0232



'Ma, My Schoolbook Says This Is The Richest Country in the World—is That a Joke?'

Post-Dispatch

Mohlenbrock co-authors paper

There are 13 kinds of duckweeds in Illinois, and an SIU professor has co-authored an article that describes them in detail.

Robert H. Mohlenbrock, chairman and professor of

Piper discusses writers at Peoria

H. D. Piper, professor in the Department of English, will speak on "The Study of American Writers in England and France" at Illinois Central College, Peoria, Wednesday.

Piper will be a guest of the English Department at the Peoria school and plans to meet with faculty and students following his address.

The author of a new book on F. Scott Fitzgerald, Piper specializes in modern American literature.

'Black Power' speech

"Black Power" will be the subject of a talk given by Bill Moffett, graduate student from Chicago, at 9 p.m. Monday in Grinnell Hall.



A little goes a long way at

EPPS MOTORS

Highway 13—East
Ph. 457-2184

Overseas Delivery

botany at SIU, and Kenneth Lewis Weik, assistant professor at Lake Forest College, Lake Forest, Ill., collaborated on the article.

Their paper provides a complete description of each kind of duckweed and shows a detailed series of illustrations. Maps are also included which show the distribution of each kind of duckweed within the state.

Duckweeds, known as the world's smallest flowering plants, have a name derived from their importance as a source of food for waterfowl.

The article by Mohlenbrock and Weik appeared in the Transactions of the Illinois State Academy of Science.

PORTRAIT of the Month



Mr. & Mrs. Steve Willoughby

The Perfect Gift—Your PORTRAIT

Phone for an appointment today
457-5715

NEUNLIST STUDIO

213 W. Main

SIU Museum acquires art objects

By Nancy Hutchinson

A collection of Nepalese artifacts and a piece of Chippendale furniture have been added to the University Museum's permanent collection.

The Nepalese collection was acquired by B. C. Hedrick, assistant director of the museum, on a trip to Nepal. It includes art objects, religious symbols and household utensils from both ancient and modern times.

The furniture, an altar, was donated to the museum by a member of the Chippendale family who now resides in Canada.

The museum supplements its permanent collection with special exhibits throughout the year. It is presently featuring exhibits on animal behavior, photography and Indian culture. The exhibit on animal behavior is a scientific exhibit derived from the book "Animal Behavior" by European naturalist Niko Tinbergen.

The display of photographs

is entitled "Ten in Focus" and features the work of 10 photographers.

The exhibit on India includes several types of Indian musical instruments. Some of them are the sitar, a popular instrument with American rock groups; the tambura, a four-string drone instrument; and the sarangi, a bowed instrument.

The museum is the site of the Student Art Show May 5-31, as part of the Fine Arts Festival.

Hedrick said the Fine Arts Festival is a good example of the museum's purpose. "We're here for the students, faculty and people of the community. However, we can best serve them is what we want to do."

In keeping with the plan to serve the community, the museum will feature exhibits on woodcarvings, Illinois Indian artifacts, brass rubbings and traveling exhibits from the Smithsonian Institution during the coming months.

Mom's Day Special



All residents of the North Side of Chicago and all Northern Suburbs Surprise your Mother by having a dozen beautiful long stem Roses or Carnations delivered to her door

Distinctive Florists

Include Name & Address
Send Check or Money Order

Mike Gold 706 W. Freeman

Need to sell your car?
It's easy! Use Daily Egyptian Classified Action Ads



WHY FUSS?

Leave The Writing To Us.

(You won't have to lick stamps either!)

Send The DAILY EGYPTIAN

Enclosed is my check for (check 1):

- 1 quarter at \$3.00 3 quarters at \$9.00
 2 quarters at \$6.00 4 quarters at \$9.00

SEND THE DAILY EGYPTIAN TO:

NAME

ADDRESS

CITY

STATE

ZIP

DAILY EGYPTIAN

Bldg. T 48, SIU, Carbondale, Ill. 62901



Albert King - he will play his brand of blues on campus tomorrow.

Record review

King personifies blues

Albert King Live Wire/ Blues Power, Stax Records, \$3.50.

In Albert King one finds the rare ability of the true artist to mate the best of the past with a part of himself. In a sense we might call this album "King Power," for to hear it is to plug into an hour of King himself. King personifies the classical blues tradition and the world that grew out of it. He draws from diverse sources such as the country blues of the '20s and '30s, Elmore James, Buddy Guy, the Chicago blues and even rock from the '50s.

His solo work of "Blues Power" reminds one at first of Buddy Guy, but the humor and structural development are all King. This is his best piece with the man and his ax speaking as one. This is a master at work who knows his music, his past and his instrument.

"Look Out" begins with a dry rift—deceptively simple in form. King plays through a second time, again understating the melody. Then it breaks loose with a series of needle shape scream-notes, at first speaking to each other and then being resolved into clashing, crashing chord clusters. King rides ever so high shattering the air above a pulsating rhythm like an angry swarm.

"Please Love Me" reminded me of the Chicago style blues of the '50s that grew out of the Harmonica led bands like Little Walter, etc. It uses a fill-style but you gotta watch it because King knows where to leave the holes empty.

"Blues at Sunrise," a remake of Elmore James' famous piece originally recorded by James in the '40s in a "Walking Gass" Indianapolis Style, is transformed into a contemplative conversation, at times almost a soliloquy. James speaks of the night he left, but King talks of the more consummate feelings of the morning after.

King shows the ability to run the gamut from smooth and mellow to raw and ragged. It is this breadth and his ability to choose his tools from his large assorted bag that make this an exciting record by a modern blues giant.

Student joins Ohio bike tour

Robert Leweling, a sophomore from Park Forest, will participate in the 215 mile Scioto River Valley bicycle tour May 10 and 11.

The tour, sponsored by the Columbus Council of the American Youth Hostels, will begin in Columbus, Ohio, and follow the Scioto River to Portsmouth, Ohio, for an overnight stay before returning to Columbus the following day.

The Tour of Scioto River Valley is the modern day equivalent of the famous old cen-

Howard H. Olson named chairman

Howard H. Olson, professor of animal industries at SIU, has been named chairman of an American Dairy Science Association committee for the coming year, according to association vice president V.H. Nielsen of Iowa State University, Ames.

Olson will head the Association's committee on classification of particle size in feedstuffs. He has been a member of the committee in the past.

Olson has been a dairy production specialist on the SIU School of Agriculture faculty since 1954. In addition to his teaching duties, he has conducted extensive research in the last few years on complete feed rations and high grain feeding for dairy cattle. During the 1966-67 academic year he was a Fulbright lecturer at Ain Shams University in Cairo, Egypt.

Construction underway on Crab Orchard trail

Construction is under way on a new nature trail at the Crab Orchard Wildlife Refuge, according to Edward Nichols, public use specialist at the refuge.

Nichols said the new refuge recreation feature is expected to be open in September, in time for use by school groups.

The trail is roughly half a mile and it will take 30 to 45 minutes to walk. The trail is being built in conjunction with the Job Corps Conservation Center.

Along the trail there are 14 stations which depict various conservation practices, Nichols said.

There are three or four stations which depict timber and timber management, quail and rabbit habitats, two ponds, a deer trail, a pond with a foot bridge, wooden duck houses and one showing various crop practices.

The trail is aimed at teaching elementary and secondary school students about the various conservation practices. Tours will be led by members of the refuge staff, and it is

hoped that teachers will be able to take the students on their own, Nichols said.

The trail will be open every day from 8 to 4:30.

Golf Clubs at Discount Prices!

JIM'S SPORTING GOODS

Murdale Shopping Center



Expert Eyewear

A THOROUGH EYE EXAMINATION WILL BRING YOU

1. Correct Prescriptions
2. Correct Fitting
3. Correct Appearance

Service available for most eyewear while you wait

Sun Glasses
Contact Lenses

Reasonable Prices

CONRAD OPTICAL

411 S. Illinois-Dr. Lee H. Jatre Optometrist 457-4919
16th and Monroe; Herrin-Dr. Conrad, Optometrist 942-5500



LOOSEN UP NATURALLY

with THE SONS OF CHAMPLIN



their first album - so much to say it took 2 LP's (but it's priced like one) ... on records ... on tape ... on Capitol.

Develop a Skill

instead of
an ULCER!

RELAX!

AT
KUE &
KAROM

BILLIARDS CENTER

Visit Our Snack Bar
The Food is GREAT!!!

N. Illinois at Jackson



Hurdler's maze

Bill Buzzard will compete in the hurdle events today when a strong Kansas team comes to McAndrew Stadium at 1:30 p.m. (Photo by John Lopinot)

Today's meet season highlight

Today's SIU track meet with the University of Kansas at 1:30 p.m. in McAndrew Stadium will feature some of the top track and field names in the country the most notable is Jim Ryun in the three-mile event.

The Kansas meet is the highlight of Southern's dual meet season. And KU coach Bob Rimmons considers it one of the Jayhawks top meets.

Ryun and Company have bettered 10 existing McAndrew Stadium records already this spring.

All three KU shotputters could break the present

record, but Karl Salb, with a career record of 66-4 1/4 is almost assured of wiping out former Saluki George Woods' stadium mark of 62-2 3/4. Woods won a silver medal in the 1968 Olympic Games.

Other events in which records will probably be set are the 220 (:21.1), 440 (:47), 880 (1:49.3), three-mile (13:35.5), 120 high hurdles (:14.1), 440 intermediate hurdles (:53.7), 440 relay (:41), discus (173-10 1/2), pole vault (16-1 3/4) and long jump (24-5 1/2).

Admission to the meet is 50¢ for students and \$1 for others.

Football scrimmage today last before final game May 10

Take Carl Mauck, top linebacker of 1968, out of the defensive alignment and you have a large void to fill.

Mauck, drafted by the Baltimore Colts, will graduate this spring, but Saluki head coach Dick Towers would obviously like to have him back for another season or two.

Towers, however, has come up with a trio of "hitters" to back up the defensive line in 1969. Their talent and ability will be on display today when the Salukis stage their last full-scale scrimmage prior to the annual spring game next Saturday.

Today's skirmish will commence at 9:30 a.m. Towers has designated a

pair of sophomores and a junior to lead his linebacking corps. The junior, Ted Ewert, and Bob Thomure will man the outside posts, and when in a 4-3 defense, Mark Colvis, will switch from middle guard to middle linebacker.

Pushing the top three for starting assignments are Gene Murray, Jerry Archibald, Greg Johnson, and possibly Bill Grainger, in the middle if he is transferred from defensive end.

Four SIU athletes honored

Four SIU athletes have been selected for inclusion in the 1969 edition of "Outstanding College Athletes of America", a publication of the outstanding Americans Foundation.

Honored were Carl Mauck, McLeansboro, who co-captained SIU's 1968 football team; Ben Cooper, Decatur, a standout wrestler; Bruce Steiner, Peoria, who was a fifth place-winner in the NCAA swimming championships this

year, and Mike Rogodzinski, Evanston, who last year was selected as a member of the U. S. baseball team which competed in the Olympic Games.

The publication is an annual biographical compilation featuring the accomplishments of approximately 5,000 young athletes who have proven themselves outstanding in sports, campus activities and curriculum.

Pom-pom tryouts scheduled

Pom-pom dancer tryouts are scheduled for May 19-20 at 8 p.m. each night, according to Judy March, captain of the group. All sessions will be held in the Women's Gym.

Those girls interested in tryouts for the 1969-70 season, must sign up in Women's Gym, Room 128, before May 16. All girls in good standing with the University are

eligible for membership.

Attendance is mandatory at all three sessions, and girls will be judged on enthusiasm, rhythm, dance ability and appearance. The group offers openings for 12 regulars and two alternates.

According to Miss March, all former members of the group must try out for positions again.

Cards lose Pinson

ST. LOUIS (AP)—St. Louis Cardinal's outfielder Vada Pinson suffered a hairline fracture of the right leg April 28 and will be sidelined for at least 10 days, the team said Friday.

Pinson was hurt when struck by a pitch hurled by Bob Moose of the Pittsburgh Pirates. He finished the game, played a doubleheader the next day, and was withdrawn from Thursday night's game due to pain.

QUALITY FIRST. THEN SPEED

SETTLEMOIR'S

SHOE REPAIR

ALL WORK GUARANTEED

Across from the Varsity Theatre

in all the world..

there's just one you!



In most companies, you as an individual accountant or auditor may be overlooked "Overlooked" is something that doesn't happen here

You will be working in management-oriented field auditing—with continuing expansion and promotion. The responsibilities and duties are substantially the same as a medium-size or large Public Accounting firm, but with these exceptions: no tax rush—limited overtime and travel—and you count!

You will begin as an auditor traveling in the State of Illinois working in a key field with 430 health care institutions. From there on, you can "write your own ticket." Our promotions come from the ranks of those who know us best, our own staff. There is virtually no limit.

But, that's getting a little ahead of ourselves. The first step is to examine what we have to offer you and what you have to offer us.

For the first few months you will be involved in an on the job training program that involves immediate responsibility—from then on you will be assigned to specific projects that involve a minimum of supervision. And then, well, you determine that. You will receive an excellent salary, a comprehensive benefit package, expenses, and of course, a unique opportunity in the accounting field.

Now... what do you have to offer Blue Cross/Blue Shield? We would expect you to be a graduate with a major in accounting, and have the ability and drive to be able to start a project and carry it thru to completion.

We would like to hear from you.

**BLUE CROSS
BLUE SHIELD**



Please write to
College Relations Coordinator
Blue Cross/Blue Shield
222 No Dearborn Street
Chicago, Illinois 60601

an equal opportunity employer

WILSON HALL

already has:

- 1.) the best food in Carbondale
- 2.) the largest swimming pool of any living facility
- 3.) individually air-conditioned rooms

Next year it will have — CARPETING!

For all you early takers, rates will remain at \$350 per quarter. Deadline — May 15

After May 15, rates will be \$385 per quarter.

Because of the expected increase in enrollment, GOOD housing will be scarce. Make your plans early and take advantage of a \$75 per year savings.

457-2169

1101 S. WALL

ABE'S RED HOTS

MENU
Red Hots
N.Y. & Chi.
Char-Burger
Char-Cheeseburger
Hot Corned Beef
Roast Beef
Hot Pastrami
Salami & Dill
Hot Tomatoes

Call 549-3915
for delivery

Walnut at
University

DAILY EGYPTIAN

SOUTHERN ILLINOIS UNIVERSITY

Volume 50

Carbondale, Illinois

Saturday, May 3, 1969

Number 132

SIU fraternity to host annual Kappa festival

By Inez Rencher
Staff Writer

Members of the Kappa Alpha Psi national social fraternity from around the country may be spotted about campus today awaiting activities of the 18th annual "Kappa Karnival."

About 4,000 brothers and guests of the fraternity will be at SIU from Chicago; St. Louis; Wilberforce, Ohio; Jefferson City; Los Angeles; Champaign, and Jackson and Nashville, Tenn., among other places. Alumni also will be here from all over the country.

A special 21-and-over welcoming session will be held for alumni and guests from 1 to 4 p.m. today at the Golden Gauntlet. National, area and local officers also will be guests at a luncheon with Mayor David Keene, Chancellor Robert MacVicar and other city and University officials beginning at 1 p.m. in the Holiday Inn.

Booths have been set up in the SIU Arena and the Karnival will begin at 8 p.m. with the showcase event "Kappa in the Koliseum." Among the booths will be a wheel of fortune, basketball, dart and baseball throws and a ring toss. Prizes will include stuffed animals and other consolation gifts.

The Karnival queen will be announced about 10:30 p.m. The 10 coeds vying for the title are Janet Anderson, sophomore majoring in history from Chicago; Linda Gregory, sophomore majoring in sociology from East St. Louis; Rachele Jones, sophomore majoring in elementary education from Chicago; Joy Lockridge, sophomore majoring in business administration from Chicago; Alice Morgan, freshman majoring in sociology from Pulaski; Karen Watson, sophomore majoring in music education from Chicago; June Cathcart, junior majoring in music education from Lake Forest; Gerta Clay, junior majoring in art from Chicago; Karla Smith, freshman majoring in sociology from Chicago, and Deborah Pernell, freshman majoring in education from Chicago.

Music for the Karnival will be provided by Herb Kent and his band from Chicago. An "After Set" will be held following the Karnival at the Golden Gauntlet.

Gus Bode



Gus says he knows a lot of people on campus who have more answers than there are questions.



'Karnival' construction

Shedrick Tillman, graduate student from Chicago, Norman Ross, senior from St. Louis, and Lawrence Bingley, senior from Chicago, paint boards to be used in building booths for the "Kappa in the Koliseum" event tonight in the Arena. (Photo by John Lopinot)

Carbondale utility strike ends

By Wayne Markham
Staff Writer

Carbondale's water and sewer utility employees returned to their jobs Friday following settlement of their day-old strike against the city over contract demands.

The settlement was announced shortly before a formal hearing on an injunction against the strike was to begin in Jackson County Circuit Court in Murphysboro.

Twenty-nine employees of Plumbers and Pipefitters Local 169 had struck after their contract ended at

midnight Wednesday and negotiations with the city broke down.

Terms of the settlement agreed upon Friday provide for a graduated wage scale for the union members, pay hikes and vacation plan.

Starting pay for maintenance men and operators will be \$3.60 an hour, assistant chief operators—\$3.77 an hour, meter readers—\$3.69 an hour, chief operators and foremen—\$4.15 an hour.

Before the settlement, striking union members had refused any attempt to institute the graduated pay scale offered by the city.

Plumbers and Pipefitters were the only city employees without the wage grade system.

The vacation plan calls for one week after one year, two weeks after two years and three weeks after eight years.

City Manager C. William Norman said Friday that the men had reported back to their jobs and the city's two sewer plants and water plant were in full operation.

The Wall Street water plant was manned by city administrators during the strike, but the sewer treatment plants were not.

Veterans gather here for national convention today

The National Federation of Collegiate Veterans Association convention, being held on the SIU campus, will conclude today with a general business meeting, a dinner and dance.

Joseph J. Santercier, an SIU senior and chairman of the convention committee, said 185 veterans are attending the convention from 45 different schools.

Friday the veterans heard Gerald Gaynor of the 3M Co. speak on career opportunities and employment. John Dolan of the Union Tank Co. discussed veterans and the labor market.

Carbondale Mayor David Keene and SIU Chancellor Robert MacVicar welcomed the veterans to the city and the campus Friday morning. The convention sessions are being held in the ballroom of the University Center.



Honors guest

Honoring the advisors of the Southern Illinois Veterans Corporation, Fred Polivka (left) president of the organization, presents a certificate of recognition to Col. I.W. Adams as Vice President Michael Sullivan (right) simultaneously honors Robert C. Waldron.