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"Of Thee I Sing"--
A Happy Play From Hard Times

Politics

a la Song and Dance
A Gershwin Variation on a Recurrent American Theme

The presidential candidate's platform is LOVE, baby, LOVE, and his campaign slogan is "Pig Love in the White House." It all seems like the current plea of the flower children, but this takes place 37 years ago, you know? Maybe you don't remember 1931, but doubtlessly you've been told all about that year and the Great Depression and the WPA and those long, long breadlines and all that. Bad times. But like Grant Gray says, "bad times bring about happy plays"—and that is just the type of play "Of Thee I Sing" is.

"Of Thee I Sing," which will be presented May 3, 4, and 8-12, is the last production of the Southern Players' 1967-68 Playbill. The big, brassy musical will be presented in the Southern Playhouse of the Communications Building.

The play, from the book by George Kaufman and Morrie Ryankind, was written by George and Ira Gershwin. It was written somewhat of a spoof on the 1932 presidential elections (although first produced in 1931), and has since become a perennial thing: every four years, on those occasions when the American public takes part in that national fun game—elected a president—"Of Thee I Sing" is revived.

"The play ridicules politics in America," W. Grant Gray, assistant professor of theater and the production's director and choreographer, says. "But it isn't ridicule in the cynical sense. It's really ridicule of a light, happy, and satirical style."

Like Grant Gray says, "Of Thee I Sing" is a happy play. It comes complete with a happy political convention, a happy presidential inaugural, a happy wedding, and happy songs, songs, songs. "Who Cares?" "Love is Sweeping the Country" (see, it's just like 1968), "Wintergreen for President" (the title may not be familiar, but you'll recognize the melody), and the title song, "Of Thee I Sing," are all in the play.

And so are Robert P. Wintergreen, Alexander Throttlebottom, Matthew Arnold Fulton, Francis X. Gilhooley, Carver Crockett Jones, and a variety of other "politicians" with distinctly political names. Sweet Mary Turner and the vamp, Diana Derveaux, are also in the play.

Then there's a wrestling match in Madison Square Garden, a performing drill team, a bathing beauty contest, a little burlesque—oh, all kinds of wild things, for this is a big play.

Yes, a big play. A cast, stage crew, and orchestra which total over 120 members will be singing, dancing, pulling curtains, playing musical instruments, and, in general, providing a lot of fun for the audiences at the seven separate performances.

"This whole thing has been great fun," Gray says. "It's like directing a full cast of stand-up comedians.

"But, seriously, there is really a lot of work involved in this play for everyone concerned. Maybe too much work, and it's only justification is, perhaps, that it is entertaining. I feel theater should be 'just entertaining' somewhere along the way. Too often theater has forgotten its audience, but this play remembers the people 'out front', and it's for them."

Gray, who also directs the Southern Dancers and the new Southern Repertory Dancers, is really enthusiastic about "Of Thee I Sing";

"This is a sincere, patriotic thing. The beautiful part of it is that the play itself is possible in our country. After all, we have a wonderful country we can laugh about."

Gray says the play, this "Living political cartoon," is being produced "as close as possible" to the original Gershwin version. The music, the lines, the jokes, the costumes—all are close to those of the 1931 version.

According to Gray, 1931 was a time of tap dancing (in fact, Senator George Murphy played the dance lead in the original production) with the in-formation, in-step style of movements. A little of that Fred Antaire-Ginger Rogers stuff, he says.

"Big plays produce big problems, and 'Of Thee I Sing' is no exception. Being a bit of the top type production, its set required the Playhouse's elevated stage area to be extended and three very large 'step units' to be constructed. Phil Hendron, the play's set designer, has had his crew pounding, sawing, and building for several weeks in preparation for the affair."

"The whole thing is really a Hydra," Gray says. "It sprouts a new ugly head every day, but the end result will be well worth all our efforts, I'm sure."

So a 1931 play for 1968. But, Gray says, the play hasn't been "modernized."

"It's basically the same play," gray says. "But maybe, just maybe, some of the 1968 presidential candidates may be recognizable to our audiences."

Maybe they will. This isn't the year of F.D.R. and Herbert Hoover, but we do have Bobby and Eugene and Dick and Nelson and Bonnie and another "H.H." in the personage of our vice-president. Perhaps they will appear—somehow—through the acting of the cast in "Of Thee I Sing."

After all, this is a fun play about politics. And politics is a funny thing.
The Man Up There

By Deon Rebuffani

Problems, problems. The pipes were too high for one thing, and there was the trouble with the gelatine, and then there was the bit with the lion, and . . . 

"...and so on, and so on. But I think it will all come out all right," Joel Evans says; "Even so, I'm keeping one dimmer as a spare—just in case."

Pipes and gelatine, lions and dimmers, Evans, graduate student in theater, certainly works with some rather unusual things. But his master's thesis will require information on all these things, so maybe he had best be concerned with them. He is concerned with them. He's the lighting director for "Of Thee I Sing," and the design and execution of the lighting—that important aspect which can make or ruin any play—depends on him and his crew of five.

Evans, a native of Chicago, is going to be the man "up there" during the seven performances of the big Gershwin musical, "Up there!" is the lighting control room in the Southern Playhouse, and Evans will be behind the switchboard from which some 160 lighting instruments—utilizing as much as 100,000 watts of electrical power during the play's grand finale—are controlled.

The sheer size of the play has been responsible for creating most of the problems Evans has had to contend with. The mounting pipes—the structures high above the stage that have the rows of lights mounted on them—had to be lowered to adequately light the extended set. And this was no easy matter; it required over two weeks of "off-and-on" work for Evans.

Then there was the trouble with the 160-plus lights—perhaps the largest number ever used in a single Playhouse production—that had to be arranged in orderly sequence. New colored, plastic frames ("gelatine") had to be placed on many of them, the cue sheets had to be prepared so the right lighting change could take place on time, and a myriad of other problems had to be overcome.

"The play even utilizes 'movie-type' spotlights for that gaudy 1931 effect," Evans says. "And we've got footlights across the stage, and these wild colors like peacock blue and medium pink and . . ."

And the lion: during one of the play's scenes, a film of election returns is projected onto the back of the stage. The film, which runs about four minutes, was prepared by Evans and Russell Rayburn of the Department of Radio and Television. It ends with the famous MGM Lion ("Leo") opening his huge maw, and . . . well, he doesn't roar as expected.

But all the lighting problems and their solutions will be the subject of Evans' thesis—along with an appraisal of the over-all scheme. And for seven performances he will be "up there" evaluating his lighting performance in "Of Thee I Sing," including his past work during rehearsals, it should add up to a lot of hours.

"Well," Evans says, "the play is now scheduled to run about two hours a performance. The audience can change all that, of course, if there is a lot of laughter to 'stretch out' the play."

Like Joel Evans says, laughter can 'stretch out' the performance of "Of Thee I Sing." So this play—with all its humor—should last, oh, five-hours plus.
Margin of Victory: The Negro Cometh


The United States Army Civil Affairs Division chose Teaneck as the American town best qualified to portray Uncle Sam in occupied Japan and Germany. That was 1945. Today's story is told by a citizen of Teaneck, Reginald G. Damerell, the author of this book. Mr. Damerell's story begins with the honor year 1949 and takes us to the present. He tells with simple dignity how Teaneck reacted to the testing of the Negro problem. It all began with the arrival of Mrs. James Payne. The resourceful Payne believed that Teaneck, a borough that hosted the American Dilemma persona, did not fit the stereotype, nor did those Negroes who followed Mr. Payne. Panic selling resulted in the formerly all white neighborhood. The threat of the ghetto seemed inevitable. Teaneck staggered under the impact of fear, rumor and the silver-tongued real-staggered under the impact of fear.

Mr. Damerell's admission of the difficulty of the problem was small and perhaps waggish. In 1949 over ninety percent of Teaneck was White Protestant. Today sizable minority groups including Chinese, Jews and Negroes live in Teaneck. This rapid and mobile social change saw in each of these groups evidence of prejudice, a fact the White community found startling. Anti-semitism reared its ugly head, in part because of the effective leadership Jews played in civic affairs of Teaneck. For a time prejudice became an epidemic. It played havoc with all, afflicting Jew and Negro who themselves had so often experienced the infliction of hatred. It was not long before Communism was named as the cause of all the conflicts, a showdown was coming.

The moment of truth for Teaneck came on May 13, 1964. The issue was de facto segregation, the setting being the School Board meeting. The progress made thus far now stood in the balance. The school board saw a determined school board and a Superintendent of Public Schools undergoing blistering attacks. Emotions were becoming twisted as is often the case when talking about the Negro problem. The challenge, the contest was to see if there remained an ability of local people to govern their own affairs. The test this time was passed. It is this fact that justifies Mr. Damerell's use of the word triumph in his title.

I recently saw the documentary film "A Time For Burning." This film tells of the White problem in Omaha. A characteristic of this film and the book by Damerell is the almost impossible task of challenging assumed White superiority out of its protective dogma. Omaha close to ignore the Negro, who is described as speaking hate but having love in his eyes. He asks a White Christian if his church pleased to thank the minister. These groups, Negroes get together socially to talk over their problems. Coming together to talk proves too much for the people of this congregation. The first step in Omaha was not taken. In Teaneck the step became a stride. Here is the hope and here is the doom in a tale of two cities.

Reginald G. Damerell may not be considered for the Pulitzer prize. His work is not steeped in the scholarly tradition that we normally rely on for authority. Nor is his book an expose of bad men and corrupt establishments. It is a book about people and how people behave. The evidence in this book may justify Teaneck's claim of a model community, but how is the nation to be justified? One community does not make a nation. Suburbs are not the picture. The picture of Teaneck reflects our own image. This is the relevance of Triumph in a White Suburb.

What Makes Jazz Run?


Since his early teens, Gunther Schuller has been interested in jazz in addition to his duties as an instrumentalist in the Metropolitan Opera, teaching, conducting and composing. Among his students and associates, he receives the highest acclaim for his profound musical abilities. Mr. Schuller is the president of the New England Conservatory of Music and has received world acclaim for his 1966 opera, "The Visitator." Much work has gone into the preparation of Early Jazz, a paraphrase of the author, jazz has never had a systematic, comprehensive history dealing with the specifics of music. This book, the first of two volumes, is Schuller's answer to such questions as: What is jazz? Where did it come from? Why did it develop? What makes it work?

Our Reviewers

Warren R. Copeland is on the Montclair staff. Gerhard Magnus is a member of the Art Department faculty. Paul Arthur is on the faculty of the Department of Philosophy. Sam Silas is a counselor with the Student Work and Financial Assistance Office. Gerhard Magnus is a member of the Department of Music faculty.

Review by Warren R. Copeland

Negro problem, The time is not right for... the setting being the School Board meeting. The progress made thus far now stood in the balance. The school board saw a determined school board and a Superintendent of Public Schools undergoing blistering attacks. Emotions were becoming twisted as is often the case when talking about the Negro problem. The challenge, the contest was to see if there remained an ability of local people to govern their own affairs. The test this time was passed. It is this fact that justifies Mr. Damerell's use of the word triumph in his title. I recently saw the documentary film "A Time For Burning." This film tells of the White problem in Omaha. A characteristic of this film and the book by Damerell is the almost impossible task of challenging assumed White superiority out of its protective dogma. Omaha close to ignore the Negro, who is described as speaking hate but having love in his eyes. He asks a White Christian if his church pleased to thank the minister. These groups, Negroes get together socially to talk over their problems. Coming together to talk proves too much for the people of this congregation. The first step in Omaha wasn't taken. In Teaneck the step became a stride. Here is the hope and here is the doom in a tale of two cities.

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Many well-known jazz musicians are not mentioned in this book because the author has arbitrarily drawn the line at around 1930. As he states, "No cut-off point, no matter how flexibly treated, can dispense neatly with all the leftovers or overlapping historical strands."

In summary, Early Jazz is an excellent record of the systematic analysis of the history of jazz as related to the specifics of music.

Review by Gene Simon

The first chapter deals with the origins of jazz. Many theories are proposed to explain the evolution of the components of jazz. Logical conclusions are drawn to show that rhythm, form, harmony, melody, timbre and improvisation are all essentially African in background and derivation. Each subtitle (rhythm, form, etc.) is an interesting story in itself, but the total picture of how each musical element contributed to jazz almost overwhelms the reader. The author then traces the emergence of jazz from the "embellishment of melodic lines" through minstrel bands, brass bands, ragtime and the blues. Each facet of the music that was to become jazz was influenced by the geographical disposition and the social and racial constitution of its audience. The continual evolution of jazz is further exaggerated by the author's analysis of the first recordings by "The First Great Soloist" (Louis Armstrong), "The First Great Composer" (Jelly Roll Morton) and the various jazz greats of the 1920s, the "First BIG Bands," "New York," and the "Southwest" are included in this jazz historical analysis. The first volume closes with a comprehensive discussion of the "Duke Ellington Style: Its Origins and Early Development."
To Other Shores For a Life Complete


Reviewed by Sam Sitas

...bar. But before starting, I would like to pass on a few impressions that I gathered these years about the racial conditions existing in the United States. It is felt by many that, when it comes to understanding the Negro in America today, idiosyncrasies show up because for too many years the Negro has existed in this country under different man-

1. This is interesting graphics mostly. Cinematic jump-cuts, Silk-screen, and image off-the-page 3D, or modules all visually try to tell a story by string. The text is part of the environment, not too important by itself except that it deliberately sets out to make sense to but involve you in Andy's world...

2. So, for only $4.95 plus tax you are admitted to Andy's fun house. It's a sunny day. In my Dada Camera, only you know you are on a motion picture set along so you don't disappoint all those people. Mostly the watchers are Andy's in-group—Danny, Francis and Rose, Gerard, Nico, Ondine and Ingrid Superstar and International Velvet. They are looking at you through their one-way dark glasses and you at them darkly through a silk screen. There you are in Andy's studio and nobody is watching you. Everything is high contrast black and white, silver, indistinct and flickering.

3. In the first few pages you may not want to read the book. Bright boxes and Campbell Soup cartoons, you get to play a role in a dialogue called "An Interview with Andy at the Balloon Farm. You play the role of Andy's reporter who speaks English words in German type, like in war movies the enemy is seen in black and white German accents. Andy replies in English words that make no sense. Because this reporter keeps asking all these sensible questions that any informed critic might reasonably ask and Andy just says "Yes, a little bit be too busy," behind his dark glasses. All you can think of are those nightmare flicks where the innocent bystander is trying to get through to be touched by those bikes (Diddy heath that! The man says halfway, "I don't think the man likes us."

4. Opposite this dialogue is a photo of one of Andy's silk-screened girls or is it a boy looking at you across the back of a chair, and almost hidden from view is a huge brecht Dürer's famous signature. Just as with the letters COSI FAN TUTTE, this giant Baby Ruthens in the next double spread, you are supposed to keep in mind that Andy knows all about Dürer and Mozart, but that he operates within a value system where such are abstract. The structures have become minor detritus of a pop culture. After all, during New York these significant non-English words didn't matter much whether you were skiing through the stuff to get to the Lincoln Center or to the Electric Circus.

5. More a reprint from the Fire Island News about what it's like to attend an underground movie. Critics' anyway epitaphs for Andy's Chelsea Girls reproduced on a disk attached to the page by a small paper so that it literally quivers with indignation. A transcription of pointless and half-hearted dialogue between Velvet and Ingrid Superstar right off the tape recorder as they discuss Velvet's music. Images of Andy's stars and playmates having fun on the back of the camera, pre- tending orgies, or, in effect, sitting idly in Central Park looking lost a barreased once upon a time. A new dally come-on titillation (Man, if you think that shocking pink thing in the triple farewell looks like what your filthy mind thinks it is, that's your problem.

All around you can hear the happy laughter of Andy's gang, for real if you play the plastic coated paper recording that comes as a tear-out with the book. "This is Andy's book for the rest of the world," says a voice. "Well, outside of the Negro world..." "This is the beginning of the world..." "But the rest of the world is us..." "And this book," says the voice of Ingrid Superstar, "is supposed to be just talking..."

6. In a way, in a way. But just supposed you are going to see one of the last children in a movie where Andy is making movies with the cameras running while you walk down the wall. He writes books for you and paints for you—the rest of the world. Andy is the father in the case of his own film. And on this little page of his letters INDEX, the title of the book simultaneously launched.

7. From the rooftop, megapolis. You can get involved if only the book. But you will have a great time at the in-group party where everybody blows his own balloon and pop goes the culture.

The children know that Nada and Dada are watching.

Andy Warhol: "It Keeps Me Busy"


Dialogue for a Morally Confused Age

Actually, Paul Weiss' and his son, Jonathan Weiss' book on this subject is interesting and self-revealing to readers of popular books. When they successively discuss the person, the family, society, man and the universe and, finally, law, the reader is reassured that he is safe, for the most part, the discussion moves not merely on a reiteration of these topics in itself with problems and issues where to punch the life of almost everyone.

But I am not sure that the book is well titled. It isn't till p. 159 (out of a total of 210) that the authors finally get around to talk about "Right & Wrong." And, when they do, the ilustrious father shows an abstruse kind of stance which, frankly, sounds strange in a dynamic universe of eternal change and

caseless flux. The son, although obviously not quite prepared to buy such a philosophy, of course, it difficult to counter his father's position.

The book is also slightly marred by the fact that there is never one character one has the feeling that arguments must have been cut out from the rest of the book. These conversations; spots; in other words, where one fails to see the connection between what has been read and what follows.

Interestingly enough, philosopher Weiss is much more impressed by the majesty of the law than his lawyer-son. And, even though he mentions one of his predecessors, David Henry Thoreau, Paul Weiss is much less ready to admit the existence of human imperfections, of civil disobedience than his son. Says the father: "I think it is legitimate to oppose a law when you have good reason for doing so..." Says the son: "The political stance is so strange, so strange, after all.

This is a book well worth reading, if for no other reason but that it will cause the reader to think and hopefully—to think a bit more reflectively on important contemporary problems. And this, after all, is the function of a philosopher.
this basic difference abound, one of the the establishment of Schools of Fine Arts course of our work of what we happily refer as the College of Arts and Sciences. One of the facts is the arts in their creative and total sense. It is required certain latitude which more traditional disciplines are often unwill- ing to agree to.

Listen for a moment to Jacques Barzun, formerly the graduate dean at Columbia:

"Observation shows that the arts operate like a masterpiece that are not even well paired within the university, the arts. As a matter of fact, a masterpiece hatched on a campus. I do not mean to say that they were published or produced, I mean a masterpiece.

As a result, the arrogance of Barzun's assumption that no masterpieces could be had embodies a national fact. It is a straightforward assertion of the belief that the practice of art does not belong in any federation, however loose, with the more academic institutions. McNeil Lowry of the Ford Foundation said much the same thing in his presidential address. He said of the Graduate Deans a few years ago that the idea that the ground of a campus was imitable to the "hard-nosed" devotion to art which along with professionalism is the best possible practitioner.

Colleges and universities were long the fairly exclusive domain of scholars, characters who can be forgiven for believing that certain proprietary rights in regard to what happens on the campus. However, American culture also displays a somewhat unhappy tendency to believe that the best place for the artist, the theater, or painting is inappropriate to higher education, and that the practice of art cannot be taught, or, if it can be, it should be taught in a private school. Most institutions the scholars are both in the majority and in control, the arts have often had a hard time establishing a place commensurate with their true value. But happily the institution where both the study and the practice of the artsflowered and grew is the university in the sense as I believe they do at Chapel Hill. But it is more to the matter than the pious hope that musicians will be better served by an artist or poets with art historians. The arts, like other fields of human activity, are bound up with the material and moral interests, and there is nothing whatsoever to be one of the greatest changes ever to come over the nature of higher learning. This is no less than the shift from the idea of the university as some variety of ivory tower, to the concept of it as possibly the most critically im-

The paradox is that we really don't behave as if we did.

Central to all the arts is an image of harmony, a belief that part to part and part to whole total sense of harmony is a natural thought, on man, on sound which order humans find deeply pleasing. In the Renaissance, men even believed that life, that living itself, was an art, and Caspar David Friedrich Courbet describes an object of fine art in the present day. The recognition of the man of the arts is fortunate because he is not only common and never really understood its deep significance as a human activity. This American view, of course, is false, for the arts are as old as man and they have served as a persistent index of the quality of any age. Athens is living still, but Sparta can hardly be remarked upon the new responsibilities being thrust upon such institutions by a society increasingly hard pressed to find intelligent answers to the insistent and deadly questions of the age. As Coolidge put it, where the seat of the conscience of society was one in the church, and then in the courts, and then in the parliament, it is now very probably in the university, and these institutions can be forgiven if they have not yet become fully accustomed to their new role.

By Joseph C. Sloane

Alumni Distinguished Professor of Art and chairman of the Art Department at the University of North Carolina.

"Naphlit," one of Marc Chagall's Jerusalem Windows.
Primitive Ayacucho retablo depicting the birth of Jesus, with figures of local people and animals of the Andes included in the scene.

Visitors to Lima, Peru, if they have a friend to tell them, always visit the Art Center, established some 10 or 12 years ago by John Davis, a North American, and his Peruvian wife, Isabel Benavides. Davis is the brother of Mrs. William Simeone, wife of the Dean of Graduate Studies and Research at SIU. On such an occasion in the Fall of 1966, the writer of this article saw some of the first contemporary art really to enthuse him, the retablos of Victor Delfin.

In the opinion of this writer, who is not a professional artist nor an art historian, the secret of that instant appeal in the work of Delfin lies in its evolution in this one man from one of the oldest traditional art forms. Retable from the Latin, retocubala, means a painting set up behind the altar. Many such paintings were made in a portable form, so that they would fold, the two wings over the central portion. As such they were called tritryptchs. Often wealthy patrons of the church would pay to have such an altarpiece painted. The subject matter in general was religious, but within it would often be included the likeness of the donor. Another form of tritryptch or retablo is that which has evolved from the high art of the altar piece as a popular effort to be used in the home of the common man as a sort of small private chapel, or somewhat in the manner of the Roman lamas et pentae. Several famous schools of this art form have developed in many areas of the world, but none is any more indigenous than the creative production of the Peruvians at Ayacucho.

The Ayacucho retablos are colorful, worthy specimens of primitive folk art, manufactured by hand of native materials. The figures are often worked from a type of soapstone found in the area, or are modeled of a paste made of boiled potatoes and talc, which when dried is painted and lacquered. The art was fast dying out when Davis urged it into increased production and his Art Center now serves as the marketing agency for the work of the Ayacuchan artists, in great demand in the art and department stores of the United States and Europe. Niven Marcus, Marshall Field, Bremans, and others are among the regular vendors outside Peru.

Delfin was born at Lobotos in the northern Peruvian Department of Piura. In 1927, studied painting at the National School of Fine Arts from 1948 to 1956 and won various prizes including the National "Ignacio Merino" Art Prize in Painting in 1954. Afterward he served as Director of the Schools of Fine Arts in Puro and Ayacucho, and he has taught in various art institutions in Chile.

His period at Ayacucho, however, set him off on the creation of a whole new series of retablos which evolve from a sophistication of the original popular primitive art form which has its roots in the European Baroque to a wholly abstract sculpture utilizing metal scrap, plastics, driftwood, sawmill scrap, in fact even bottle caps.

At first efforts were highly colored and closely resembled in form the original tritryptch, but nowadays he also includes other shapes, especially the circular which derives directly from having cut the ends off of barrels to utilize as a "frame" for the structured abstract. Carlos Rodriguez Saavedra in Fanal, Lima, describes these efforts:

"At the present moment Victor Delfin creates completely abstract retablos. The rectangular form of the box has been replaced in many cases by a circular one which the artist calls exactly what it is a 'barrel.' In the interior the elements used to create an illusion of reality have had their place taken by forms created in metal, wood or plaster. Color has disappeared, for it is an allusion to the world outside the self. "The conflicting bellowness of lead tubes, for example, in these retablos offers a dramatic image of the subjective world. Portions of a tree trunk, burned and altered, appear revealing in their inner characteristics the silent energy of nature. The subject matter or theme of the retablos is exactly opposite that of the popular ones. They seek, as works characteristic of contemporary art, to reveal to us the interior vision of the artist and not the appearance of things, to surprise the being deep within rather than to describe the surface of the world."
No hay en la actualidad entre los países de la regiones internacionales algunos que provoque discusiones tan grandes como el de las aguas territoriales. Tradicionalmente, en el derecho internacional clásico, el límite territorial de una nación se ha fijado a la distancia de un seguro de 12 millas marinas, una distancia que, en los tiempos antiguos se consideraba como el alcance efectivo de un cañón disparado desde el parapeto de un castillo costero, principio que obvio la aceptación por parte de las grandes potencias mundiales. Sin embargo, aquellas potencias han cambiado este principio en varias formas según las conveniencias y circunstancias del caso.

Durante la época napoleónica la Gran Bretaña trazó por varios momentos el límite marino de 3 millas, aunque en el comercio libre podría navegar sin considerarse que pasaba las aguas de enemiga de aquellos días francia. De hecho extendió sus esfuerzos de bloqueo a todas partes de alamar, no sólo a las aguas territoriales. Pero el principio de las tres millas jurisdicciones fue y permaneció reconocido generalmente hasta después de la Guerra Mundial de 1914-1918. Durante la década de los años 1920, los años de la Prohibición de bebidas alcohólicas en los Estados Unidos de Norte- américa, el límite de esos tres millas se extendió al alcance del tren de la época y de los barcos de viaje. Del Czecho eslovacoh en las aguas territoriales naciones fijaron ya el límite a nueve millas de sus costas, y en general los Estados Unidos reconoce con otros países un límite de doce millas para las actividades pesqueras, especialmente en sus relaciones con la URSS.

En otras regiones, varias naciones han extendido el límite territorial de sus costas, pero bajo consejo de la exploración de los pozos, distancia algunas veces ha llegado a más de once millas de tierra. Mayor todavía es la extensión que hoy en día reclaman los países hispanoamericanos, especialmente el Ecuador, el Perú, y las fachadas del Peces, cuyas aguas son de las más ricas en pesca. Estas naciones han proclamado su jurisdicción exclusiva sobre las aguas a un distancia de 200 millas de su costa. El Ecuador es la de la Corriente Peruana o de Humboldt que sube desde la región antártica hacia la costa de Chile. De ahí salen las corrientes de bincación peculiar de temperaturas, salinidad y luz solar, muy variadlas y cuanías de vida marina que tal vez en ninguna otra parte del mundo se presentan. Además la zona del Océano Pacífico está mucho menos reclamada, ya que el espacio temporal y severas que azotan a los pescadores en algunas zonas corresponde a una distancia de milla.

Desde hace unos veintiún años, y especialmente desde 1930, ha aumentado rápidamente hasta llegar a ser para el Perú una de sus naciones extensas. Para el Ecuador y el Perú también es una industria muy importante, sobre todo para el Ecuador. Algunos potenciales oboz en obstaculizadas el reconocimiento de la faja tan extensa de aguas territoriales, y eso a pesar de que los Estados Unidos son firmantes de una convención internacional en 1958, que parece ser el origen de las pretensiones suramericanas.

Al comenzar la guerra en Europa las naciones americanas se reunió en Panamá para concretar su acuñidad como neutrals en el conflicto. El 2 de octubre firmaron la declaración de Panamá mediación la cual presentaron un frente unido ante los beligerantes creando una zona de resguardo en derredor de las naciones del hemisferio, salvo el Canadá. Variaba la extensión de la zona entre 250 a 1250 millas de la costa y dentro de ella se proponían que se considerasen actos prohibidos de la neutralidad de todo el hemisferio. Parecería fácil la base de la prensa de esta renuncia de los sudamericanos a una extensión de sus aguas territoriales alinean tan amplia faja de las aguas oceanicas. El asunto está ahora en un período largo porque los representantes de alifornia al Congreso de los EE.UU., han presentado proyect de ley prohibiendo toda ayuda a las naciones sudamericanos si contuvieran intervención los barcos de pesca norteamericanos e imponiendo multas muy fuertes a sus capitanes. El impulso total de tales multas llega ya a cerca de medio millón de dólares, pagados siempre por el gobierno federal norteamericano, porque se ha llegado a un convenio internacional sobre los que deben ser los límites maximos de las aguas territoriales.

En recientes días la Argentina sfade vehemente su voz a la de la zona occidental suramericana a favor de las 200 millas.

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Czechoslovakia's "Closely Watched Trains," winner of this year's Academy Award for Best Foreign Language Film, is one of the wittiest and most original and imaginative movies that I have seen. By using unfailing comedy with involving imagery into its own unique format, "Closely Watched Trains" creatively examines the vulnerable humanity of a boy and his colleague, also acclimatized youngster to the abrupt world in which they find themselves.

The seriocomic world of "Closely Watched Trains" is a small, provincial railway station near Prague during the Nazi Occupation and Czech resistance in the last days of World War II, that is what happens at this drab, antique station except that occasional, shabby passenger-carrige comes to a brief stop, or a heavily-guarded German ammunitions train by on it way to the front. With ridiculous military flourish (silly uniforms, awkward salutes, etc.),

By Phil Boroff

the local officials tend to the passing of trains in their occupied country.

This station is a model of inefficiency, mainly because there is so much preoccupation with sex, attacks are not acclimatized. The stationmaster, a married, promotion-anxious buffoon who raises pet doesves, jealous rants at the younger stationmaster when they flirt with women, but he can't resist his own urge to do the same. He is a woman-chaser, and he has his way with the ladies whenever he can. Of course, he is the prentice train dispatcher, spends most of his time winging his problem of making luck with a girl. The story, in many ways, is this: sex-adolf of the war, lingering apprenticeship for manhood (which he seems to imagine is a simply a matter of losing his virginity).

This is the first feature-length film to be directed by a young Czech named Jiri Menzel (he was 28 when this was made, and he is a remarkable directorial debut, he seems to possess a compas- sionate but unsentimental humanism that expresses itself in visual de- tails, especially in the comic touches. "A young female conductor stretches a seditious train to kiss Milos, but it pulls away just in time to leave them standing in the limbo. A Nazi officer (to whom every German retreat is a "clever maneuver") is a railwayman and amid send-off salutes—backward, forward, and sideways—he leaves himself up one side of a horse, rolls off the other, and ex- cept that he just wanted to send the animal from both sides." And I must agree with Life re- viewer Richard Schickel that Hubschka's seduction of a girl teleg- rapher is surely one of the greatest comic-erotic sequences in film history.

Vaclav Neckar: Closely Watching

"Closely Watched Trains" is an outstanding ensemble achievement. Many of the amusing sagas and situations are due to the brilliance of Bohumil Hrabal, author of the novel on which the film is based and co-author (with Menzel) of the movie script. His technical credits are praiseworthy, particularly the incisive, sharp black and white photography, and all players give excellent enjoyable performances that help maintain the seafaced atmosphere. Vaclav Neckar is a wide-eyed, gawky, lug-eared marvel in the role of the stationmaster, the world is something awesome and intimi- dating, and hiselin, Puck-like quali- ty makes his comedy more touching and the tragedy more intriguing. Josef Vrba, the Scott-type who plays Hubicka, is also excellent, as is Vladimir Valenta as the stationmaster, Jitka Bendorova as Milos' girl friend, and everyone of the current creativity found in many East European countries. I highly recommend it.
Two Girls to Give Recital Tuesday

Linda Ann Sparks and Jo Ann Gunter will be presented in a recital at 8 p.m. Tuesday in Davis Auditorium.

Miss Sparks, a lyric soprano, will sing selections by composers Handel, Gretry, and Bach. She will be accompanied on the piano by Rebecca Hindman.

Mrs. Gunter will play the flute, and will be accompanied by William Heald on the piano. Her selections will include works by Bach, Debussy and Menotti.

Konishi Lectures on Eating, Obesity

Frank Konishi, professor in Foods and Nutrition, will lecture on "Periodicity of Eating and Obesity" at 2 p.m. Monday in Room 301 of the Home Economics Building. The lecture is the fourth in a series of seminars sponsored by the Department of Clothing and Textiles.

The recital, co-sponsored by the Department of Music and the School of Fine Arts, is partial fulfillment of the requirements of the bachelor of music education degree for the two students.
Lake to Remain Open

Fish Death Not Related to Algae

According to Bob Plucinsky, chief graduate assign
ment at Lake-on-the-Campus, the small dead fish which have been seen floating on the lake are not believed to be associated with the growth of the al
ges.

Plucinsky said that a copper sulfate chemical was added to the lake Friday to retard the growth of the algae. He added that this chemical is less caustic than the Aqua Chem product that is usually used, so there will be no need to close the lake. The Aqua Chem mixture will be used during break, and the lake will be closed to boating.

Although it is believed that the death of the small fish is not related to the algae, the reason is unknown. Since the fish are too small to eat and only a small number has died, Plucinsky said there was no warning given to fisherman.

Honors Day to Recognize Scholars

The University's highest ranking student scholars will be recognized at the annual Honors Day ceremony at 7:30 p.m. May 16 in the Arena. Some 250 graduates will be cited by President DeLute W. Morris for exception

Executive to Hold Management Convention

About 50 of the nation's top industry executives in dis
tribution and inventory man
agement will be in Carbon
dale Monday and Tuesday for the first midwestern regional conference of the Council of Physical Distribution Management. The two-day meeting is hosted by the School of Business and the Transportation Institute.

At an 8 a.m. breakfast Monday the conference will be wel
come by Robert W. MacVic
ar, vice president for academ
ic affairs, and Robert S. Ham
cock, dean of the School of Business. A welcome to the City of Carbondale will be extended at the informal dinner and reception Monday evening by Mayor David Keene and William H. Whitsong, presi
dent of the Chamber of Com
merce and executive vice president of the University Bank.

Carbondale Soldier Missing

Pfc. Roger W. Morgan, son of an SIU physical plant em
ployee, has been reported mis
sing in Vietnam since April 30.
His parents, Mr. and Mrs. Clyde G. Morgan of R.R. 5, Carbondale, were notified Wednesday by a personal re
presentative of the Secretary of the Army.

A telegram from Adjutant Prell to Address Technology Club

Arthur E. Prell, head of SIU's Business Research Bur
eau, will be the guest speaker at the Technology Club meeting 9 p.m. Tuesday in Room A 121 of the Technology Building. Prell's topic will be "Technology and Marketing."

The Tech Club also plans to discuss their upcoming picnic at this meeting. All Tech

ology students are invited to attend. Refreshments will be served.

At the last meeting, new of

ficers were elected for the 1968-69 school year.

They are: Robert J. Fer
rari, president; James L. Saul, vice president; Ronald Wil
liams, secretary; and Richard A. Mifsrep, treasurer.

Columbia University Teachers College

Plans to Honor SII Faculty Member

John L. Childs, adjunct pro
fessor in the Department of Administration and Supervi
sion, was recently granted the Distinguished Service by the Teachers College of Columbia University. The medal is the highest

Jewish Association to Elect Officers

Members of the Jewish Stu
dent Association will elect of

ficers at a meeting scheduled

Virginia (1.) and Frank (2.) are:

A. Interviewing an African couple. B. Visiting a Nigerian University.

C. Exchanging ideas with Nigerian University students.

Actually, Virginia Blount and Frank Opden are doing all these things. As members of the 500-

student World Campus Afloat

Chapman College, these two Arizona college students had the opportunity to talk with students at the University of Ife, Ibadan branch, Nigeria.

With the help of Nigerian students and professors, the Ameri
cans compared religions, art, anthropology, educational systems, economic developments, linguistics, drama, music, and dance of the two countries. This is the regular course work aboard Chapman's shipboard campus, the s.s. Ryndam. Virginia and Frank transferred the credits they earned back to their home colleges, Arizona State University and Northern Arizona University, and are going on for their baccalaureate degrees. Chapman College is currently accepting enrollments for the 1968-69 academic year with the World Campus Afloat program.

ITINERARIES


The coupon below, if completed and mailed at once, will provide the first step in reserving space for your fall 1968 and spring 1969 travel aboard Chapman College, where you can take full advantage of Chapman's unique three-year experience in effective teaching aboard ship and in world ports.

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‘Of Thee I Sing’ Plot Combines Love With Presidential Campaign

By Nancy Baker

A presidential campaign with love as its platform vividly came alive in the Southern Players presentation, ‘Of Thee I Sing’.

The show features campaign advisors who recommend that presidential hopeful Robert P. Wintergreen marry the winner of a beauty contest. But Wintergreen falls in love with an innocent secretary named Mary Turner who makes excellent corn muffins.

The action moves ahead when one of the girls realizes she is not going to become the First Lady.

Bill Wallis did a fine job as Wintergreen who spoke with a dialect similar to 1948 presidential candidate Robert Kennedy.

New Fire Station May Open in June

The fire station which was completed some time ago through the cooperation of SIU and the city of Carbondale may be in operation by mid-June.

The station is located south of the campus on Route 51. It has not been open previously due to lack of housing facilities for firemen. The city council voted to seek bids for a new mobile home for the purpose.

If a bid is accepted, SIU is to pay for furnishings and installation. The amount would be deducted from the university’s annual payment to the city for fire protection.

Tickets Available

For Bob Hope Show

Approximately 2,000 tickets are still available for the Bob Hope Show, according to the Arena Ticket Sales Office. The tickets left are the $2.50 and $3.50 bleacher seats.

They can be purchased at the University Center Information Desk.

The Bob Hope Show, which will be held at 8 p.m., May 12, will climax the Spring Festival weekend.

Coed’s Office Incorrect

The Daily Egyptian Thursday, incorrectly named Sylvia Chauvin as Secretary of the Afro-American, African Student Union. Mise Chauvin is vice president of the organization.

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Miss Southern Beauty Pageant Tonight

SATURDAY

Kathy Meyers, Miss Illinois of 1967, will be Mistress of Ceremonies at the Miss Southern Beauty Pageant to be held at 8 p.m. in Shroyer Auditorium. Tickets will be sold for $ .75 at the University Center Information Desk. The new Miss Southern will be announced at the Bob Hope Stage Show, May 12.

"Wild Strawberries," and "Jules and Jim," will be the two films featured at 7:30 p.m. in Purr Auditorium for the 1968 Spring Film Festival. A second program will be presented on May 11. Tickets are $1 for the program and $1.50 for both.

Jazz Unlimited will meet in the Roman Room of the University Center from 1:30-3:30 p.m.

GED testing will be held from 8 a.m. to 5 p.m. in the Morris Library Auditorium. The Ford Gibson Stage Show will be featured at a dance sponsored by the Afro-American Student Association. Tickets for the dance to be given at $1 will be sold at the Shroyer Auditorium at $ .75 per person or $1.25 per couple.

College Entrance Examination Board tests will be given in Muckelroy Auditorium from 8 a.m. to 6 p.m.

The Graduation Ball Test is scheduled for 8 a.m. to 6 p.m. in Davies Auditorium. A Reception Luncheon at 12 noon in the University Center will be sponsored by the American Physical Therapy Association and C.D.C. Center.

The Annual Football Coaches Clinic will meet from 8 a.m. to 12 noon in the SIU Arena. The Young Democrats art display and art sale will be held from 1 to 5 p.m. on the University Center Patio.
SIU Changed Since 1st Festival

Life has changed at SIU since the first spring festival was held in 1921 with individual prizes being awarded for the prettiest country lass, the hayseed farmer and hayseed farm girl. Called the "Campus Carnival," the first festival was begun by President Shryock as a holiday for Southern Illinois University students to celebrate enrollment past the 1000 mark.

The first festival offered prizes for the best minstrel show, exhibits, displays and booths, as well as for pedigreed animals. The name for the Spring Carnival, "The 1949 festival featured shows based on such tunes as "Open the Door Richard" and "Silvery Moon,"

Midway activities included a trip down the spiral fire escape 'in Old Main and drawings for homemade pies. A sheep dog was offered to the person drinking the greatest amount of cider.

The Miss Southern contest began in '49. No academic restrictions were placed on contestants who entered. The winner of the Miss Southern contest picked up the Miss Illinois title and went on to represent the state in the Miss America pageant. Then, Pat Bruce was the winner in '54 while Pam Gillberg picked up the title in '82. Entries this year's midway include:

- Shows: Phi Sigma Kappa and Sigma Sigma Sigma. Pinnochio: Recreation Club, Mickey Mouse Club; Tau Kappa Epsilon, Travel Log. Sigma Kappa and Theta Xi, the Spirit of Walt Disney; Felita Hall, Cartoon Parade, and Sigma Pi and Delta Zeta, Mary Poppins.

- Booths: Veterans' Corporation, pie throw, Alpha Phi Omega, dunk Tazza; Delta Chi, Three Little Pigs; Alpha Eta Rho, the Flying Elephant; LEAC, Mickey Mouse Penny Arcade; Abbott Hall, Mickey Mouse Bus Race; Sailing Club, Pirate Ship; Young Republicans, Auto Smash and Pi Sigma Epsilon, pig chase.

- Displays: Alpha Phi Omega, Jungle Book Showing; Inter-Fraternity Council, Fraternity Today and Alpha Kappa Psi, Alpha Kappa Psi.

Students Volunteers

Buildings Being Demolished

A group of 25-50 student volunteers is to begin demolition of houses in the northeast section of the city at 8:30 a.m. today. The students, working at 1301 N. Pierce, plan to tear down about five houses down in the morning and the second in the afternoon, according to Jerry Finney, student recruiter, said the program will continue for about six weeks or until the designated buildings have been demolished.

Finney said students interested in participating must contact him at the Student Government Office to sign up. Optimum size of work crew is 15 students, he said.

‘Bring Back Bands’ Slated

For WSUI (FM) Saturday

Law enforcement in changing U.S. cities will be discussed by A.J. Retis, of the University of Michigan, and John Boydsby, a University of Shryock on the "Special of the Week" at 8 p.m. on WSUI(FM),

Other programs:

SUNDAY

- 3:05 p.m.: Seminars in Theatre explore roles of New York City's parks in the theatre life of the city.

- 4 p.m.: Sunday concert presents a Percussion Ensemble from Shryock Station.

MONDAY

- 9:37 p.m.: Law in the News explores the subject of warranties.

- 2 p.m.: The Turning Point presents "Hey, Hey, We're the Mono ton," a day on WSIU.

Language Exams

Scheduled May 11

Foreign language examinations for Ph.D. and masters candidates will be given Saturday, May 11, according to Howard French, associate professor of foreign languages.

All examinations will be held in the basement of Wheeler Hall, except for the examination for Ph.D. candidates enrolled in French which will be held in Law 221 and 231.

Examinations will all be held from 10 a.m. to noon. French Ph.D. candidates are to be early because identification and authorization forms will be checked before the testing begins.

All books will be turned in for the Ph.D. examinations are due in Wheeler 211 by noon.

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For TV Program Monday

"Sporono," a musical drama about a young Negro inmate in a South African reformatory and his relations with the white principal, will be featured on the N.A.T. Playhouse at 9:30 p.m. Sunday on WSUI-TV.

Other programs:

SATURDAY

- 5:30 p.m. Film Feature presents "The No! Drama, Comedie General of Japan."

Ensemble to Give Concert on Sunday

The University Percussion Ensemble will present a concert at 4 p.m. Sunday in Shryock Auditorium. The directors of the ensemble are Samuel Floyd and Cosmo Barbaro. The concert will open with a "Quartet" by Albert Payson, followed by compositions by Joshua Messiah and Charles Wurtenber. The first half will close with "Encore Jazz" by Vic Firth. After intermission, the ensemble will perform works by Robert Pitt, A.E. Planchart, and Jake Jerger. The concert is open to the public free of charge and music credit will be given.

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24000 BTU 220 V 238.00
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32000 BTU 220 V 268.00
36000 BTU 220 V 288.00
40000 BTU 220 V 298.00

In a secret's allowance, McDonald's food values appeal to FROCKETBOOK.
SIU Athletes Take to the Road

Face Tough Schedule

SIU athletes are busy this weekend with all spring sports teams in action.

The Saluki baseball team is in the middle of a three-game series at the University of Wyoming. SIU will try to improve to an 8-0 mark against the Cowgirls with a 25-11 overall record. Coach John Saliho's team will help determine whether or not the team will win a berth in the NCAA University playoff. Only four teams will be in the district tournaments of the NCAA. Champions of the Big Ten and the Mid-American Conference are automatic selections. The remaining teams will be chosen from a field at large on the basis of their won-lost record.

Johnny Yang and Jay Maggiori are among the most consistent pitchers on the team with a 7.0 record and an earned run average of 1.60. Following these win-loss records are Bob Ash (5-2), Jerry P eastern (4-2), Howie Nickason (4-2) and Skip Plichto (3-0).

Games are scheduled for this afternoon and tonight.

SIU's basketball team is facing three major tennis powers in the Tennessee Classic today at Knoxville.

The Netters, with a 1-0 record, are facing the University of Tennessee, Tulane University, and Florida State University.

It will be a tough test as Tennessee was rated sixth in the NCAA competition last year, while Tulane took ninth. Florida State is ranked a potential tennis power.

Intramurals

Twelve games have been scheduled for the intramural softball action.

The schedule and locations of the softball games that start at 1:30 p.m. are:

Hills Busters vs. the Mets, field one; Sonic Boomers vs. Boomer III Beavers, field two; Pumpkins vs. the Men, field three; Relativization vs. the Bushmen, field four; Forest Rangers vs. Wally Warbeads, field five; Allen III Red Barons vs. Pierce Dead Bears, Greek. Games to be played at 3:30 are:

Ball Busters vs. Warren Rebels, field one; Hilda's Chosen Few vs. Rent Home, two; The Good, Bad and Ugly vs. Hazards-U's, four, Batters vs. Sweethearts II, five; Kurtzy Knights vs. the University, Greek; Hills Busters vs. Abbott Rabbits, Greek.

SIU Soccer Club Will Face Eastern

The SIU International Soccer Club will face its number one rival, Eastern Illinois University, Sunday at 2:30 p.m. on the field east of MacAndrew Stadium.

The club's record is 2-0 following recent victories over Murray College and Eastern Illinois.

Southern has previously beaten St. Louis in two meets, once by a score of 382-407 and the second time by 461 strokes to 469.

Coach John Saliho hopes to enhance his record with the help of Steve Heckel, SIU medallist with a 72.2 average, and Jack Downey with a 72.2 average.

The linkletters will host Lincoln University here on May 11.

The Women's Recreational Association's golf team is defending its title at the Illinois State Women's Golf Invitational at Normal, Ill.

Teams representing 15 schools will challenge SIU for this year's title. Five Big Ten schools and schools from Illinois, Iowa, Indiana and Minnesota are counted on as principled competitors.

Representing Southern will be Lyn Haste, Paula Smith, Dor Gemein, Cherie Smith and Sharon Roberts. The team is coached by Miss Caroline West, women's physical education instructor.

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Pass Favoring in Today's Derby

LOUISVILLE, KY, (AP) — Four-year-old Cava l r i s, a 3-year-old colt, with Calumet Farm's Forward Pass as the probable favorite, will kick off the 104th running of the Kentucky Derby today.

The Churchill Downs handi­
capper figured Forward Pass, an inside colt, and Blue Grass Stakes, will be 8-5 by the 4:38 p.m. Eastern Time, start of the 1-1/4 mile classic.

Meantime, trainer Lou Cava l r i s said his veteran, Dr. Alex Harthill, prounced Dancer's Image fit after an early morning blow­
capper figured Forward in 37 sec­
onds.

A 3-1 choice, Forward will outshine Cavallo's probable favorite.

In addition to the current players on the spring roster, several long shot­
ors will see action in what could be last game into SIU­

All of the seniors will ap­
ppear in the Derby, which will be composed primarily of last year's freshmen and junior college transfers.

red squad will be composed of last year's returning letter­

Other starters in order from the outside are Blue Grass, Commercial, Jig Time, Kent­

The weatherman said there will be a 20 percent chance for showers, although there would be clouds. The track is ex­

With the 94th Derby's post time only hours away, the talk on the Churchill Downs backstretch centered around the favorite, Calumet Farm's Forward Pass.

Football Team Scrimmages

For sale

Cavallo's said the race will be a battle of the two coaches.

Cavallo's 3-year-old colt will be trained by Charlie Pemberton, an assistant to Calumet Farm's Forward Pass.

The Daily Egyptian reserves the right to reject any advertising copy. No refunds on cancelled ads.

The Daily Egyptian classified ads are now available for 28 days from date of publication.

Cavallo's house by owner, near Marquette Inn, 1 1/2 bdrms, family room, 1 1/2 bdrms, air con., pool, living area, close to town & cam­

SIDU's interaged football game at 1:30 p.m. today will combine the present with a bit of the past.

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With the 94th Derby's post time only hours away, the talk on the Churchill Downs backstretch centered around the favorite, Calumet Farm's Forward Pass.

Football Team Scrimmages
They have planned their first action to be a "sleep-out" of coeds Friday night, May 10. They are seeking 2,500 girls to sign petitions supporting the sleep-out. A student who was involved in the first meetings Thursday night said the group decided to cancel a sleep-out set for last night.

The source said the organization for that sleep-out had been functioning and a plan of action had been drawn up. It was called off, he said, in order to get the coalition operating before such a move is made.

A crucial test for the coalition will come Monday night, he said, when its first large meeting is held. The extent of membership and the type of actions they want to take will be determined then.

A key point is whether to attempt quick, violent action such as seizing a building—Columbia University style—and possibly barricading administrators inside offices. It has been reported that informal activists to organize. Reform of political power groups, student govern- ment, people interested in educational reform.

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