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The Bridge

Over the Culture Gap
other pieces are whimsically painted ceramics. Even more interesting, still, are the furious scenes of Mayan warriors on walls and other striking murals by the three great modern Mexican artists, José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros.

Sponsored by the Latin American Institute, the SIU group will spend the period of June 14 through Aug. 10 in Mexico City and vicinity as a part of a program for international living and study. They will visit the famous Museum of Anthropology, where they will be exposed to pre-Colombian Indian cultures, such as the Aztecs and Mayans. They will also view the extraordinary art works of Rivera, Orozco and Siqueiros.

Weekend excursions and longer trips planned by Gold and the University of the Americas in Mexico City, will offer the group an opportunity to explore nearby places of historic and artistic interest, such as Puebla, Monte Albán near Mitla, San Juan Teotihuacán and Querétaro. The SIU students will also view a special called Fronter, which is similar to American handball, and attend jazz and ballet festivals.

Other cultural travel experiences, much like that offered by the Mexican trip, are available to students and may be explained by a fairly new and different SIU program, Intercul, an undergraduate plan of international study. Among the programs with which Intercul cooperates, besides the Latin American Institute, include Experiment in International Living, the Institute of International Education and the University Expansion Program. Participants in either program can be given university credit in a related study area.

Intercul itself emphasizes undergraduate study of various cultural, historic and social aspects of other countries, as well as exciting and realistic opportunities in international relationships through actual travel. Described as "a small beginning for a large idea," the program allows undergraduates, especially those with no requirements remaining in general studies, the following possibilities:

1. To begin planning for a long-range work in many aspects available in area studies and schools of the university.
2. To start courses and project plans leading to travel and over study.
3. To begin language study and other practicums for work abroad or study creatively for specialties in many fields.

In cooperation with the Experiment in International Living, Intercul students might want to plan a group or independent travel in Ghana, Israel, Nigeria, Yugoslavia, or Sweden among a host of other foreign places. The basic belief of the Experiment planners is that the most effective ways of improving one's self in another culture is by living for at least several weeks as a member of a host family of that culture.

Under The Experiment, groups of 10 to 12 students may live with host families of the chosen country and explore the region's historic sites, visit points of local interest and participate in widely varying social functions. In Sweden, for instance, students might be exposed to the spirit of co-op art, for which the Swedes are very popular. Swedish designs tend to be uniform graphics, embodied in the works of unconventional contemporary designers and artists as Afora Glasbruk, Stephan Gip, Mifinj, and Sven-Erik Bernadotte and Erik Hoglund.

Still other possibilities open to Intercul students in exploring foreign cultures may be found under the Institute of International Education. This program may afford students a chance to study abroad in a variety of well-known foreign colleges and universities. For instance, a student interested in topography and antiquities of Attica, as well as selected sites in Greece, may study in the American School of Classical Studies at Athens. Another student might want to study dance, theater arts or film at the University of Vienna, Institut für Theaterwissenschaft, in Austria. Intercul is open to all students, but particularly undergraduates.

Paul H. Moorri, administrative assistant to SIU President Delyte W. Morris, said, "A lot of opportunities exist, and we're trying to point them out. What we're trying to do is get the undergraduates interested."

The new program seeks to interest students in cultures other than those in the western hemisphere. Detailed information on the purpose and benefits of the program are available to students at the President's Scholar's Office, 807 S. Oakland, where Mrs. Sue Faizoo, Intercul staff member, has brochures and applications.

Cover: Objects, left to right, are reproductions of a Congo cup, used by Bushongo tribal chiefmen for drinking palm wine, and two lea heads, male and believed by that Nigerian tribe to be the physical remains of their gods. These latter are said to be spiritually distinct because of their realism. The reproductions are of objects about 500 years old. Courtesy SIU Museum and Intercul.

Photos by Nathan Jones.
Top
One of a series of metallic sculptures by Argentine's Emilio J. Renart. (Courtesy "Argentina")

Above
"Integralismo, Bio Cosmos No. 2," sculpture by Emilio J. Renart. (Courtesy "Argentina")

Left
"Escaleras," painting by Argentine Juan Carlos Distefano. (Courtesy "Argentina")
The Richard Speck Behind the Headlines


Not since the Loeb-Leopold case in the 1920s have attracted national headlines and won a Pulitzer prize for two Chicago News reporter's accounts of a sensational murder to compare to the wanton slaying of eight student nurses on July 14, 1966, in Chicago, the arrest of Richard Speck and his subsequent trial and conviction in Peoria made news around the world and provided the American Bar Association with one of its prime examples in the current controversy over post-trial publicity.

One of the obvious purposes of this book is to cash in on what the Chicago police have described as the "crime of the century," while it remains fresh in the public's mind. However, the book is much more than a pot-boiler. It is an honest attempt to go behind the headlines to try to discover the mind of a violent killer and determine reasons for his act. It inevitably invites comparison with Truman Capote's In Cold Blood. Both are psychological studies of senseless murder. Capote's fictionalized study enables him, to dramatize his story and to deviate from the facts at times, Born to Raise Hell is closer to a clinical analysis.

The title was inspired by the tattoo on Speck's left wrist, one of many on his body. The story of Speck's life and his experiences after his arrest was authorized by him before Dr. Zysman, who is a staff psychiatrist at the Cook County Hospital and the Municipal Court of Chicago, Jack Altman, the author, is a correspondent for Time Magazine in Chicago.

Reviewed by Charles C. Clayson

Much of the background of Speck's life is told here in his own words as taken down by the psychiatrist during his almost daily conversa- tions with him in the period between his arrest in July, 1966 and his trial the following February. Dr. Zysman believes that Speck suffered permanent brain damage from the frights which marked much of his life and that his addiction to alcohol and drugs temporarily affected his mind at times. Speck, he writes, insisted he had no memory of killing the eight nurses. However, it is the doctor's opinion that Speck was mentally competent to stand trial.

Dr. Zysman's theory is that in Speck's subconscious mind was a deep resentment of all women, caused by his marital experience in which his youthful wife was unfaithful to him. Seen through the psychiatrist's eyes, Speck emerges as a bitter, confused man, with a hair-trigger temper and deep-seated resentment against society. He has, in the doctor's opinion, a Dr. Jekyll and Mr. Hyde personality. Dr. Zysman sums it up this way: Speck's motor is like every one else's—its the brakes that fail him. Richard Speck did not wish to kill, the question remains—why did he?

"The existential moment arrived. Fantasy (of revenge on women) is suddenly reality—eight helpless girls at the mercy of Mr. Hyde, whose damaged, alcohol-barbiturate and mepethione poisoned nervous system—scares drive, control or con- sor him. He transmutes dream into reality. The results: the murder of eight student nurses."

Perhaps this is as accurate an analysis as any. It raises the important question of what can sociology do to prevent such senseless crimes, and specifically is the death penalty an effective deterrent—or even a civilized answer. This question is raised by the authors and they are convinced that "it is the eradication of the causative factors, rather than pure revenge, that will eventually achieve the goal of re- ducing crime. Any other approach departs from logic."

The world and tragic story of Richard Speck is not yet ended. The legal battle to save him from the electric chair goes on. The reader must evaluate the psychiatric conclusions for himself. The lay reader who may not always be able to follow the psychiatric reasoning will find it a highly readable report of the crime and the trial.

Jean-Jacques Rousseau has been both a great influence and a problem to psychologists. On the one hand, he has provided psychologists with a broad range of theoretical and personal ideas, including guilt feelings over the death of his mother, passivity and femininity resulting from submission to his irresponsible father, and latent homosexual tendencies.

On the other hand, psychologists have not been able to solve a major problem—how to get Jean-Jacques Rousseau, dead these many years, up on the couch. Because that has proved impossible, psychologists have resorted to an analysis of Rousseau's writings, which is what Dr. Blanchard, a clinical psychologist at Southern California, does in this "psychological study of Rousseau and his political ideas."

Rousseau's great contributions to political thought resulted from projecting these largely unrecognized feelings upon society as a whole. Thus Blanchard does not seek consistency in Rousseau's work. Indeed, he explains the alleged inconsistencies of Rousseau's ideas by the dualism of his personality, or, more accurately, his study is well-written, is extensively documented from primary sources, and contains a minimum of technical jargon. In short, it is an excellent example of how intelligent application of the tools and techniques of psychoanalysis can aid in understanding historical figures.

The book is an addition to anti-Rousseau literature because it concentrates upon Rousseau the man and his sexual masochism, sexuaL fulfillment, so that was demanded by Rousseau became older. Just as psychologists have resonated to have never been able "psychological study of Rousseau literature because it contains the ideas of Rousseau the man of suppressed emotions at the expense of Rousseau the man of ideas who profoundly influenced western thought, moreover, Blanchard sees Rousseau the tyrant behind Rousseau the rebel.

In his provocative conclusion, the author states that Rousseau illustrates a disturbing characteristic of the modern era. Behind the liberal humanitarian, with his passion for personal righteousness, lurks the potential in fascism who will force men to be "good" even if he destroys them. This is at least a sophisticated enough thought to make the argument about whether Rousseau was an individualist or a social reformer.

Readers will need some knowledge of the period to appreciate fully Blanchard's study and to make a few corrections in its rather slim historical background. For example, though the eighteenth-century France is misrepresented by calling it "a giant totalitarian state" (p. 140)."
Life With Father on Commission Row

By William Kressner

The impressions of childhood have a way of sticking to your mind—or so I suppose—which is all their own.

I was about 12, my father was out all day, and I was left with two immense dray horses and a beast that was a part of the family. Before I was born, he trained them in for an ancient truck, so high that one could look down on the street through the windows. The old stable raised to accommodate it.

From the beginning that truck—and also the Russian Plain and the violent region in which it had its primate—was a subject of legend. When, every fine Saturday morning, it would come chugging up the street, one could see it moving at a snail's pace at the neighborhood store, swaying under a load that thrust its rated capacity, the helpers clinging, apparently for their lives, to toeholds on the high platform. Only the kids would rush to greet it. My father would grandly pull the rope that operated the horns, in the manner of a steamboat whistle, as he moved toward the curb and his brother, if he was helping that Saturday, would push his cap to the back of his head, and catch the kids off guard with his Jenny and romantic as the hero of "Pollyanna," a head on his head!

When I was about 9, after much persuasion, I was allowed to go on a long... Getting up in the early pre-dawn hours, my only idea was not romantic. The open cab was bitterly cold. Frankenstein was dark. It was one of the first occasions I had the heavy pounding of the truck, with the rushing of the wind past me, only made me seem more alone in a joyless world. My father put the new potatoes and fruit from the garden in the steep little valleys of the streetcar tracks and dodged, depending on the driver's mood, to get moved farther toward him. I watched nervously in the rearview mirror for the kids who might be up at this hour and might come scorching out of a crooked street, the only ones.

Then, finally, the truck pulled over the cross-tracks at the loop, my father came awake, and suddenly all was noise and light.

The road, sidewalk, dump sidewalks were loaded with bright double rows of boxes of fruits and vegetables. Overhead was a truck. The ovilled iron roof formed a long tunnel, one side of the black night, with a row of glaring bare yellow bulbs receding into the distance. Although the traffic was so heavy, in the earliest stages, the salesmen and hawkers were already showing their wares, maneuvering the cars, the early shoppers in carefully arranged candleholder, slumbering lapels, asking them just to wait, to look, to taste.

My father backed the truck into a space that some other driver wanted, and the other leaned out and vociferously cursed my dirty Italian. My father gave him an expressive Latin shrug, full of contempt, which was interesting, since we are not Italian.

My father pushed me ahead of him. One man rushed to him as though to attack him physically, shouting "You're a Russian's son!" I shrank against his side. "You're the biggest robber on Third Street," my father said conversationally.

The other reeled back in shock, one hand on his heart, the other raised to heaven. "Sam, listen to me,—have I ever in my life lied to you?" "No!" "You? You'd sell your wife for a nickel out of the way!"

We left the man behind by the blow, and my father led me through the hot, crowded Commission house. I remember that there was some kind of patriotic name over the door, and a United States flag and cut-out picture of General Pershing in the window all straight for the stove as though it were some kind of life-saving idol.

"Mac, let him stay by the stove an hour or so till I come back, won't you? He'd freeze to an icicle on the truck!"

They paid no attention to me, then or later, and I pulled an old piece of canvas over my feet, tried to dodge the cold blast from the open door, and watched them. The two men were busy replacing apples from big barrels into bushel baskets. They used a kind of machine, like a large inverted mold, with curved shiny apples, stem down. Beautiful red Jonathans, wrappers folded carefully around their bottoms. They put another row over this; then they filled most of a basket with smaller apples, some of them spotted, from a different barrel, and turned the mold over on top of it. They didn't try to hide any of this from me.

Still, I took me a while before I figured out what they were doing. When my father returned, front on his mustard and a nose red, I ran to warn him, but the men spoke first and louder. "Hey, Sam! What about some apples? Prettiest Jonathans on the market today!"

I jumped up and down, completely gleeful. But my father shook his head without glancing either at them or the apples. "Got apples already. Come on, son."

One man snatched an apple from a basket, rubbed it on his sleeve, and said, "Taste it! Sweet as sugar! Where else on Commission Row you going to get an apple like this?"

"Maybe tomorrow. I got them today, Let's go!"

As we walked through the cold I tried to tell him again, but he just stood solidly on, ignoring salesmen, his leather cap pulled down over his ears so that he couldn't hear anything anyway. Only in the restaurant, over the steaming cups, was I able to succeed, and even then it made little impression. "Why should they be different?" he said. "We all know about it."

Then he looked at me directly, little eyes grew soft and he smiled. "You're my first, Benny, which is older than Moses. The difference was intensification of the world which is Commission Row: You'll have to live a long time yet, son. A child has his own heroes. Mine were the laborers, with arms and backs like giants, who did the actual lifting and handling. They seemed immensely more important than the more ordinary sized men with pencils behind their ears. It was a very big deal for me, a splitter among the oaks, to sit with them at a restaurant counter and, out of mugs that must have held a pint, sip coffee that felt like it was taking the roof off my mouth.

My father had a series of such men for him—the most remarkable of whom was "Little Benny"—so called, I suppose, because he was a young giant, well over six feet, with often lifted and carried over 200 pounds at no other reason than that it was less work than making two trips. The going rate for such labor was $6 for a six-day week—my father started him at $8 and eventually raised it to $12 plus all the fruit he could eat, or could carry home at night, which was considerable, He had another major talent; completely quarreled, he was a fine charicaturist, and often drew caricatures of my father's customers or orange wrappers as they criticized our vegetables. This embittered the customers, but enlivened the day.

Benny was a great companion of mine. But one day, being curious about things I didn't know about neighborhood, I decided to make an experiment. I called him "Neg-ger."

As soon as I had, and his face changed, I realized that I was only 7 years old, no one else was around, and, if he wanted to, he could break me across my knee like a stick. But he didn't discriminate against me, because I occupied the inferior status of childhood; he spoke to me as directly and harshly as if I was adult, entitled to hear and to understand everything he said. He told me what he felt toward me (though the eyes superior because of skin color), My father returned. I was almost in tears. "I don't think Benny likes me," I said. "Why not?"

"Well—I said his skin was..." a little incoherent."

My father examined the skin jovially. "You know what I mean, brown? It's black!"

Benny grinned and the crisis was over.

I last saw Little Benny when, accompanied by his mother, his muscles bulging out of his best coat, he came to our flat to say goodbye—his family was moving to Chicago. In that city, while working as a night porter in an office building, he copied some drawings in an architect's office, the architect hired him, and he began to make big money. Perhaps the new wealth and prestige were too much for the almost untrained boy who, in St. Louis, had had to take it while a 7-year-old insulated him. He was killed in a fight in a dance hall over a woman. At least that's what we heard.

It's a long time between Little Benny and the movie "The Hoodlum Priest." Both had something to do with the produce market. But there may be another connection, however slight. The charge has been made that the produce merchant's power in the movie was made to seem deliberately rough in order to rouse sympathy for his killer. I don't think so: almost any commission merchant remembers in the old days would have worked a thief over with a crowbar, accompanied by his mother's muscles bulging out of his best coat, he came to our flat to say goodbye—his family was moving to Chicago. In that city, while working as a night porter in an office building, he copied some drawings in an architect's office, the architect hired him, and he began to make big money. Perhaps the new wealth and prestige were too much for the almost untrained boy who, in St. Louis, had had to take it while a 7-year-old insulated him. He was killed in a fight in a dance hall over a woman. At least that's what we heard.

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The Foxes and the Omaha Legacy

By Dean Rebutton

The Southern Playhouse stage, scattered upon is, the seemingly disconnected parts of a play set; a wheelchair, a fireplace, a playerless piano, and an assortment of somewhat antique furniture.

And in the middle of the stage, sitting on a red divan and flipping ashies into an empty soda can; Kendrick Wilson, visiting professor of theatre, is in the middle of another night of preparing the set for "The Little Foxes," a play he is currently directing.

"The Little Foxes," a drama by Lillian Hellman, will be presented April 10-17—the fourth play of the Southern Players' 1967-1968 playbill.

The play itself?
"It's about greed, really," Wilson says. "The greediness of a rather loosely-connected family of Southern industrialists. It all takes place in Alabama in 1900, and it's an excellent drama by a most significant playwright,"

Wilson should be able to judge plays and playwrights quite well; he was executive director of the Omaha Playhouse, a large community theatre, in Omaha, Neb., for 24 years. "The little Foxes" will be the first play he has directed at SIU since he first arrived here last fall.

The play, which was originally performed in 1939, was revived and performed in New York last fall, where, Wilson says, it was "very, very successful."

"The play is pure fiction," Wilson says, "but it is certainly based on fact. It reveals the conflict between the remnants of Southern aristocracy and financial opportunists, and is the type of play which reveals many of mankind's weaknesses."

"While it isn't a humorous play, it is one with a great deal of humor in it. I think our audience will really enjoy it."

If the audience knew about all the work that has gone into "The Little Foxes" thus far, they probably would enjoy the drama even more. The set was prepared by an eight-member crew, and by the staging techniques (Theater 11-a class), whose winter quarter project included doing the majority of the set's actual construction.

The furniture for the set has been made available by donors contracted by a "procurement crew" headed by stage manager Marcia Gillis. Most of the props and furniture are, in fact, on loan.

So, "The Little Foxes" can't fail—not with all the work put into it by Wilson (who is also doing the set's design) and his staff, as Wilson said,
Sal y pimienta española

The Movie Tradition of the Elusive Oscar

By Phil Boroff

The annual Pulitzer prizes and the academy awards are only the two top awards on the American "lively arts" scene. But since these events are worldwide and since they have attracted fantastically large television audiences, the Oscars must be considered the top event in show business. For moviegoers, the Oscars are graduation day, a day that will come for the 46th time Monday, April 8, at 8 p.m. on ABC (Channel 3).

The last two Oscar telecasts have attracted the largest viewing audience of any shows broadcast over a single network in the history of television. The 1966 telecast, the first in color, reached an estimated 30,130,000 homes in the United States and an estimated total viewing and listening audience (including Canada) in excess of 230,000 people. It is the all-time top-rated television show.

Why so much fascination with Oscar? When sound was first making its impact on movies in 1927, leaders of the burgeoning film industry organized the Academy of Motion Picture Arts and Sciences, a non-profit corporation dedicated to the ideal of improving the artistic quality of the film medium. M-G-M Studio Head Louis B. Mayer suggested that one way the Academy could focus attention of movie achievements was to present awards, and actor Conrad Nagel agreed ("I would get a bronze statue, and the girls would line up for a picture of me."). He suggested that it should be a symbol of continuing progress—"dynamic!"

M-G-M Art Director Cedric Gibbons had been doodling a figure on the table cloth—a nude man standing on a reel of film gripping a crucifer's sword. Gibbons later put the idea on paper, and Sculptor George Stanley molded the figure that was to become the Academy's award—a 13 1/2 inch, 6 3/4 pound, golden, bronze statuette. The original (which was stolen in 1950 and replaced the same year) is an honor for the best picture of the year.

But Oscar is certainly much more than an award; it is one great big advertisement for movies an act of publicity that includes all the elements of a movie: suspense, excitement, music, beauty, drama. Any Oscar ceremony promises highlights—fame-studded audience, a long list of names of famous people in elaborate dresses and elaborate gowns. And where an Oscar is awarded (such as last year's sentimental reunion of Fred Astaire and Ginger Rogers), there is a sensation given Patricia Neil, and lots of entertainment—this year, Bob Hope will be emcee for the 4th time!

Although Oscars are notoriously unpredictable, let's look posthumous of the main races.

The Best Picture contest is one of the closest in the Academy's history. Running for first-place Bonnies and Clydes is neck-and-neck. The present year, the Academy has thrown its hat into the ring with its "Dirty Harry." Katherine Hepburn will narrate the 1927-37 segment, Olivia de Havilland ("Gone with the Wind") will do the Grace Kelly, 1947-57, and Anne Bancroft 1957-67. The review will feature 30 film clips of stars in their Oscar-winning achievements, plus scenes from the most-honored film of each decade: "It Happened One Night," "Gone With the Wind," "From Here to Eternity" and "On the Waterfront." There will also be a vast array of well-known personalities to present the awards, including: Julie Andrews, Leslie Caron, Kirk Doug­las, Patty Duke, Rock Hudson, Sid­ney Poitier, Barbra Streisand, and Natalie Wood, just to name a few.

A few of the highlights of this year's ceremony will be a tribute to the history of the Academy Awards, "Four Award Shows," and a tribute to Katharine Hepburn will narrate the 1927-37 segment, Olivia de Havilland ("Gone with the Wind"). Other nominees: Beah Richards in "Guess Who's Coming to Dinner?" and Katharine Ross in "The Graduate." Leading contenders for the Best Supporting Actor Award seem to be Gene Hackman and Michael J. Pol­lard, both in "Bonnie and Clyde," and Anthony Quinn in "Zaccaria the Terror." Other nominees: Richard Widmark in "Empire," and "Face of the North." One person: Beah Richards in "Guess Who's Coming to Dinner?" and Katharine Ross in "The Graduate.

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Inspector Issues Warning
On Chain Letter Illegalitys

Postal Inspector O. W. Nor­w­orthy has warned the public of a new chain letter gimmick in which the letter is hand­delivered but $5 involved has been mailed to the name at the top of the list:

This latest gimmick, he said, is still a federal violation, even if only the money is mailed. This type of letter has made the rounds in one or two southern Illinois com­munities and may be in cir­culation in Carbondale, Norw­orthy said.

Norw­orthy warned that persons involved can be linked with a conspiracy, even when they do not use the mails, if any person participating in the chain mails letter or money.

Microbiology Talk Set

Miss G. V. Kumari will present "The Enzymic Activities of Mitochondrial Membranes" at the Biochemistry Seminar 4 p.m. Tuesday in Room 204, Parkinson Hall.

Dean Appointed to Role Study Group

Eileen E. Quigley, dean of the School of Home Economics, has been appointed a member of a Home Economics Commission Task Force for the National Association of State Universities and Land Grant Colleges.

It will study and implement findings of the McGrath Report on the status and future role of home economics in the association’s member institu­tions. The task force will meet in Chicago May 2-4.

Dean Quigley attended the annual conference of North Central Administrators of Home Economics in State Universities and Land Grant Colleges, meeting in Chicago.

She is a member of the exec­utive committee and the pro­gram planning committee and is the immediate past chair­man of the home economics ad­ministrators group.

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Action Party Schedules Membership Drive

Mondays

W.P., Thursday Lecture Series will present "Biblical Perspectives on the New Morality." April 8.1.1. The first of the series will be Charles Welborn on "The Empty Throne: Vanishing Absolutism," at 7:30 p.m., at the Baptist Student Center, Carbondale.

The Activity Programming Board Committee Meetings will be as follows: Special Events, Monday; Programming, Monday; Theatre Readings, Will Satirize Art.

A satiric scripture defining art and commenting on the good art will be featured in Interpreter Theatre at 8 p.m., April 12 on the Calibre Stage of the Communications Building.

"Just Another Racket!" will be a compilation of scenes from Joyce Cary's "The Horse's Mouth," the poetry of Ferlinghetti and Gertrude Stein, and art criticism essays. The case includes Marie Stariak, Allen Vogel, Tim Merriam, Bill Haines and Bill Epling. The production is adapted and directed by Tom Yelbe, teaching assistant in the Department of Speech.

There is no admission charge.

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SATURDAY AT THE VARSITY

A SPECIAL ROAD SHOW ENGAGEMENT! SOUTHERN ILLINOIS PREMIERE! 2 SHOWINGS DAILY MONDAY-FRIDAY 7:30 & 8:00 P.M. SATURDAY AND SUNDAY 2:00, 5:00, 8:00 P.M. TICKETS MAY BE PURCHASED IN ADVANCE ALL ADULTS $1.50 CHILDREN 75c.
Violence Erupts Across Nation

By Jerry Beck
Associated Press Writer

Racial violence struck more than a dozen U.S. cities Friday with civil disorders ranging from looting in the nation's capital and Chicago, an angry aftermath to the slaying of civil rights leader Dr. Martin Luther King Jr. A 13-hour curfew from 5:30 p.m. to 6:30 a.m. was imposed in Washington where 4,000 soldiers poured in to protect the White House and the Capitol. That already spilled out of three Negro sections into the downtown area. Twenty-four hundred of the troops were regular Army soldiers from Fort Myer, Va. More than 30 fires lit the night sky, and looting was widespread. President Johnson promulgated a new condition of domestic violence and disorder.

Fires raged in a 16-block area of Chicago, a largely Negro section of the city some three miles from the Loop at its closest point. The state moved 6,000 Illinois National Guardsmen into the city. Three persons were shot and killed by snipers Friday night in areas hit by extensive fires and looting, Chicago police said.

King Died For Cause

(Continued from Page 1)

Eddy said the remarkable thing about King was that he didn't have the touchy-feely principles but "he went out and practiced them." No one on the American scene has done as much with as limited benefits as King has done, according to Eddy. "You must remember he did all his work with a very small staff; much as Christ did with his small group of disciples," Eddy added.

"King will go down in history as the prime leader in the American effort to bring some degree of equality for all citizens," Eddy said.

He explained that King wasn't a man who believed the law all the time. He seemed to correct the abuses in race relations. King felt there was a "need to change the hearts of men," Eddy said. "King went out to hear people's grievances and then do something about them."

King worked in the face of danger in an effort to be a "friend of the common man," Eddy said. "He did not try to cultivate the nationally known figures but rather worked with local leaders."

King could have been a political or religious hero, according to Eddy. "But he felt his mission was to see that every Negro had a chance to acquire the common things in life."

Eddy felt that King epitomized Christ in that he put concern above all people regardless of their color. King felt that prejudice was a sickness in the society as a whole, according to Eddy. "He felt prejudice is everyone's disease - white, black and yellow as well."

King's Death Grieved

(Continued from Page 1)

Brad Woods, a senior at Carbondale Community High School and co-chairman of the Carbondale Junior Human Relations Council, said "Things have been going on at the school," but declined to explain what these "things" were.

Gerald Cuenedo, principal of CHS Central, said vandalism occurred at the new library-learning center, where racial slurs were scrawled on the walls.

George Kuhn, principal of CHS East, said a confrontation occurred earlier during the week between groups of boys and girls.

The third building closed was the vocational training center.

Charles J. Lerner, president of the high schools, said the closings would give "all students, parents and the remainder of the community a day to reflect on the state of affairs" which led to King's assassination.

Edward O'Day, SIU professor of history and chairman of the Carbondale Human Relations Council, said "I can't look to the future any better than anyone else can. I feel as those who were shot in Memphis, too."
Robinson to Head Study Commission

Donald W. Robinson, assistant dean for graduate studies and research in the SIU College of Education, has been named chairman of a special commission of the American College Personnel Association, which has responsibility for professional preparation and training of college student personnel workers.

Jack Graham, coordinator of the college student personnel graduate studies program, is a member of the commission.

Robinson said the special commission is undertaking a national study of graduate training programs in college student personnel work and issues related to accreditation of these programs.

He said the Department of Higher Education at SIU has one of the oldest programs of this type in the country.

Coed to Present Classical Recital

Martha Harpsritte, a piano major from Trenton, will present her senior recital Wednesday at 8 p.m. in Shriver Auditorium. Miss Harpsritte is a student of Kent Werner of the SIU Department of Music.

Opening the concert will be three "Piano Sonatas" by Domenico Scarlatti. The second half of the concert will close with "Sonata in E Major" by Ludwig van Beethoven. After intermission Miss Harpsritte will perform "Annees de Pelerinage" by Franz Liszt, and "Four Piano Blues" by Aaron Copland.

VTI Job Interviews

The following employers have scheduled visits to the Vocational Technical Institute for interviews. Graduating students at VTI should stop by the VTI Placement Office or call extension 345 at VTI for appointments.

April 9

NATIONAL LOCK CO.: Rockford, Ill.; Business Data Processing, Tool and Manufacturing Methods.

GRANITE CITY STEEL: Business Data Processing.

April 10

LINK-BELT CO.: Chicago; Accounting, Machine Drafting & Design, Tool and Manufacturing Methods.

April 11


DEERE & CO.; Moline, Ill.: Machine Drafting & Design, Tool & Manufacturing Methods.

ELI LILLY: Indianapolis, Ind.; Executive Secretary, Legal Secretary, Medical Secretary, Stenographic.

April 16

MARVEL-SCHREIBER DIVISION OF BORG-WARNER: Bookkeeping Clerical, Stenographic, Executive Secretary, Machine Drafting and Design, Tool and Manufacturing Methods.


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for clothes fresh as a spring flower!

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**Will Feature Heart Expert**

Dr. Christian Barnard's press conference in Ann Arbor, Mich., will be the Special of the Week at 8 p.m., Sunday on WSIU(FM).

Other programs:

**SATURDAY**

12:15 p.m.
RFD Roundup will be presented by the Illinois Agricultural Association.

1 p.m.
Metropolitan Opera presents Verdi's "Ballo in Mascherada."

**SUNDAY**

2:05 p.m.
Montage.

8:35 p.m.
The David Suskind Show.

**MONDAY**

9:37 a.m.
Law in the News presents the topic of fair trail vs. free press.

2 p.m.
The Turning Point features blind golf champion, Charles Boswell.

**Phi Gamma Nu to Meet**

Phi Gamma Nu, business sorority, has scheduled its second rush tea. It will be held at the Home Economics Lounge Sunday, 2 to 4 p.m.

**LITTLE MAN ON CAMPUS**

We want you here in FRONT of THE CLASS! No a good one - these little 5-MINUTE SPEECHES will help you with your SATURDAY.

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**ALL PIZZAS HAVE CHEESE**

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**N.E.T. Playhouse to Feature Classic Drama ‘Uncle Vanya’**

Modern-day classic drama production "Uncle Vanya" starring Sir Lawrence Olivier featuring Rosemary Harris will be presented by the N.E.T. Playhouse 9:30 p.m. Sunday on WSIU-TV, Channel 8.

Other programs:

5 p.m.
Feature Film: "We Discover Tampa."

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

**Chemistry Staff Meets**

The Department of Chemistry will hold a staff meeting at 10 a.m. Tuesday at Parkinson Hall.

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SIU Netters Play Oklahoma City For Meet Title

OKLAHOMA CITY, Okla.—SIU's tennis team appeared on the verge here Friday of capturing its second consecutive Oklahoma City Invitational Meet on the basis of convincing wins over Houston and Lamar Tech.

The tournament championship is decided on the basis of points awarded by the winning teams of individual matches. Late Friday afternoon, Southern Illinois, which had collected 11 points as compared to nine for Oklahoma City, three for Houston, three for Oklahoma University and two for Lamar Tech, appeared to have the championship in the bag.

A tournament spokesman said Friday that Southern will meet Oklahoma City for the championship in a match scheduled to be played at 3:30 p.m. in Carbondale.

The Salukis advanced to the final round through a 5-3 victory over Lamar Tech Friday. They had opened action Thursday with a 6-1 win over Houston.

Results of the Lamar meet:

Singles: Jose Villarreto (SIU) defeated Darrell Stewert, 6-2, 6-4 and 3-6; Mike Sprengelmeyer (SIU) defeated Jamie Subotis, 6-2, 4-6 and 6-3; Rich Gildemeister (SIU) defeated John Verde, 6-0 and 6-0; Macky Dominquez (SIU) defeated Pedro Ait, 6-1 and 4-6; John Yang (SIU) defeated Pedro Ait, 6-1 and 6-4.

Doubles: Villarreto and Sprengelmeyer lost to Stewart and Subotis, 4-6 and 2-6; Dominguez and Gildemeister defeated Ait and Dawson, 6-3 and 6-3.

Results of the Houston contest:

Singles: Villareto defeated Liusey, 6-3 and 6-1; Sprengel­ meyer defeated Marcini, 6-1 and 6-4; Gildemeister lost to Naudecker, 4-6 and 1-6; Dominguez defeated Samson, 6-2 and 6-2, Yang lost to Tank­ erley, 5-7, 6-4 and 6-1.

Doubles: Villarreto and Gildemeister defeated Marcini and Naudecker, 8-6 and 8-2; Dominguez and Gildemeister defeated Liusey and Tankerley, 4-6, 8-3 and 8-4.

TUCSON, Ariz.—Fred Dennis of SIU finished fourth in the compulsory routines Thursday in the first day of the NCAA Gymnastics championships in Tucson, Ariz.

Dennis finished Thursday's competition with a total of 51.95 points, a little less than four points behind the current leader, Makoto Sakamoto of Southern California, considered by many to be the bear all around gymnast in the United States.

The former Olympian (1964) has a total of 55.80 points through the six compulsory events.

In the individual events, Dennis is third in the side horse with an 8.65, fourth in high bar with an 8.45, and tied for fifth with teammate Paul Mayer with an 8.65 in long horse.

Dennis and Mayer are the only SIU gymnasts among the top six gymnasts in each event. There is no trampoline competition for the individual titles was concluded late Friday night. Friday's competition was in the optional routines. The first two days of competition will not be counted in determining the team championship.

The competition for the team championship will be held one day. SIU is the two-time defending NCAA Gymnastics Champion.

California, with scored 196.00 points in their regional to qualify for the NCAA, will be held one of its better performers from competition in the compulsories, to keep him fresh for the team competition, according to a source close to the team.

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Memphis Hands SII\nFirst Home Loss, 15-5

Memphis State took advantage of six Saluki errors Friday in handing SII its first home loss of the season, 15-5.

The Salukis never led in the game, as the Tigers jumped off to a 4-0 lead in the first and scored two more in the inning, giving them a five-run advantage through two innings.

After the first two runs had scored, Tiggs replaced Paetzhold on the mound and hit Terry to load the bases. The two consecutive wild pitches allowed two more Tiger runs to score. Memphis had added two more in the inning and lead, 10-2. Memphis added two runs in the sixth and three in the seventh for its final tally.

SII's final runs came in the bottom of the sixth inning on a home run by Terry, which followed a single by Mark Newman.

Garrett Finishes Sixth in Statistics

Dick Garrett, 6-4 forward for the basketball Salukis, finished sixth in free throw percentage among major college players, according to final NCAA statistics released this week.

Garrett finished with a percentage of .863, hitting on 106 of 123 attempts. He also managed two more in the inning as a result of two base hits, a hit batman, two
doubles, two errors and two hits.

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Liberal Women's Hours Approved

By John Epperheimer

The SIU administration altered its plan for an experiment in liberalizing women's hours Friday as the direct result of a meeting with Student Senate representatives.

The new plan, signed by President Delby W. Morris Friday afternoon, calls for junior and senior women to have self-determined hours the remainder of the term.


The Senators were asked to change the plan for women's self-determined hours, with Senator Durbin presenting the change.

They pointed out that granting self-determined hours on weekends would not tear the effect on academic pursuits, since girls study most during the week.

Ruffner's first proposal pointed out that the administration wants to test the effect of liberalized hours on the success of attaining a degree, on inter-relationships affected by expected degree and on SIU's stature and role.

One committee will be formed by and study the educational aspects of the expenditure. Another will be selected by Moulton and will study the management problems.

Senators say that coeds endorsed a "sleep-out as an alternative to the administrative experiment when Senators visited living areas after the Thursday meeting.

Senators have been told that they will appear before the Board to present their case for more liberal hours without a trial period.

Senators said they were warned by administrators at the meeting Friday that violation of the mass "no mass"-such as a "sleep-out"-would be dealt with severely.