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Opera Workshop 1966

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SOUTHERN ILLINOIS UNIVERSITY
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'Gianni Schicchi' An Evening's



Mr. and Mrs. Gobineau comfort a distraught Mrs. Molin.

By Marjorie Lawrence
Director, SU Opera Workshop

The two short operas to be presented next weekend are very different, yet they complement each other nicely. One is a comedy, a farce, the other a drama. Together they will make a fine evening of opera for music-lovers and a good sampler for those to whom opera is new.

"Gianni Schicchi" (pronounced Skicky) is a delightfully farcical comedy by Puccini. It depicts the artificial grief of greedy relatives for a wealthy Florentine who has just died, and the ingenious manner in which Schicchi, a clever rascal, pretends to help them claim the inheritance.

There is a scramble to find Buoso Donati's will, and great and clamorous dismay when the rapacious relatives discover that he has left all his riches to the monks and nuns. Then someone thinks of Gianni Schicchi, a man of resourcefulness and sagacity, who can surely find a way.

When Schicchi arrives, he hits upon the idea of pretending that Buoso is not yet dead, and he himself climbs into bed and masquerades as the invalid. He mimics Buoso's voice and establishes that the wealthy man is still "alive."

A notary is called and the make-believe Buoso pretends to dictate a new will. The relatives are delighted and hail Schicchi for his brilliant inspiration as they lay claim to various pieces of property.

What follows is hilarious, as Schicchi tantalizes the greedy heirs, raising their hopes and shattering them.

"Gianni Schicchi" has beautiful sets, and the colorful costumes in elaborate Florentine fashion are as appealing to the eye as the rattling, whimsical music of Puccini is enchanting to the ear.

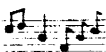
"The Medium" by Gian Carlo Menotti, is a modern-day opera, a compelling musical drama that describes the tragedy of a seeress, Madame Flora. Madame Flora has no scruples in cheating and tricking her clients but when she herself is touched by a mysterious cold hand which she cannot identify, who becomes frantic, tries to drown her terror in alcohol, and loses herself at moments of insanity. The corpse of a fortune-teller's porter, the spirit theater that is the playing of a radio expert, the apocryphal song of the medium's daughter, Monica, Monica's love for Polly, the soulless lad, the harshness of the fortune-teller to the boy who cannot answer her accusations—all these build to a shattering climax.

"The Medium" was composed in 1945 and is based on an idea that grew after Menotti had attended a seance in a little Austrian town nine years earlier. The faith and conviction of the other listeners, he said, "made me examine my own existence and led me to wonder at the multiple texture of reality."



Members of the cast touch hands to call up spirits in this scene from Gian Carlo Menotti's "The Medium."

The seance for "The Medium" ranges from the lovely and romantic apocryphal and a rhapsodic little dance song to the frightened plexuses of Madame Flora as she seeks to know the mystery of the hand, and to her racing terror of terror no larger when Polly calls for confession, and finally to the desperate she experiences as she kneels over his lifeless body, the truth forever hidden.



The operas described by Marjorie Lawrence in the accompanying article will be presented by the SU Opera Workshop in Shrook Auditorium February 11, 12 and 13.

Miss Lawrence, former Metropolitan Opera dramatic soprano, will sing the lead role in "The Medium."

Herbert Levinson, former concertmaster of the Birmingham (Ala.) Symphony, will conduct both operas.

Sets were designed by Darwin Pascoe and Wallace Sterling of the Department of Theater; they also serve as stage directors.

Robert Kingsbury, director of university choral, serves as production coordinator. The first performance will be at 2 p.m., Feb. 11, a free matinee for area school children.

The other two, at 8 p.m., Feb. 12 and at 3 p.m., Feb. 13, are regular performances. Tickets for the regular performances, priced at \$2, \$4, \$6 and \$8 are available in the University Center.

and 'The Medium' Opera Sampler



The seance: Mrs. Molin (Margaret Green); Madame Flora (Marjorie Lawrence); Mr. Gobineau (Albert Hays); Mrs. Gobineau (Gail Normas).

Photos by John Richardson



Mrs. Molin confronts Monica, Madame Flora's daughter (Gloria Smith)

Marjorie Lawrence A Soprano For All Seasons

Some people seem a bit bigger than life. They are expansively alive, communicating a vaster personal presence than ordinary people. They are distinctly there.

Marjorie Lawrence is one of these people.

Miss Lawrence, a former prima donna of the Metropolitan and Paris Opera Houses, is research professor in music at SU, and director of the Opera Workshop.

"She is the greatest living dramatic soprano," Sir Thomas Beecham has said of her.

Marjorie Lawrence made her operatic debut in 1932 at the Monte Carlo Opera, singing the role of Elizabeth in "Famulus."

Three years later she made her debut at the Met, as Brunhilde in "Die Walkure."

The performance was hailed by New York critics, and subsequent performances established her as one of the Metropolitan's great dramatic sopranos.

At the peak of her success, in 1939, she sang at the White House at the invitation of President Roosevelt.

Miss Lawrence married Dr. Thomas M. King in 1941, and later that year, as she and her husband honeymooned in Mexico, she was stricken with infantile paralysis.

It has been said that personal tragedy tempers the character of great human beings as surely as it ruins small ones. Although paralyzed from the waist down, Miss Lawrence returned to the Met seven months later to sing a "Welcome

home" duet with Laurit Melchior. Her performance, the critics said, was "brilliant."

In 1944 she made a 30,000-mile troop concert tour of the South Pacific and the next year entertained Western European troops on two tours. She sang a concert before the king and queen of England.

She wrote her autobiography, "Interrupted Melody," in 1949 and it was later made into a motion picture.

Despite her paralysis, Miss Lawrence is an active hobbyist—gardening, fishing and riding are favorites.

She will sing the lead in the Opera Workshop's presentation of "The Medium," which is different from anything we've ever done here," she says.

"There are some pathetic and some fantastic scenes, and it's quite a hectic role, to say the least."

She says that since her paralysis is, singing is "a little different. Some roles have to be modified a little, but I still find it a pleasure to perform."

"She performs many concerts from a standing position in musical platforms, as she did at SU's "Music Under the Stars" in 1961.

A handicap is only a handicap if one permits it to handicap him, but Marjorie Lawrence, according to music critic Irving Kolbin, is "one of the most vigorous and tireless women the Metropolitan stage has ever known."

When "The Medium" closes, she will take a sabbatical director's sabbatical.

"I want to see what's being done there," she says.

(Picture story on page 4)



With the Cast of 'Madame Butterfly'



In Concert

**Marjorie
Lawrence:**

A Soprano for All Seasons



on the cover
 Marjorie Lawrence as Madame Flora, a seeress, loses herself in concentration during a seance in Gian Carlo Menotti's opera, "The Medium."

Rehearsing the Opera Workshop

The Play's Not the Thing in Opera

Dominant Element Must Be Music

By Thomas B. Sherman

Opera lends itself more easily to experimentation than does music that stands by itself. The music of Stockhausen, Boulez and John Cage is shocking to ears that have been conditioned by the great choral, operatic and symphonic works of the eighteenth and nineteenth centuries and the early part of the twentieth century.

It would be less shocking, I am sure, if it were joined to one of the visual arts -- ballet or drama -- as a supporting element or even as a copartner. This contention can be easily proved by listening carefully to the musical background of a television play or a motion picture.

When viewing a drama on the screen most of us concentrate our attention on what the characters are saying and doing. Nevertheless we are affected by the music; and if the score is skillfully co-ordinated with the stage action it can help to create tension, preserve suspense and accentuate the dramatic crises.

It is not fanciful to refer to this combination of music and drama with the shortened term music-drama. This kind of synthesis was evidently what Wagner had in mind, though he would have insisted that neither be considered superior or inferior to the other. The Wagnerian operas, in fact, do not conform as closely to his stated ideals as well as several by other composers.

Debussy's "Pelleas and Melisande," for instance, is an almost perfect example of a music-drama. The dialogue breaks up into short phrases and sentences typical of human speech, but the words are sung and the orchestra supplies an atmospheric background. It is ironical that such should be the case because Debussy was scornful of Wagner's overblown musical rhetoric and his leitmotif system.

"Pelleas" has never been a truly popular opera. Even the play by Maurice Maeterlinck, on which the opera is based, is allusive, vaporous and dreamy. The opera has no arias and no big ensembles. It is a fascinating work but it holds its place in the repertory largely because it continues to excite the interest of connoisseurs. For those who like the long, flowing melodic line or a thunderous ensemble it has too much bouquet and too little substance.

Many long scenes in the Wagner operas are equally dry because they are based on the assumption that the audience is interested in the family histories of the Volsungs and the Gibichungs. Actually many addicted Wagnerites know little about the many ramifications of the Ring cycle, and those who do know what's happening in a particular crisis are often vague about the motivation of the characters.

A few operas do preserve a continuing dramatic line that balances neatly with the music. Puccini's "Tosca" is one. We may be sure, nevertheless, that if Sardou's drama were produced today it would contain many details of plot and characterization that are merely implied in the libretto. It would also be subjected to a different timing.

It seems evident, then, that music and drama do not combine easily into a separate organism quite different from each component. One or the other must take first place and in the greatest operas it is usually the music. "The Marriage of Figaro" is associated with Mozart and not with Lorenzo da Ponte.



The best librettos are those that are constructed in conformity with the primacy of music. Yet no operas could be written without the supporting framework of a dramatic narrative involving a struggle, a clash of opposing forces and a resolution of the conflict. So working composers will continue to write operas but they will never write great operas if they allow the dramatic values of the play to dominate the music.

Many composers, unfortunately are not capable of dominating the play. So they justify themselves by writing music dramas and hope that their music will seem dramatic

merely because it is associated with an effective theatrical piece. A case in point is Benjamin Britten's adaptation of "The Turn of the Screw" by Henry James.

Britten is a gifted composer whose orchestral works have a strong personal character. With "The Turn of the Screw," however, he was dealing with a theme and a situation that had already been effectively exploited in both a literary and a dramatic form. In my opinion the play by William Archibald was weaker and less imaginative than the story, and the opera is weaker than both.

I do not suggest that Britten was deliberately using a strong play to conceal a relatively commonplace score. No doubt he hoped and expected that he would further extend the mystery and horror that lay at the heart of James's story. But any observer familiar with the story must have felt that the music was an intrusion. Such a consequence is always probable when "the play's the thing."

The ideal libretto must provide a dramatic situation, to be sure. But it must also allow for artfully spaced pauses when the action brought to a halt and the music takes over completely. If such a principle is sound it may seem that the "barrel organ" operas of Rossini and the early Verdi are better examples of lyric drama than operas in which the action is being continuously advanced. Well, so be it.

Accepting such a conclusion, however, merely expresses a preference for a certain way of assembling an opera. It assumes that an audience interested primarily in music will prefer the recitative as an efficient way of describing the passages of events and setting the stage for a lyrical discourse on love, hate, greed or whatever. But such an acceptance does not necessarily affirm the greatness of all the "aria" operas.

Yet it seems evident that the musicodramatic form could be attractive to composers because it is easier than a form that required a high incidence of lyrical expression. It is irrelevant to say that the continuous recitative—or music-drama if you prefer—is less artificial than the ariaopera.

The theater in all its forms is "artificial." It lives by conventions that every audience is ready to accept. It is not a replica of life nor should it be. It merely created the illusion of life in order to deal more forcibly with great emotional experiences than is possible and the commonplace events of everyday living.

With this in mind I suggest that composers who would write opera should be composers who respect the primacy of music.

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Daily Egyptian Book Scene

Shopworn Comedians

The Comedians, by Graham Greene. New York: The Viking Press, 1966. 309 pp. \$5.75.

Henry James once wrote of an English novelist, "a woman of genius," who had been commended for the picture she had drawn of the nature and way of life of the French Protestants. The lady had admitted that her only opportunity to observe any French Protestants was on one occasion in Paris, when ascending a staircase, she passed an open door behind which a group of young Protestants were sitting at a table "round a finished meal." James's admonition to the novice in relating this story has become a classic rule of the craft of fiction: "Try to be one of the people on whom nothing is lost!"

It is to be supposed that Graham Greene knows something of the craft. And he has had three opportunities to visit Haiti, the setting of *The Comedians*. The last of these was in 1963, when the island nation had already fallen under the bizarre and bloody regime of "Papa Doc" Duvalier.

But Greene does not persuade the reader that he is one on whom nothing is lost. This is a tale of passion and politics against the background of what must be the most exotic republic in the Western Hemisphere. Voodoo rites blend with the Catholic liturgy, and the savage Tonton Macoute in their dark glasses brutalize all and sundry.

Hemisphere diplomacy and elemental ferocity are always present in the wings of Greene's drama, but his flat characters lumbering through their wooden action constantly get in the way.

The protagonist and narrator is a man of no country who owns a virtually defunct hotel in Port-au-Prince. His name is Brown. Smith ran on the vegetarian ticket against Harry Truman in 1948 and is visiting Haiti to set up a vegetarian center there. Jones is a phony old soldier who claims to have fought with Wingate in Burma, but didn't of course.

REVIEWED BY
JAMES A. SAPPENFIELD,
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Brown has been carrying on a conventionally shabby affair with the wife of a South American ambassador. She is a German lady, whose father—for some reason—was a Nazi war criminal hanged by the Allies. These people are comedians, it seems, for they are uncommitted to anything very substantial (Smith is committed to vegetarianism, but that isn't very substantial.). They lead farcical lives; that is the point.

Greene's plot is neither better nor worse than his characters, and it is embarrassing to relate that he employs the Elizabethan-Jacobean device of presenting political background in textbook dialogue between two characters who are both intimately acquainted with the situation.

The current situation in Haiti seems a likely subject for the fictionist, yet Greene depicts it in one voodoo ritual and the spectacle of the redoubtable Tonton Macoute being routed by the righteousness of a single-minded and virtuous American lady.

Greene's major theme, commitment or the lack of it, is viable though shopworn. But Greene has failed to make his uncommitted characters arresting. The book is uninformative and uninteresting.

The Lonely Way

Knowing itself to be weak,
The spirit dies its many
Deaths, yet suspended, hangs
The prey of winds both fair and foul.

Despairing of a restful mind,
The soul withdraws from life.
Refusing to admit of life and living;
Mind, soul, and body wither like prunes.

Unnoticed by the masses and their gods,
The dried-prune-man is swept
Down the stream to oblivion.
Can salvation come by belonging?

John C. Carlisle

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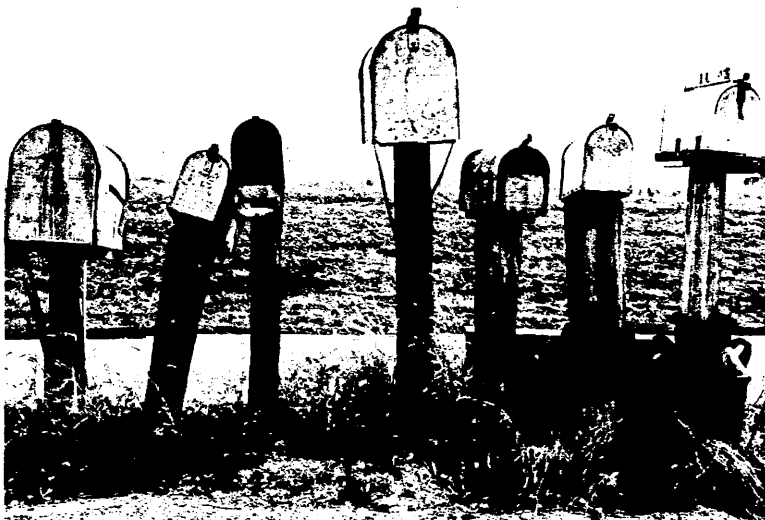


Photo by Mrs. Sue Van Ausdal

Vasco Pratolini

A Search for Social Identity

Vasco Pratolini: The Development of a Social Novelist, by Frank Rosengarten. Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1965. 143 pp. \$4.50.

Here we have not only the story of the rise of a compelling author but that of a man who was in turn an ardent fascist, a devoted communist, and a liberal socialist. It is difficult to comprehend the strength of conviction and the will to expression necessary to survive such ideological changes on the part of a man during the 30s and 40s of our century. It is even more difficult to accept as the basis of such survival complete honesty of ideal and purpose. Yet this alone explains Vasco Pratolini.

Pratolini was born into the poverty and hopelessness of a Florentine working-class quarter near that most beautiful of all squares, the Signoria. The First World War deprived him of his father for three years and his mother's affection forever in her increasing withdrawal from life. His grandparents, who had greater endurance and courage, gave him strength and affection but he never ceased to seek the maternal love he had not known.

At the age of 11 Pratolini was expelled from school for truancy and spent his days with a gang of boys whose rebelliousness expressed itself in petty thievery. Since none of them could risk hiding the money at home or spending it lavishly, Pratolini suggested that they buy books. A wide selection, from crime stories and science fiction to sound works, the choice depending on the cheapest editions available, passed through their hands.

In time Pratolini found himself reading and studying more difficult and absorbing works, especially those of Florence. He gives credit to the continual presence around him of literary and historical landmarks for his rising interest in Dante and the old chroniclers.

At 19 Pratolini published his first writing in *Il Bargello*, the official Fascist organ of Florence. To him, as to thousands of others, Fascism offered order and social discipline and through them the prospect of a great rebirth of artistic and literary endeavor. It offered also a chance to do something, to act. The appeal of the hero, of conquest, the mystique of violence, were powerful lures to those who floundered in fitful visions of a social justice they had no way of achieving. Through Fascism it might be accomplished and a nation of workers and intellectuals might emerge.

The first doubts regarding Fascism came to Pratolini during his work in the make-up room of *Il Bargello*, which he left in 1938 to start, with his friend Alfonso Gatto, the review, *Campo Di Marte*. At no time did he attack Fascism in this review but his interest in discussing and clarifying issues and his refusal to laud writers solely on their usefulness to the Party led to its demise at the end of the first year.

Then came two years in the Ministry of Education in Rome and a following two-year period when Pratolini's inner questioning and disillusionment grew into rejection of the methods of Fascism and a sense of guilt and remorse. By July, 1943, he was an anti-Fascist Partisan. As in 1932, he had to act. He felt that only through concrete

action could the social and cultural values he cherished be saved. This need for action threw him into the ranks of the Communist party where he saw a strong organization with a program of action.

Pratolini's early books, published between 1941 and 1943, comprise short stories, prose poems, vignettes and the *Via de' Magazzini*, an autobiographical novella. Under Fascism many types of novels were prohibited and Pratolini turned to his early life for the themes of the joy of childhood in its wonder and discovery as yet unspoiled, and, in quite another mood, the motifs of solitude and estrangement. The *Via de' Magazzini* has elements found repeatedly in his later works: a vivid, realistic picture of poverty and the effects of war, temporary withdrawal into a dream world filled with love and security, and the later struggle for independence and identity. The boy's development as the main theme unfolds against a general social background with the members of his family clearly portrayed in their individual problems and their relationships with each other and the community.

In the later novels the community becomes paramount and the theme of self-discovery fades. *Il Quartiere* and the *Cronache* discover a multitude of characters in all the facets of daily life. Their joy and security come from their identification with the community; their failures and

REVIEWED BY
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DEPARTMENT OF FOREIGN LANGUAGES

sorrows from leaving it. These are unanimistic novels in the same spirit as those of Jules Romains and the French unanimists. They recall, too, in the Fascist and Partisan struggles which invade them, the violence of an earlier Florence. "Florentine history from 1919 to 1945 was written by Dino Campagni 600 years ago."

In 1950 Pratolini started a cycle of novels entitled *Una Storia Italiana* in which he depicts varying aspects of life in Italy from 1875 to 1945. Two volumes have appeared and a third is scheduled for this year. At the same time Pratolini published an article declaring his independence from the political and cultural line of the Communist party and expressing the need of assessing social movements in terms of universal justice opportunity rather than in party needs.

In this latest cycle Pratolini gives a broad realistic picture of society with neglecting the private lives of a host of characters with their interacting hopes, fears, triumphs and disappointments. He explains this society in terms of its long historical heritage as well as in the political conflicts and revolutionary movements which agitate it. Pratolini dissects most perceptively the forces which produced Fascism and Italian Communism and expresses his realization of the complex needs of contemporary society which neither system answers.

In giving us an account of these last novels as well as in his sympathetic portrayal of the author's long personal and literary pilgrimage Rosengarten renders an important service both to Pratolini and to American readers.

Dissecting the Roots of Racism

'Diseased Organism'

"I Do So Politely": A Voice from the South, by Robert Canzoneri. Boston: Houghton Mifflin Company, and Cambridge: The Riverside Press, 1965. 182 pp. \$4.00.

Robert Canzoneri was born, raised and educated in Mississippi. On his mother's side he is a cousin of former Mississippi governor, Ross Barnett, and Ross provided the title for this book the day he barred James Meredith's admission to Ole Miss.

As Canzoneri remembers the televised proceedings, "a United States Marshal went through the formality of attempting to walk through the crowd with Meredith. Gray figures moved restlessly around the principals. James Meredith stood patiently and observed." Governor Barnett quoted the Tenth Amendment of the United States Constitution and stated that it was on the basis of that Amendment that Meredith was denied admittance. "Then," recalls Canzoneri, "Ross added, 'I do so politely.'"

Canzoneri's thesis is that the "Southern problem"—as he would not entirely like to hear it called—is the natural, perhaps inevitable result in a culture based upon unquestioning acceptance of unreality.

Bringing to his subject the acute ironist's vision and his poet's sensitivity to language, Canzoneri has produced an arresting and at the same time, charming view of the Southern mind. "*I Do So Politely*" is charming in a way which calls to mind Harper Lee's *To Kill a Mockingbird*—that is, in Canzoneri's recollections of a Southern childhood. The son of a Baptist minister, Canzoneri remembers how his mother shared their garden stuffs with nearby Negro neighbors, the Devines. One day as she handed young Robert Devine some vegetables, Mrs. Canzoneri asked, "Robert, don't y'all have a garden?" The youngster replied, "Yessum," and then grinned. "But it ain't got nothing in it."

Conscious of the warmth of Southern paternalism, Canzoneri nevertheless has felt keenly its other aspects. "Blind Jim was an Ole Miss institution. At pep rallies and at football games he would be placed in a strategic position to cheer the Rebels wildly onward, waving his Confederate flag. Then he would work his way through the crowd or up through the stadium, hat in hand, for the wages of his minstrelsy. Poor old gray-haired Negro man, a willing sort of blind slave to condescending students and their cast-off money. I was always embarrassed to look him in the face, even though he could not see me."

Canzoneri's method in his dissection of the Southern mind is, as these examples suggest, anecdotal; there is the illusion of something like a stream-of-consciousness narration. A major target for criticism is the white Southern church, particularly the denomination in which he was raised. "It is all right to be Christian and wrong, but all wrong to be non-Christian and right."

The question of Negro attendance in all-white churches is a delicate one, and Canzoneri describes a meeting of the ruling body in one Mississippi church on the subject. The preacher recommended that no one should be excluded from worship by Christians—"even if he were a trouble-maker, the best method would be to seat him quietly and avoid demonstrations and television cameras on the church steps." This proved unpalatable to several members of the congregation.

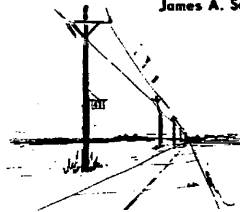
"One, a football coach, stood up nervously, with tears in his eyes, and made his plea: 'The preacher and I have talked about this thing lots of times. Now, he says what he thinks is right. Well, I know what is right. I admit that I have not been as good a Christian as I should have been. I will admit that I need the church. But the church just cannot help me if it is going to let the colored people and troublemakers start coming to church.'"

It is through the use or, as he says, possible misuse of his own Southern Baptist church that Canzoneri comes to the major premise of his book. These churches are his examples because he knows them better, because "I consider it more nearly 'polite' to criticize one's own in order to make a point than to criticize those with whom one is not connected." Canzoneri warns his reader against taking his lesson "as occasion for ridicule"; rather he hopes that it will be an "occasion for a new look at what each of us is and thinks and lives among. I am convinced that the same kind of reasoning is latent in everybody and permeates in varying concentrations in virtually every institution in the world."

Canzoneri's message is platitudeous enough,

as he himself acknowledges. It is, of course, true at the same time. But the reader puts down the book not so much with a startling synthesis as with the impression of Canzoneri's modest but great courage and profound humanity. This is the quality which renders the book so remarkably worth reading. It is a diseased social organism about which he writes—in its churches, schools, political and social institutions, in its very processes of thought. Yet reading "*I Do So Politely*" is not an unpleasant experience. It is a pleasure to make the acquaintance of Robert Canzoneri.

James A. Sappenfield



A Costly Prize

New Algeria

The New Algeria, by Joachim Joesten. Chicago: Follett Publishing Co., 1964. 270 pp. \$6.95.

The middle of the twentieth century has witnessed a spectacular change in the political history of Africa. This vast continent known for centuries as the "Dark Continent" today appears glaringly in news headlines all over the world. As indigenous leaders eventually emerge on its political scene, the redrawing of its political map, as well as the control of its political activities, is no longer left in the hands of European colonial powers.

This dramatic change, caused by what Western writers usually term "the revolution of rising expectation" is nothing short of the force of political nationalism sweeping across the continent and raising the peoples' aspirations from mundane hopes to lofty missions. Therefore, in order to appreciate the transitional politics of any of the independent African states, the processes by which the nationalists in each independent state attained independence must be clearly understood.

This book gives the story of Algerian nationalism and the high price that her nationalists paid through their seven-years war in order to attain their independence from France. It traces the transitional politics of Algeria under the Premiership of Ahmed Ben Bella up to 1963. Finally, it analyzes some of the political ideologies of the Premier and charts, though prematurely, their appropriateness and shortcomings. The appendices at the end of the book on the Algerian Constitution, the Proposals of Tripoli and the Evian Accords serve as useful supplements and sources of information.

Those who want to know something about "Algerian Socialism" and its transitional politics, but have little or no background, this book could serve as a useful introduction.

Moses E. Akpan



Sculpture from tombs of the Eighteenth Dynasty (c. 1567-1320 B.C.) at Thebes showing hounds being driven over fields of newly sown wheat. From *Ear Not This Flesh*, by Frederick J. Simoons, a study of taboos against flesh food in various parts of the ancient world. (Madison: The University of Wisconsin Press, 1961.)

Christian Racists?

Racism and the Christian Understanding of Man, by George D. Kelsey. New York: Charles Scribner's Sons, 178 pp. \$4.75.

Anyone who thinks that race relations are good is blind. Christians, however, have suffered from a peculiar type of blindness. They have traditionally believed that racism is somehow outside religion. The purpose of Kelsey's book is to show that it is utterly impossible to be both a racist and a Christian. The two perspectives are theologically and philosophically contradictory.

Christian doctrine claims that value is transcendent. It asserts that men are persons first; all else is secondary. All men, according to Christianity, are united by the equality of their imperfections. Furthermore, Christianity requires the belief that man's being is dependent; he does not have his life at his own disposal. Since man's being is a dependent Being, he must seek the ground for his existence outside himself. This ground, say Christians, can only be in an object worthy of ultimate commitment: God.

Racism is a fairly new phenomenon which has an anti-supernaturalistic ground. It is a pseudo-science of "pure blood" used as a substitute for empirical generalizations and based upon faith in a mystic genetic determinism. The driving force of racism is a political plan of action

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EDWARDSVILLE CAMPUS

which demands the segregation and ultimate extermination of the out-race. Racists who are politically impotent, e.g., the Black Muslims, turn to eschatology. Racism defies the "in" race making it the center of value. Kelsey thus argues that racism is a rival religion to Christianity. It is a naturalistic dogma which results in idolatry, a false god demanding human sacrifice as its goal.

Christian doctrine has long held that all men are subject to the Fall of Adam. But through God's grace and man's concurrent actions, this original defect can be removed. Salvation is possible. For the racist, salvation of members of the out-group is impossible. They are not only subject to the Fall of Adam but the further Fall of Ham. For this second Fall, there is no remission. No act performed by members of the out-race can make any difference. What they do is irrelevant; it is their Being which is defective. In other words, the racist is claiming that all members of the out-race were simply born wrong.

Kelsey argues quite correctly that this racist view of the Creation and Fall is simple blasphemy. It impugns God's wisdom as well as His justice. It misinterprets God's creation and distorts history.

Kelsey's analysis of racist philosophy is clear, forceful and persuasive. One might hope that his examination of racist psychology were more profound, but it is certainly adequate. This book should have a decisive impact on those who are both Christian believers and thinkers. Unfortunately, that may be a small group.

Recording Notes

'King' Cole Featured On Belated Release

Some hot new pops records this week include a post-humous release of Nat King Cole singing at The Sands in Las Vegas. There's also the Mitchell Trio minus Chad, and Nancy Wilson lays down some Broadway show tunes in her new hit album.

POPS

NAT KING COLE AT



THE SANDS—This is a belated release that was recorded by the late vocalist in 1960. He is in rare form in wax work recorded live at Las Vegas spa. "Ballarina," "My Kind of Love," "Miss Otis Regrets" and "I Wish You Love" are included. Twelve tracks are fine tribute to one of recordom's all-time greats. (Capitol)

LENA IN HOLLYWOOD—Lena Horne pays her musical respects to filmland in an album which reflects much attention. Conductor-arranger Ray Ellis etched fine arrangements and Lena carries them out to perfection. "Moon River," "Never on Sunday," "I Love Paris" and "Singing in the Rain" are given sharp new treatments. "Wives and Lovers," "A Fine Romance" and "Somewhere" are among other tunes in standout set. (United Artists)

POP ARTISTRY-SARAH VAUGHN—Sass gives lineup of current hits her jazz-oriented treatment. She uses her unique style to full advantage in displaying her own "pop artistry." Luchi De Jesus arrangements are exciting and creative. "Yesterday," "He Touched Me" and "If I Ruled the World," rate as best tracks here. (Mercury)

FROM BROADWAY WITH LOVE-NANCY WILSON—Miss Wilson wanders back to Broadway for what sounds like her second hit set of show tunes from the Great White Way. She sings, in her persuasive styles, tunes from "Hello, Dolly," "Skyscraper," "I Had a Ball," "Pajama Game," "The Westside Story," "High Spirits," and others. (Capitol)

MICHELLE-BILL VAUGHN—One of label's most consistent sellers, Vaughn sticks to instrumental styling his fans like best. Using his single hit, "Michelle" as the anchor tune, he turns out fine program on Jerry Gray arrangements on "Bluebird of Happiness," "Chim Chim Cheree," "I Will," "Mexican Shuffle" and more. (Dot)

WHERE THE ACTION IS-THE VENTURES—Here's the guitar sound the youngsters love. Three tunes "A Taste of Honey," "Hang on Sloopy" and "She's Just My Style" are standout sides and should be enough to make this into another album smash of guitar group. (Dolton)

VIOLETS OF DAWN-THE MITCHELL TRIO—Chad is gone but the Mitchell Trio turns out the same rich voice blend without him. They still give meaning to the lyrics of modern folk songs, too. "One Time and One Time Only," "Bells of Rhymney" and "The Sound of Protest" are in tune lineup. (Mercury)

I'LL REMEMBER YOU-THE JOHNNY MANN SINGERS—Excellent arrangements, carried out with perfection by Mann group, result in top rated release. Hit songs make up program including "I Will," "She Touched Me," "Yesterday" and "A Taste of Honey." (Liberty)

Top Ten Books Across the Nation

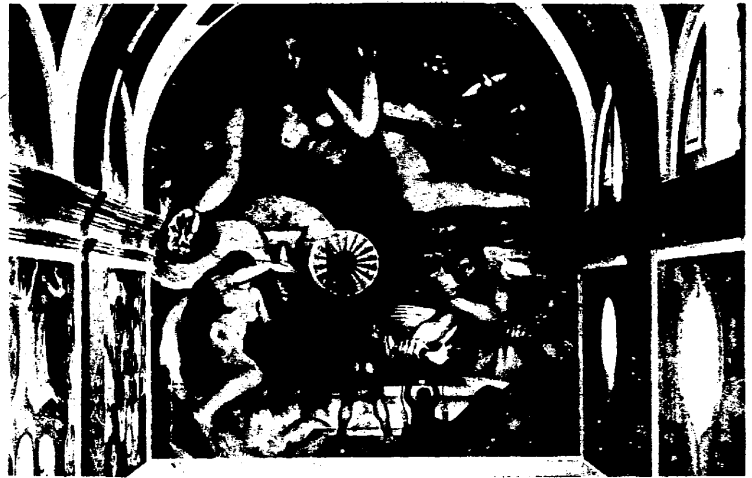
Current best sellers compiled from Publishers' Weekly:

FICTION

The Source, James A. Michener.
Those Who Love, Irving Stone.
The Lockwood Concert, John O'Hara.
Up the Down Staircase, Bel Kaufman.
Thomas, Shelley Mydans.

NONFICTION

A Thousand Days: John F. Kennedy in the White House, Arthur E. Schlesinger, Jr.
Kennedy, Theodore C. Sorensen.
Games People Play: The Psychology of Human Relationships, Eric Berne, M.D.
In Cold Blood, Truman Capote.
A Gift of Prophecy, Ruth Montgomery.



Diego Rivera

La Tierra

From Modern Mexican Art

Mexico—Murales y Muralistas

¿Qué importa quién fuera el que pintó nuevamente el primer mural al fresco! ¿Qué murales se hubieran pintado sin un Diego Rivera, sin un Clemente Orozco, sin un David Alfaro Siqueiros! Este trío formó un bloque fuerte, tan fuerte que aplastó toda una época de pintura en decadencia, y edificó sobre ella una nueva etapa artística, vigorosa y perdurable. Esta obra ha llegado a un punto culminante, de acuerdo con la evolución de México y de acuerdo con el concepto mismo de la pintura.

Diego Rivera fue un titán en su obra muralística, su intención primordial fue transportar dentro del arte sus convicciones ideológicas y ofrece su obra al pueblo, no a coleccionistas ni a museos. La grandiosidad de Diego no disminuyó en sus pinturas de caballete, palpatantes de humanidad; él encuentra y entiende bien los elementos de los más altos valores y los integra en su estilo de pintar, en su color, en sus formas plásticas, y crea un arte popular único.

Unido a Rivera está José Clemente Orozco, este extraordinario pintor, que se formó sólo en México y vivió la Revolución; él exprime

con brutalidad dramática toda una época de opresión sobre los muros mexicanos. Pero en su obra encontramos también lirismo y serenidad con un equilibrio que la hace barroca y clásica al mismo tiempo.

Con David Alfaro Siqueiros se forma el trío. David, hombre de hechos y de obras, nadie ha sido más inquieto que él. La piroxilina, el duco, los nuevos materiales lo condujeron a problemas nuevos, que no alteraron las bases principales de su estética. Siqueiros rechazó el cuadro de caballete la preocupación didáctica, por la utilidad política de la pintura pública. Él en su dibujo es cerrado, neto, incisivo; crea masas y volúmenes exactos, seguros, aprieta las formas, las destaca como un escultor. Alfaro Siqueiros siente la forma como ninguno la siente, con precisión que hace su pintura monumental hasta en los más pequeños lienzos.

Con Rivera, Orozco y Siqueiros ha surgido la nueva pintura mural mexicana del siglo veinte.

Ángeles Gil

Television Shows of Interest

Red China's Mass Persuaders

Up and Live. (9:30 a.m. Ch. 3)

Twentieth Century presents "How to Fight a Guerrilla War," and account of the 12-year struggle in the jungles of Malaysia. (5 p.m. Ch. 12)
"The Voice of the Dragon." (5:30 p.m. Ch. 6)

MONDAY

"Hello Dolly" 'Round the World" show Mary Martin

TUESDAY

"16 in Webster Groves," a CBS News special, takes a look at the world of 16-year olds in the St. Louis suburb of Webster Groves — their feelings about parents and education, about dating and cars and about the adult world they are soon to join. (9 p.m. Ch. 12)

WEDNESDAY

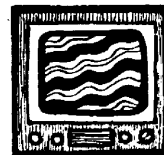
At Issue looks into the workings of a controversial Job Corps Center with "Countdown at Kilmer." (8:30 p.m. Ch. 8)

THURSDAY

"Abe Lincoln in Illinois," a 1940 movie, depicts Lincoln's early years. Raymond Massey stars. (9:30 p.m. Ch. 8)

FRIDAY

"The Voyage of the Brigantine Yankee," the third in a series of documentaries by National Geographic, traces the last around-the-world voyage of the brigantine Yankee in 1957-58. Orson Welles is narrator. (6:30 p.m. Ch. 12)



Red Chinese propagandists have the task of re-educating the 700-million people under the rule of Mao Tse-tung in the philosophy of Marx and Lenin. How they go about the job is the subject of an NBC News Special, "The Voice of the Dragon," narrated by newsmen Robert MacNeil (Sunday, 5:30 p.m. Ch. 6).

The film, shot by a French camera crew, traces the extent to which mass-indoctrination has permeated Chinese life—in the classroom, at work, in recreation and the arts, and through the vast and highly effective militia.

Other television highlights in the coming week:

TODAY

ABC Scope shows how teenage beach-party movies are filmed on "The New Hollywood: Bikinis at the Box Office." (9:30 p.m. Ch. 3)

SUNDAY

"Let Us Now Praise Famous Men," an adaptation of James Agee's poetic study of three Alabama tenant farm families, is featured on Look

and the Cast of "Hello Dolly" on their recent tour of the Far East. (8 p.m. Ch. 6)

In My Opinion has as guests Barry Goldwater, 1964 Republican Presidential candidate; cartoonist Jules Feiffer; columnists Rowland Evans and Richard Wilson; and correspondents Max Freedman and Zeigmunt Broniarek. (9 p.m. Ch. 8)

Campus Activities Guide

Saturday

Sunday

Counseling and Testing service will give the general educational development tests at 8 a.m. today in Morris Library Auditorium.

Admissions test for graduate study in business will be given at 8 a.m. in Muckelroy Auditorium in the Agriculture Building. Undergraduate English qualifying tests will be given at 9 a.m. in Furr Auditorium in the University School.

The International Relations Club will hold the second day of the Middle East Conference starting at 9:30 a.m. in the Seminar Room of the Agriculture Building. The University Center Programming Board recreation committee will meet at noon in Room D of the University Center. Women's Recreation Association gymnastics meet will begin at noon in Rooms 207 and 114 in the Women's Gym.

The Recreation Committee Bridge Club will meet at 1 p.m. in Room C of the University Center.

Intramural corecreational swimming will begin at 1 p.m. in the University School Pool. Children's Movie will begin at 2 p.m. in Furr Auditorium.

The University of Arizona and University of Illinois (Chicago Circle) will compete against SIU in a gymnastics meet at 2 p.m. in the Arena.

Opera Workshop rehearsal will begin at 5:30 p.m. in Shryock Auditorium.

Movie Hour will present "My Geisha" at 6:30 and 8:30 p.m. in Furr Auditorium. The Salukis will play Oglethorpe University at 8 p.m. in the Arena.

The Southern Players will present "Lysis-trata" at 8 p.m. in the Southern Playhouse. Savant will present "The Grapes of Wrath" at 8 p.m. in Davis Auditorium in the Wham Education Building.

A University Center Programming Board-sponsored dance will begin at 8:30 p.m. in the Roman Room in the University Center.

The African Students Association will meet at 2:30 p.m. in Room D of the University Center.

Intramural corecreational swimming will begin at 1 p.m. in the University School pool. Alpha Lambda Delta, freshmen women's honorary, will hold a pledging ceremony at 2:30 p.m. in the Seminar Room of the Agriculture Building.

Sunday Concert will feature Peter Spurbeck, cello, and Robert Mueller, piano, at 4 p.m. in Shryock Auditorium.

Opera Workshop rehearsal will begin at 5:30 p.m. in Shryock Auditorium.

Southern Film Society will present "To Love" at 6 p.m. in Morris Library Auditorium. A Glee Club recording session will begin at 6 p.m. in Davis Auditorium.

Delta Chi, social fraternity, and Delta Zeta, social sorority, will practice for the variety show at 7:30 p.m. in Furr Auditorium. Sunday Seminar will begin at 8 p.m. in Room D of the University Center.

The Southern players will present "Lysis-trata" at 8 p.m. in the Southern Playhouse.

Monday

Inter-Varsity Christian Fellowship will meet at noon in Room C of the University Center. The UCPB recreation committee will meet at 4 p.m. in Room E of the University Center.

The Gymnastics Club will meet at 5 p.m. in the Large Gym.

Opera Workshop will rehearse at 5:30 p.m. in Shryock Auditorium.

The Badminton Club will meet at 7 p.m. in the gyms.

WRA house basketball will begin at 8 p.m. in the Large Gym.

Alpha Phi Omega, national service fraternity, will meet at 8 p.m. in the Home Economics Building Lounge.

Circle K will meet at 9 p.m. in Morris Library Auditorium.

Kappa Epsilon, religious group, will meet at 9 p.m. in Room C of the University Center.

Queen Candidates Are Named for Miss Woody

Eleven girls have been selected as candidates for the Miss Woody title.

They are Laura A. Spudich, freshman from Livingston; Mary Susan Douglas, freshman from Sparta; Linda Keiner, sophomore from Du-Quoin; Linda Flatt, freshman from Christopher; Nancy Reynolds, freshman from Vienna; Yolanda Rodriguez, freshman from Calumet City; Joanna Ayers, freshman from Lockport; Sherry L. Browning, freshman from West Frankfort; Berverly Curtis, freshman from Alton; Rebecca Hindman, freshman from Anna; and Gail Nielson, a freshman from Oak Park.

The girls, representing a section of each floor of Woody Hall, will compete in the preliminaries to be held Monday and Tuesday. The candidates will be divided into two groups, five for Monday and six for Tuesday, and will display their talents in a five to ten minute individual act of their choosing.

Two finalists from each night's performance will be chosen. The candidates will perform for girls living in sections of the dormitory other than their own so judging should be impartial.

The four finalists will be subject to on-the-spot questions similar to those asked of the finalists in the Miss America contest. The purpose of this is to determine poise

and sense of humor. The residents of Woody Hall will then vote for Miss Woody from the four finalists.

The queen will be announced at the "Sweethearts and Roses Dance" Feb. 19 at Woody Hall. The 1966 Miss Woody will be crowned by last year's queen,

Pamela Kidd, presently a resident fellow at Woody Hall.

Phyllis Williams, vice president of Woody Hall, is in charge of the contest. Her assistants, who will serve as masters of ceremonies, are Jean Wheeler and Louanne Pullin.



SEMINAR SPEAKER—Henry N. Wieman, professor of philosophy, will speak at the Sunday Seminar at 8 p.m. in Room D of the University Center.

Internationalists To Hear Samli

A. Coskun Samli, professor of economics at Edwardsville campus, will speak at the International Relations Club meeting at 7:30 p.m. Tuesday at Davis Auditorium in the Wham Education Building.

Samli will speak on "The Turkish Economy: Problems and Prospects."

Moses E. Akpan, graduate student in government, is president of the group. Sami A. Kaloti is vice president and program chairman.

All faculty and students are invited.

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HAROLD PINTER'S

THE GUEST

Sen. Morse Wants 'Open' Defense Hearing; McNamara Won't Discuss Military In Public

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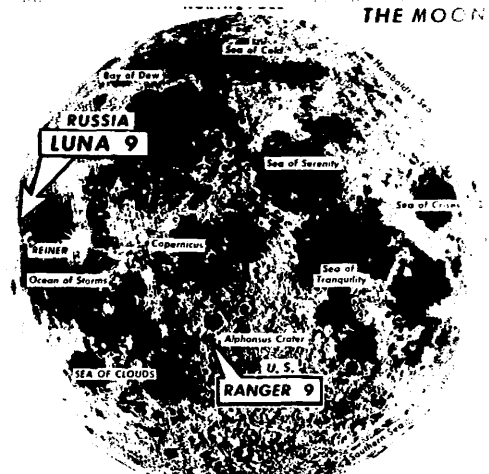
committee might insist that McNamara appear at an open session, the chairman said, "There is a possibility."

But he expressed belief the committee would be able "to work out something civilized. There's no war going on with the White House," he said.

The reason for the hearings is the administration's emergency request for \$415 million in additional economic aid for this year, most of it ticketed for Viet Nam, but including funds for such other powderkegs as Thailand, Laos and the Dominican Republic.

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Writer Beebe Dies In San Francisco

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As a gourmet and bon vivant, he lived his life in baronial fashion. He deplored the conformity and standardization imposed by the mid-20th century's era of social progress.

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Flaming Jet Crash Kills 133 Japanese

TOKYO (AP)—A Boeing 727 jet airliner carrying 133 Japanese plunged into Tokyo Bay Friday night. An airline spokesman said hours later the wreckage showed no sign of survivors, making it the worst disaster involving a single plane.

Villagers along the shore and the pilot of another plane said they saw flames at about 7 p.m., the moment the All-Nippon Airways plane was due to land.



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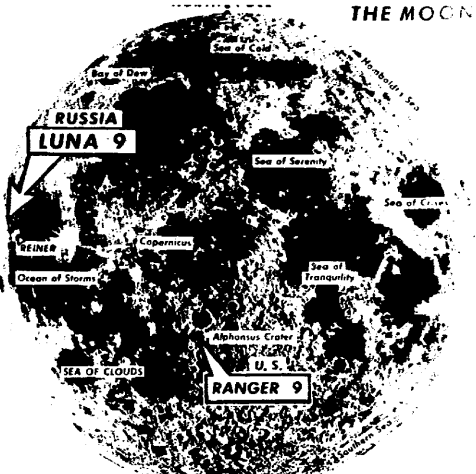
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A Navy Skyhawk from the carrier Ranger vanished into cloud cover Tuesday. Its pilot is listed as missing.

Flaming Jet Crash Kills 133 Japanese

TOKYO (AP)—A Boeing 727 jet airliner carrying 133 Japanese plunged into Tokyo Bay Friday night. An airline spokesman said hours later the wreckage showed no sign of survivors, making it the worst disaster involving a single plane.

Villagers along the shore and the pilot of another plane said they saw flames at about 7 p.m., the moment the All-Nippon Airways plane was due to land.

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JOB INTERVIEWS

FEB. 7

THE MEAD CORP., Chillicothe, Ohio: Seeking accountants, design, printing and photography and sales majors.

WAUKEGAN SCHOOL DISTRICT No. 61, Waukegan, Ill.: Anticipate vacancies in elementary, grades K-6, and the following areas: EMH, remedial reading, girls' physical education, bilingual spanish/english combination, mathematics, home arts, industrial arts and art.

BELL TELEPHONE LABORATORIES, Holmdel, N. J.: Seeking programmers or those interested in numerical analysis and computer program design and programming.

PALOS VERDES PENINSULA UNIFIED SCHOOL DISTRICT, Rolling Hills, Calif.: Seeking teachers for all areas of elementary and secondary school except boys' physical education.

WHEELING COMMUNITY CONSOLIDATED SCHOOL DISTRICT, Wheeling, Ill.: Please check with Placement Services for specific vacancies.

INTERNATIONAL HARVESTER CO., Hazelwood, Mo.: Seeking liberal arts, agriculture and business majors for sales positions.

OWENS-ILLINOIS, Alton: Seeking business administration, accounting, industrial management and technology majors for positions in financial management, sales, research and development.

JEWEL TEA CO., Chicago: Seeking accounting, management, marketing candidates for management positions. Positions are also available in warehousing and transportation.

FEB. 8

WESTINGHOUSE ELECTRIC CORP., Pittsburgh, Pa.: Seeking seniors with majors in all areas of engineering, technology and physics for positions in research and development, design, applied science, field service, manufacturing and sales engineering.

CONTINENTAL NATIONAL AMERICAN GROUP, Chicago: Seeking mathematicians for positions in internal auditing, sales, actuary, insurance underwriting and statistics.

REILLY TIRE AND CHEMICAL CO., Indianapolis: Seeking chemistry and engineering majors for positions in technical sales and production supervision.

FEB. 8

SHELL OIL CO., St. Louis: Seeking candidates interested in finance, accounting or management.

R E A EXPRESS, Indianapolis: Seeking management trainees for the transportation field.

CONTINENTAL NATIONAL AMERICAN GROUP, Chicago: Seeking underwriting trainees, mathematicians, internal auditors, statisticians, sales personnel and actuaries.

FEB. 8-9

CATERPILLAR TRACTOR CO., Peoria: Seeking accountants, business administration, economics, engineering and general finance.

FERGUSON-FLORISSANT SCHOOL DISTRICT, Ferguson, Mo.: Seeking elementary teachers (all grade levels, K-6, plus art and music specialists) and secondary teachers in the following areas: all areas, particularly math, science, physical education, home economics, business education, social studies and foreign language.



ADLAI E. STEVENSON

Stevenson Building Advocated

John Paul Davis, student body vice president, has sent a letter to President Morris explaining his proposal to name a building on campus after the late Adlai E. Stevenson.

The proposal was unanimously passed at the Campus Senate meeting of Jan. 13.

Davis asked that the School of Communications Building, the General Classrooms Building, or the commons building in the planned Brush Towers housing development be selected for naming after the late Illinois governor.

Davis also asked that the possibility of naming the School of Communications Building after Stevenson be explored. He cited "the late governor's reputation for articulate communication" as reason for the possibility.

In his original proposal to the Campus Senate, Davis noted that naming a building after Stevenson "would serve to acknowledge the role which Governor Stevenson exercised in presiding over the initiation of Southern Illinois University's growth toward becoming a major national university."

SALUKI BOOSTERS MEET AFTER THE GAME AT "THE MOO"



Hospital Expedites Donors' Releases

Barnes Hospital in St. Louis has notified the Thompson Point Office that the hospital will accept a telegram addressed to the underaged student and giving the student permission to donate blood for Harold M. Banks, Thompson Point area head.

Banks will have an open heart operation Monday if 16 pints of type B positive blood are donated.

A parent of a student may also telephone Mrs. Carol Wade at Barnes Hospital between noon and 1 p.m. Sunday to give his permission. Parents should phone FO 7-6400, area code 314, extension 3227.

If the hospital does not receive the required blood, doctors cannot operate on Monday, according to Mike Peck, TP president.



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For GS Students

Collegiate Players Interpret Drama



MARILYN STEDGE (FRONT) AND YVONNE WESTBROOK PLAYED SISTERS IN THESE SCENES FROM "A STREETCAR NAMED DESIRE"

Members of the SIU chapter of the National Collegiate Players are shown here in scenes from Tennessee Williams' "A Streetcar Named Desire" at the Southern Playhouse.

The chapter regularly presents scenes from plays to students enrolled in GSB 203, Drama and Arts of the Theater. The scenes are from plays the students are studying at the time.

The procedure gives the students a chance to gain an understanding of how the play might be performed in the theater, and the theater students get a chance to perform for a live audience. The class then studies the production of the play and reads statements by people who have performed in it.

Seeing the play performed helps make a play real to the class, according to Sherwin Abrams, associate professor of theater and sponsor of the SIU chapter of the National Collegiate Players.

After the presentation, members of the class may ask the cast questions about their interpretation of the play. Many times a lively discussion follows.

Featured here are Wallace Sterling, an advanced graduate student in theater, and Yvonne Westbrook, a graduate student in theater.

Sterling is president of the group and other officers are Robert Pevitts, vice president; Carol Lynch, secretary; Marilyn Stadge, treasurer; and Christopher Jones, historian.

Other members are Miss Westbrook, Ken Marsick, Richard O'Neill, Garie Garrison, Richard Barton, Richard Boss, Larry Wood and Larry Wild.

The SIU chapter was installed in 1948 and re-activated two years ago. Besides the members' presentations to General Studies classes, they examine the theater of other countries.



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MISS WESTBROOK POURS ANOTHER DRINK...



AND DOWNS IT...



ROBERT E. MUELLER



PETER L. SPURBECK

Mueller, Spurbeck to Present Piano-Cello Concert Sunday

Two SIU faculty members will present a program of chamber music at 4 p.m. Sunday in Shryock Auditorium.

The concert will feature Robert E. Mueller, chairman of the Department of Music, on the piano, and Peter L. Spurbeck, instructor of music, on the violoncello.

Mueller, who has been chairman of the Department of Music since 1961, performs in several concerts each year.

He received his bachelor's degree from the University of Wisconsin at Milwaukee and his master's degree from Northwestern University. Later, he received his Ph. D.

from Indiana University with a degree in theory and literature.

Spurbeck has been a member of the SIU faculty since 1962. He received his master's degree from Indiana University. In 1963 he became a member of the Illinois String Quartet as featured cellist. In January he performed with the New Marlboro Chamber Players at the Phillips Gallery in Washington, D.C.

Sunday's program will include works by Boccherini, Debussy, Chopin and J.S. Bach.

The concert is open to the public and no admission will be charged.

WSIU Radio to Broadcast Saluki-Oglethorpe Game

Michael E. Lyons will be on hand with Saluki warm-up at 7:30 p.m. today on WSIU Radio preceding the SIU-Oglethorpe basketball game. The game will begin at 7:50.

Other programs:

10 a.m.
From Southern Illinois.

12:30 p.m.
News Report.

1 p.m.
Metropolitan Opera: Giordana's "Andrea Chenier."

11 p.m.
Swing Easy.

Sunday

"Non Sequitur" with Dave Brook will feature the classical music of Japan and an interview with Bertrand Russell on the influence of religion in science and philosophy." It is scheduled for 10:30 a.m. Sunday on WSIU Radio.

Other programs:

7 p.m.
Special of the Week: Talks and interviews with governmental officials.

8 p.m.
BBC Theater: "Find Another Mug" by Dennis Spooner.

Monday

Saluki warm-up with Mike Lyons will begin at 7 p.m. Monday. The WSIU sports staff will cover the Southern Illinois-Tennessee State basketball game beginning at 7:50 on WSIU Radio.

Other programs:

2 p.m.
BBC Report.

2:30 p.m.
Virtuoso: Serrans.

3:05 p.m.
Concert Hall: Barber, Mozart and Debussy.

Goldwater Slated On TV's 'Opinion'

Barry Goldwater, the unsuccessful Republican candidate for the presidency in 1964, will join a number of newspapermen and other writers on the program "In My Opinion" at 9 p.m. Monday on WSIU-TV.

Other programs:

4:30 p.m.
Social Security in Action.

8 p.m.
Passport 8: "Invisible World of the Deep."

9:30 p.m.
Continental Cinema: "The Roots."

Practical Nurses Will Receive Caps

Capping ceremonies for 26 student practical nurses at SIU's Vocational Technical Institute will begin at 2:30 p.m. Sunday at Furr Auditorium of University School.

Glen Zilmer, administrator of Holden Hospital in Carbondale, will be speaker, according to VTI Director M. Keith Humble.

Students will receive their caps from Mrs. Winifred Mitchell, R.N., coordinator of the practical nursing program at VTI.

The 26 women to be capped have completed 17 weeks of preclinical class work and will now go into 32 weeks of clinical training in actual care of patients in affiliated hospitals in Southern Illinois.

VTI's practical nursing program is a one-year certificate course which enables students to provide nursing service in private homes or institutions under the orders of a licensed physician or the supervision of a registered nurse.

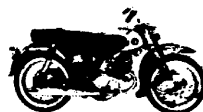
Indians to Make Plans For International Night

Indians to Make Plans For International Night

The Indian Students Association will meet at 8 p.m. Sunday in Room C of the University Center to make final plans for participation in the International Night program.

American students who are interested in Indian problems are invited to attend the meeting.

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International Nights Program Set for Feb. 19-20 at SIU

SIU students are planning the annual International Nights program, Feb. 19-20, at the University Center.

Staged by American and 530 foreign students, the two-day event will feature talent shows, consisting of group and individual performances of folk songs, classical dances and rituals.

Election Will Fill 3 Senate Posts

An election will be held Feb. 16 for the Campus Senate posts from Small Group Housing, General Studies and Fine Arts.

Crafts, artifacts, art, products, slides and films, representative of the cultures of various countries, will be shown in the Ballroom. The foreign students will serve coffees and teas from their home countries.

The Daily Egyptian erroneously reported that an election would be held for a Liberal Arts and Sciences senator.

The program, open to the public, is planned by a steering committee with Carl Kocher of Benton and Vicki Smith of Clarksville, Tenn., and Steve Pollack of Chicago. Anthony Giannelli of Norfolk, Va., is the adviser.



DALE HARDT



PAUL MAYER



JACK HULTZ

Last Home Meet Today

Arizona, Illinois May Provide Double Trouble for Gymnasts

The University of Arizona Wildcats may not be able to do much about the weather outside, but inside the Arena they figure to make things a lot warmer for the Saluki gymnasts.

Circle) in a double-dual meet at 2 p.m. today.

Jack Hultz replaces Joe Polizzano on rings.

Coach Bill Meade has made three changes from last week's lineup.

As usual, trampoline will be Southern's strongest event with Frank Schmitz, Dale Hardt, Hutch Dvorak and Brent Williams competing.

Larry Lindauer replaces Fred Dennis in the all-around, the Steve Whitlock replaces Brent Williams in free exercise and

The meet will close out the home season for the Salukis this year.

Prison Worship Set

Students from the Student Christian Foundation will be going to Menard State Penitentiary to conduct a worship service at 7:30 a.m. Sunday.

Southern, winner of 41 straight dual meets including three this season, will take on Arizona, 7-0, and the University of Illinois (Chicago

SIU ARIZONA ILLINOIS

FREE EXERCISE

Whitlock
Lindauer
Mayer
Schmitz

Kenan
Voorhees
Bennon
Monk

Lam
Weich
Hall

SIDE HORSE

Tucker
Lindauer
Mayer
Boegler

Weaver
Kenan
Bennon
Doty

Weaver
Hall
Matson
Weich

TRAMPOLINE

Williams
Dvorak
Hardt
Schmitz

Voorhees
Kenan
Van der Voort
Monk

Hall
Smith
Ditter

HIGH BAR

Mayer
Dennis
Lindauer
Tucker

Morris
Kenan
Van der Voort
Monk

Nagasawa
Moorehead
Hall

LONG HORSE

Lindauer
Williams
Mayer
Schmitz

Shirk
Monk
Voorhees
Kenan

Weich
Ditter
Hall

PARALLEL BARS

Tucker
Lindauer
Mayer
Harstad

Shirk
Arnold
Mcnk
Kenan

Schrammel
Sugar
Hall

RINGS

Lindauer
Hultz
Cook
Dennis

Shirk
Bennon
Kenan
Arnold

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Salukis Will Meet Tennessee State Monday

Oglethorpe on Tap Tonight for Nation's No. 1 Team

After tonight's home game against Oglethorpe College, the Salukis will take to the road for a game Monday with Tennessee State at Nashville. Both games start at 8 p.m.

The Salukis had trouble defeating their last opponent, Southwest Missouri, and Coach Jack Hartman is expecting more trouble against the next two opponents, Oglethorpe, which is ranked tenth in the country, has a record of 15-2, while Tennessee State, ranked sixth, sports an 11-2 mark.

The Salukis beat Tennessee State about two weeks ago in the Arena 84-71. In that con-

test, the Salukis broke out to an 18-point halftime and held off a Tiger rally in the second half to win.

The Tiger will probably go with the same starting lineup they used in the first game. That would have Robert Eldridge and MacArthur Roberts at guards, Obie Snyder and Henry Watkins at forwards at big Ed Johnson at center.

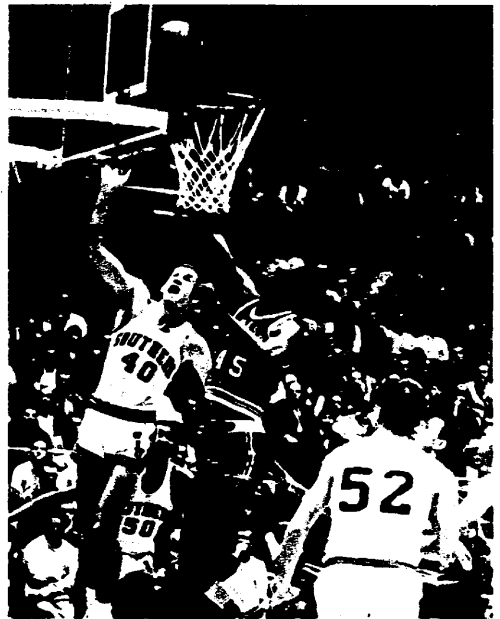
Eldridge, a 6-1 junior, led the Tigers' offense in the first game with 17 points. Roberts, who led the team in scoring a year ago, pumped in 10 points. He is a speedy six-foot senior.

Watkins, the team's leading scorer this year, pulled down 15 rebounds to pace the Tigers in the earlier game and added 11 points. Watkins, a 6-5 junior, will be joined at the forward positions by Snyder, a 6-3 senior. Snyder got 10 points in the earlier contest.

Johnson was impressive in that game as he pumped through 15 points and grabbed 11 rebounds. The 6-9 junior center looked much better in that game than he did when he was here a year ago.

For the Salukis, Hartman also will probably go with the same lineup. This would have Randy Goin and Clarence Smith at forwards, Dave Lee and George McNeil at guards and Boyd O'Neal at center. All five starters are still averaging in double figures in scoring, headed by McNeil with a 17.6 average. Lee is next with a 12.8 record followed by Goin at 11.3, Smith at 10.6 and O'Neal at 10.2. O'Neal also is still the team's top rebounder with 163 this season for an average of 10.2.

The Salukis have won five in a row heading into tonight's game, and their record now stands at 13-3.



ED JOHNSON TRIES TO BLOCK GOIN'S SHOT.

Intramural Schedule

Sunday

2:30 p.m. Stompers II vs. Ptolemy Towers U-School 1
U-City Raiders vs. Mites U-School 2

3:30 p.m. Sigma Pi vs. Phi Kappa Tau U-School 1

Monday

8 p.m. Tau Kappa Epsilon vs. Delta Chi Arena 1
Grads vs. Sly Five Arena 2
Allen Kiwis vs. Brown Rebels Arena 3

9 p.m. Pierce Arrows vs. Felts Overseers Arena 1
Boomer Angus vs. Warren T Waters Arena 2
Allen Aces vs. Felts Feelers Arena 3

Tuesday

8 p.m. Boomer Boomers vs. Pierce Cretes Arena 1
Brown Gods vs. Warren Falcons Arena 2
Brown Nosers vs. Allen Angels Arena 3

9 p.m. Boomer Terrors vs. Pierce 2nd Arena 1
Abbott Rabbits vs. Allen Evens Arena 2
Apostles vs. Abbott Bears Arena 3

Wednesday

8 p.m. Playboy Hall vs. Southern Comfort Arena 1
Last Resort Tigers vs. Gent Hall Arena 2
Phi Sigma Kappa vs. Kappa Alpha Psi Arena 3

Fish, Insect Films Set for Noon Hour

A series of films about zoology will highlight next week's noon-hour movies, shown at 12:10 p.m. each day in Morris Library Auditorium.

"What Is a Fish" is the title of the film to be presented Monday. It illustrates the three major types of fishes in the sea.

On Tuesday "Social Insects: the Honeybee" will be shown. It shows that social insects, such as the honeybee, live in colonies and are divided into castes.

An illustration of the interrelationships between plant

Radio Club Will Meet

The SIU Amateur Radio Club will meet at 9 p.m. Monday in Building T-25.

and animal life and the physical environment of the desert will be depicted in Wednesday's film, "The Desert."

Thursday's film will be "The High Arctic Biome," a description of the constant struggle of plants and animals for survival in the harsh environment of the arctic.

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The Daily Egyptian does not refund money when ads are cancelled.
The Daily Egyptian reserves the right to reject any advertising copy.

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S & W 357 Combat Magnum, New Model 19 Target and Service Pistol. Excellent condition. Call 457-4187 Ext. 36 between 8:00-4:30. 651	Trailer—3½ miles, old Rt. 13, inquire at Stella's, or ph. 684-8895 any time after 1 p.m. 10:55, 3 or 4 students. 652	Safety first Driver's training. Specialist. State licensed certified instructors. Get your driver's license the easy way. Call 549-4213 Box 933, Carbondale. 582
1960 B.M.W. motorcycle, 250 cc. Low mileage, excellent condition, very dependable and economical. Must sell. \$350 or ? Call 9-1978. 646	One male student needed for new house 2 miles from campus, immediate occupancy. Call 457-2561. 647	Baby-sitting, Carbondale, in my home. Very patient person. Call 457-5077. 637
1963 Tempest Lamans coupe, 326 V-8 automatic, power steering, 40,000 miles, metallic no-rust. Excellent condition, original owner. Call Tuesday or Thursday morning 648-4478. 642	House to accommodate 6 boys now available, meals provided. 706 West Freeman. Call Mrs. Ford 7-4300. 645	Alterations, Carbondale. And sewing. Phone 457-2495. 665
One pair snowflakes for Volkswagen, blackwall, never used. \$22 for the pair. Call 457-6326. 641	Room for rent, 1528 Pine Street, Murphysboro. Call 648-6148 after 4 p.m. 607	WANTED
1965 silver-gray Corvette. Excellent condition. 300 horsepower. 4-speed transmission. Call 7-4911 after 5:00 p.m. 628	4 room unfurnished house. 507 Baird, Carbondale. For more information call Leon Hopkins at Herrin 2-3582. 666	3 males want 4th in 6 room house, \$27.50 monthly, 1/4 utilities, 21 or over. Call 9-1438 evenings. 613 E. College. 643
1957 Porsche roadster. Stripping for parts or sell as unit. Motor ideal for VW conversion. Call 9-1775 after 6:00 p.m. 638	House trailers, one bedroom, \$40 to \$60 per month, plus utilities, immediate possession, 2 miles from Campus. Call 549-2533. 656	Co-ed senior, 21, who seeks apartment or trailer to rent spring term. Call Carol 9-1118. 663
1964 Triumph 500 cc. 4000 miles on new motor. Can be seen after 6 p.m. Phone 457-6445. 662	Men's single room. Cooking privileges. Available immediately. Call 549-2690. 664	Male student wanted to take over contract at 506 S. Graham for spring quarter. Phone 7-8423 anytime. 660
Electric guitar & amplifier Gibson ES 125 thin cut away model. Magnatone amp. 4 in-put 2 channel with vibrato. \$350.00 Call 833-7556. 657	SERVICES OFFERED	HELP WANTED
FOR RENT	Janova Dance Studio. Ballet, Toe, Jazz. No contracts, reasonable rates. 211½ S. Illinois for information phone 457-6668. Neil Peters instructor. 649	Male student to work between 12 and 15 hours per week, evenings. Outside selling must have car. \$1.50 per hour to start. Call 7-4334. 648
Urgent: Need 1 or 2 girls to share four room apartment. Reasonable. Close to campus. Call 549-2482 after five. 655	Ballroom Dancing Classes for SIU students only. \$2.00 per person. Fox Trot, Rumba, Tango, Samba, Swing, 211½ S. Illinois. Phone 457-6668. 650	LOST
		Lost at Carrie's night of Feb. 2, one man's coat-blue, wool, with a hood. One lady's corduroy stadium coat Call 549-4559 or 457-6564. 661

Stadium to Be Ready for 1967 Play

DAILY EGYPTIAN

Local News

AP News
Pages 10, 11

Page 16

Carbondale, Ill. Saturday, February 5, 1966

Bowl to Seat 21,000 First But to Be Enlarged Later

The relocated McAndrew Stadium as proposed will probably be ready for use for the 1967 football season with

a seating capacity of 21,000, the Campus Senate was told Thursday night.

Willard S. Hart, associate University architect, and John F. Lonergan, University landscape architect, explained the week-old final plans for the construction.

The stadium will be situated on McLafferty Road west of the campus radio tower and south of the SIU Wildlife Refuge. It will be surrounded by SIU Experimental Farms grazing fields. The fences around the fields will be removed for parking on game days.

The seating will consist of steel bleachers for 4,900 and now in use at the present stadium; bleachers, purchased from the St. Louis football Cardinals, which seat 8,200; and temporary seating for about 8,000 which can be set up in the end zones and around the playing field.

The architects emphasized that the only temporary facilities at the field would be the stands. The playing field will be constructed in a natural bowl which will have room for a permanent concrete stadium "seating upwards of 50,000," Lonergan said.

The move of McAndrew is necessitated by the extreme need for other use of the present location, Hart said.

Eventual plans for the land include construction of a General Offices building which will replace the temporary ones at the north end of the stadium.

The ground now used for the steel bleachers will eventually be used for a student services building complex which would contain the offices of the bursar, the registrar and others. A multistory parking garage will also be constructed in the area, Hart said.

Charges of a lack of communication and secrecy about the stadium proposal which were made by student body vice president John Paul Davis were refuted by Hart and John S. Rendleman, vice president for business affairs. They pointed out that the relocation of the stadium had been included in master plans since 1954 and the proposed site presented as recently as July to the Board of Trustees.

Hart said definite plans for the relocation had just been completed last week. A map he used at the meeting had been finished only five days, he said.

Rendleman emphasized that the plans were not definite and that the money for the project, which will cost from \$300,000 to \$500,000 depending on the degree of completion, have not been funded yet. The amount that will be available and the source has not been determined, he said.

The Campus Senate appointed a committee to investigate possibilities of raising funds which could go for a more complete complex.

Speech Will Be Given By Jewish Director

"An Introduction to Judaism" will be a speech given by Peter H. Aranson, director of the Jewish Students Association, at 7 p.m. Sunday at the Wesley Foundation. A supper will be at 6 p.m.

Arab Conference To Hear Hashimi

Rasool M. H. Hashimi, lecturer in the Department of Economics at the Edwardsville campus, will speak on land reform in Iraq to the Middle East Conference held here today.

The other speaker for the two-day conference will be Saadat Hasan, chief of press and public liaison of the Arab Information Center in New York City. He will speak on the standing of the Arab-Israeli conflict.

This is the second day of the conference. It will begin at 9:30 a.m. in the Seminar Room of the Agriculture Building.

Senate Panel Differs Over Cycle Safety

The Campus Senate student welfare committee said Thursday night it did not approve most of the Southern Riders Association proposals on motorcycle safety regulations.

The Campus Senate tabled the report for further study.

The committee did not favor the mandatory wearing of helmets, special licenses for motorcyclists, proof of liability insurance, ban on side-saddle riding, local extension of state fair-practice laws, and stiffer equipment inspection.

Committee chairman Ray Lenzi said the wearing of helmets and avoiding of side-saddle riding should be recommended for maximum safety, but not made mandatory.

The group approved the proposal for an enforced decibel rating system for motorcycle noise, providing a "concrete standard" is established.

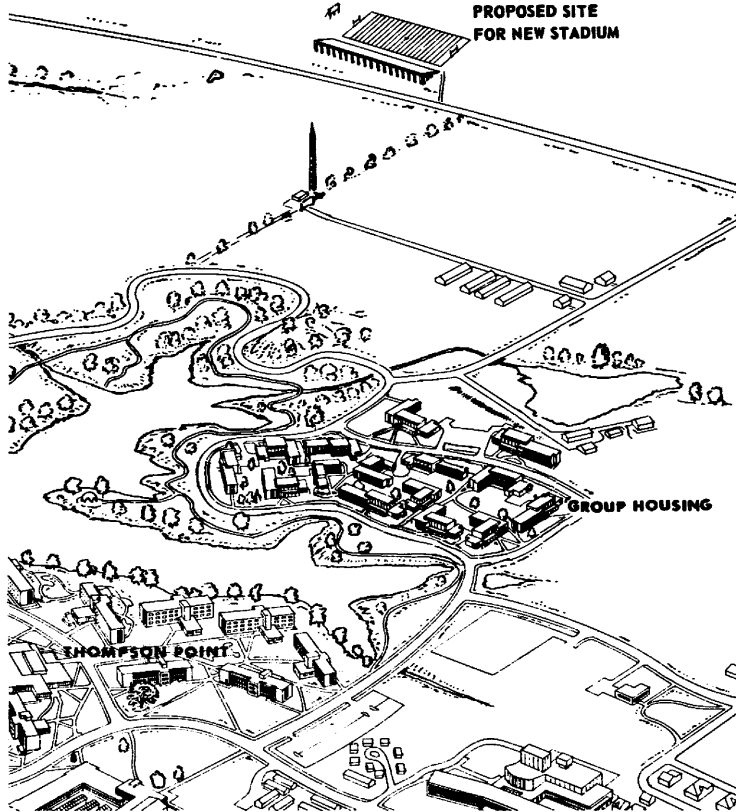
Lenzi said the Southern Riders Association proposal for educational activities was a sound one if finances were available.

Establishment of new parking areas for motorcycles on campus and a special set of parking regulations for cyclists for weekends were also urged by the committee.

Gus Bode



Gus says he is going to get some pencils and a tin cup and run his own University Book Store.



Effective Presentation

In Casual Manner, Robert Penn Warren Reads His Poetry to Overflow Audience

By Tim Ayers

Robert Penn Warren, novelist, poet, critic and Pulitzer Prize winner, came on the stage at exactly 8 p.m. He looked at his watch and arranged his notes in a very businesslike manner.

The Yale University writer-in-residence was introduced as one of America's most distinguished men of letters.

None of this prepared the audience for the south Kentucky drawl and the dry wit of the writer who delivered his talk and read his poems as if you and he were sitting on the veranda sipping mint juleps.

Warren spoke Thursday night in Davis Auditorium of the Wham Education Building to what was a standing room only crowd until they decided to sit down the aisles.

Harry T. Moore, research professor of English, introduced Warren as the only man besides Edgar Allan Poe to win fame in the three areas of fiction, poetry and criticism.

Warren began with his ideas on the evolution of a poet, and the reasons which motivated poets.

He compared poets to babies, who love the feel of sounds in their mouth.

He also said that it was hard to lie to yourself while you were writing.

Warren read a long poem called "The Ballad of Billy Potts." He said that it came from a story he heard as a boy, but that he later found it to be folk tale.

Because of the regional dialogue of the poem, the reading by Warren was particularly effective. While reading he wore silver rimmed half-lens glasses, which allowed him to glance at the audience.

He read several other published poems. Between the readings he gave some background to the poems and explained some of the poems' allusions.



ROBERT PENN WARREN

Warren then read some of his unpublished poems. He explained that he was trying them out on the audience to see their reaction.

He read several unpublished poems in a series called "current events." Of these, the best received seemed to be a six-part poem entitled "News Photo of a Man Descending the Court House Stairs After Acquittal." The poem concerned the slaying of a civil rights worker in Alabama.

Three times the audience brought Warren back to read another poem.

After the readings, Warren answered questions from the audience. Some of these concerned his method of work.

One questioner asked if Warren's concern with current events was a new direction as opposed to the historical novel.

Warren answered that when he wrote "All the King's Men" and "The Night Rider" they weren't historical novels but current events.

Warren was brought to campus by the School of Communications with the cooperation of the committee on special meetings and speakers headed by H. Paul Hibbs.