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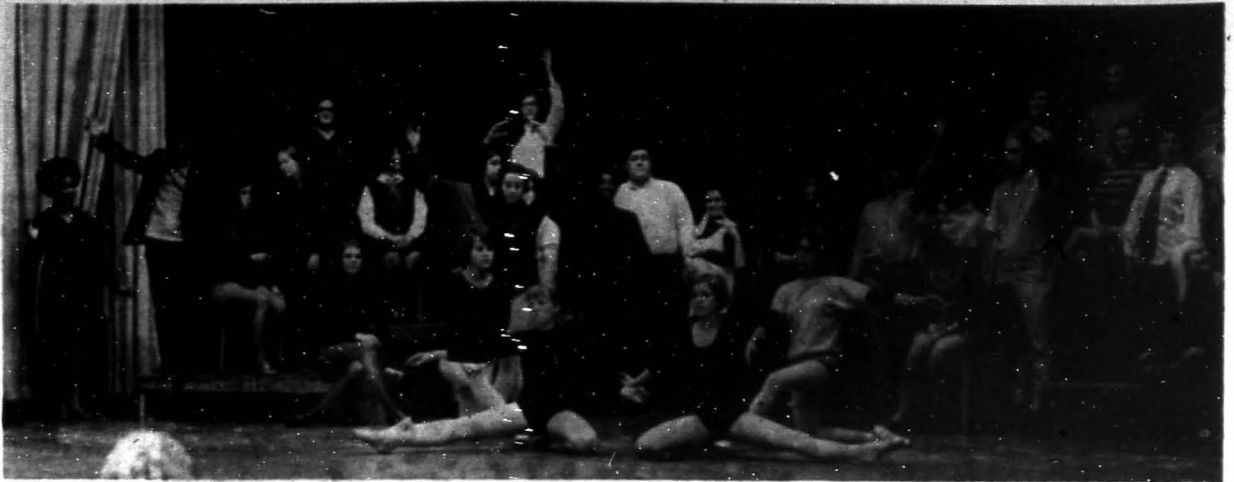
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November 8, 1969



Marjorie Lawrence directs a rehearsal of the Opera Workshop. (Photo by Nelson Brooks)

The Opera Workshop



SIU's Opera Workshop cast in an ensemble from "Eugene Onegin." (Photo by Nelson Brooks)

Marjorie Lawrence:

driving for excellence in the

An impresario, who had rather use music to woo hens into greater egg production than to contend with unprofessionalism, will get a chance to sing his philosophy tomorrow.

But even the impresario Mr. Scruples, a character conjured up by Mozart's agile mind, is less concerned with high standards of performance and good taste than is Marjorie Lawrence, director of the SIU Opera Workshop, which will perform excerpts from nine great operas, including "The Impresario."

Miss Lawrence has not forgotten her years as a diva with the Metropolitan and Paris Opera companies.

In Workshop rehearsals, which she personally directs, Miss Lawrence still sways in time to the music. Sometimes she hums along just barely under her breath. Sometimes she sings out loud.

Knowing how an aria should sound, she taps her head and says, "You need to sing it in here every day."

Knowing how quickly professional performances move, she is amazed that her students are not sure they can change costumes in seven minutes between songs. She shakes her head in disbelief and asks, "If I could take off the seven veils of Salome in three minutes, why should you worry about getting out of a formal?"

And when the music begins to drag, she claps her hands and shouts, "Let's go! Crescendo! Crescendo!"

Getting ready to leave a rehearsal still in progress, she cannot even tie her scarf without stopping to urge a performer, "Sing! Listen to the music... ta da da...!" And she leaves in her wheelchair, still beating out the rhythm of a song.

The professionalism remembered by Marjorie Lawrence and passed on to her students here is one reason Sunday's performance of excerpts promises to sound professionally done, much to Mozart's

impresario's probable relief.

Some 40 students will take part in the program under the direction of Miss Lawrence, who has herself performed most of the featured selections. What the students will be doing will bear the marks of Miss Lawrence's experience.

Each student also shows marks of night after night of being the "next victim" in rehearsal as Miss Lawrence says, and no victim leaves the rehearsal stage without some improvement.

Not that these students need as much improvement as the de-separate impresario's cohorts must.

The students are already professionals in many ways. They look and sound as if they belong in operatic roles. Hardly anyone strains on a high note, and their gestures fit what they sing. Some of them are veterans of earlier exacting performances directed by Miss Lawrence. Peggy Parkinson, a soloist Sunday, was selected after three days of auditioning to sing a solo role in "The Messiah" with the St. Louis Symphony this Christmas season.

Sunday's program calls for this kind of performer. It includes excerpts from "The Impresario" and "The Magic Flute" by Mozart; Delibes' "Lakme"; Donizetti's "La Favorita"; Verdi's "Ernani," "La Traviata" and "Macbeth"; Tchaikovsky's "Eugene Onegin" and "Jeanne D'Arc."

The accompaniment of Fay Pace is also a fine performance in its own right.

The Mozart operas, particularly "The Magic Flute" promise to be the high points of the program.

"The Impresario" is a comic "singspiel" (or song story) composed in 1786 to a libretto by Stephanie the Younger, author of the book for "Die Entführung aus dem Serail." It was first performed in the Orangerie at Schönbrunn during an entertainment given by the

Emperor Joseph II for the governor general of the Netherlands but, while delightful comedy with impressive score, it is hardly Mozart's greatest work.

The Opera Workshop group has cut it to include only the bare minimum libretto with the music intact.

Cast members are Michael Craig as Mr. Scruples, Kenneth Guy as Mrs. Bluff, Paige Nealy as Mr. Angel, Deanne DuComb as Madame Goldentrill and Charollette Moore as Miss Silverpeal.

"The Impresario" is an all-in-fun "poke" at the music profession, primarily opera as Mozart knew it.

The principal character is Mr. Scruples, the impresario, who faces the dilemma of high costs or the sacrifice of good taste. The impresario had rather be a farmer using music to help his hens lay more, bigger and better eggs. He has to contend with two prima donnas, one whose voice "matches her form" (although there appears to be little to commend either), and another who is past retirement but misses the excitement so keeps making repeated farewell performances.

Other characters are willing to lower the operatic standards of Scruples:

Mr. Bluff says that "good taste is just an expression forever on the lips of those who cannot bring themselves to swallow it," for after all, "churches are built with the offerings of sinners."

Mr. Angel believes "it is truly inspiring how putting art on a business basis harmonizes the most discordant complaints."

"The Impresario" is not without its message, however, and it is appropriately Scruples who delivers it:

"Do not worry about art or music... They have endured for centuries, generally in spite of, not because of individuals. Opera will

again, as in the past, have good and bad impresarios, but quacks cannot destroy medicine any more than false prophets can discredit religion. Opera... occasionally loses skirmishes, but it invariably wins the battle for survival."

The libretto of this opera is admittedly weak, but the music has won its battle for survival—the overture, trio and "Vaudeville" finale are superb.

"The Magic Flute" stands in a class alone, however. It is a demanding, ambitious work—like "The Impresario," a "singspiel" because of interspersed spoken dialogue. It is fraught with Freemasonry symbolism and ritualism, which Mozart, a member of the secret society, knew well. The initially sympathetic Queen of the Night, who later turns villainous, has been said to be a caricature of the matronly Empress Maria Theresa, who had once held Mozart on her lap when he was a child prodigy, but who at the time of the opera opposed Freemasonry, which Mozart espoused, as subversive. An eminent Masonic leader, Ignaz von Born, who died shortly before the composition of the opera, is said to be the prototype of a major figure, the sorcerer.

Other parts of the opera have been interpreted in terms of the Mason's sacred digit, three, as well as other symbols of the secret order and some of its pageantry.

The libretto itself tells the story of Prince Tamino, who is given a magic flute for protection during his search for Pamina, daughter of the Queen of the Night, after she has been kidnapped by the sorcerer. The magic flute aids him in finding the heroine, with whom he falls in love.

The Opera Workshop cast is performing some of the most demanding and loveliest music in the opera: "O Image Angel-Like and Fair" (Kendell Welch), "I'd Give My Fin-



Papagena and Papageno from "The Magic Flute."



GALLI-CURCI AS LAKME

Opera Workshop

by Margaret Niceley

est Feather" (Thomas Britt), "Papagena, Papageno" (Diana Carl and Thomas Britt), "I Feel to Grief and Sadness" (Kathryn Haney), "The Wrath of Hell Within My Breast" (Charolette Moore), "Within These Holy Portals" (Colle Scarborough), and "Praise to Thee, Great Isis" (38-voice chorus).

The excerpt program will be at 3 p.m. Sunday in Furr Auditorium. It should be a pleasant way to spend a Sunday afternoon.



ERRANI RESCUES ELVIRA FROM THE KING—ACT I

About the operas

Students in SIU's Opera Workshop are taking on some of the world's great operas for their excerpt performance Sunday.

They include works like "The Magic Flute," "La Traviata" and "Eugene Onegin," all of which have been performed time and again by the world's finest opera stars on stages across the world since the time of their composition.

Pictures here, show how some of these operas have been staged in the famous opera houses of America and Europe by people who have helped make opera come alive and continue a viable force in the artistic world.

The Sad Tale of the Sadhu

by Herbert Marshall



"The Sadhu" illustration by Chavda

To a foreigner a Sadhu is just another beggar. To the Indian he is a holy man and therefore a beggar. Indeed we of the Christian world tend to forget our religion was founded by beggars. For Christ himself gave up his craft of carpentry in order to preach and live on alms, and he bade his disciples to do the same. So did Buddha and the ascetic disciples of Rama and Krishna.

We have our seven stages of man. The Hindu has four—The child, the youth, the married man and the Sadhu. That is to say man lives the life of childhood until he is initiated into manhood; then as a youth until he is married; then he lives the life of a husband and a father until his children can fend for themselves; then he can give up married life and become a Sadhu, leave his home and his family, dedicate his life to religion, go on his pilgrimage to the holy places and beg.

There are five million Sadhus in India out of probably five times as many beggars.

A Sadhu will approach a house not like a beggar but one who comes as a benefactor. In return for a pitifully small sum he will give you the blessings of paradise. In return for some grain or rice he will give you blessings that will mean long life to your family, prosperity to your business and happiness in your future lives. So it is a usual sight for a Sadhu to come straight to a house and bless its inhabitants before he has received the alms—knowing that they will come.

It happened one day that a certain Sadhu came to the house of a pious believer with a more than pious wife. The Sadhu proceeded to bless the house in a loud voice, invoking God's blessing for the birth of

seven children to the housewife. The wife who had come out in all humbleness to receive the blessing and give her alms, on hearing his prayer, rushed into the house only to return with a stick, with which she proceeded to belabour the astonished and shocked Sadhu. But of course being a believer in non-violence he was forced to bear his punishment.

Then the husband appeared. The wife cried out to him that this cruel Sadhu had blessed only the seven children of the house. On hearing this the husband too got agitated and called on the Sadhu to withdraw his blessings. The Sadhu refused. By now a crowd of neighbours had collected. They were told the Sadhu had cursed the household. The poor holyman protested, but by now the neighbours were naturally enraged at such treatment from a Sadhu, and not asked for at that. They too

proceeded to give him a good thrashing.

By this time the disturbance attracted the attention of a policeman, who enquired about the trouble and was told that the wicked Sadhu had cursed two children of the house, and thus the whole household, by only being willing to bless seven children of the house when the lucky father had nine children! Such a curse would mean two would die. For such was the power of a Sadhu's blessing or curse.

The policeman laughed and rescuing the Sadhu warned him next time to make sure of the number in the household he was blessing before being so generous.

The poor Sadhu, a sadder but wiser man, was taken to the hospital.

Herbert Marshall
India 1954



About Herbert Marshall

Herbert Marshall, a native of England, has long associated with India. First becoming involved with the politics and culture of India in the 1920's, Marshall has spent much of his time there and has met several of the nation's leaders, among them Gandhi and Nehru. He has taken part in Indian theater and after India became independent, was consultant on Indian affairs on the cinema and theater.

Marshall is a visiting professor at SIU and currently heads the Center for Soviet and East European Studies.

Noble deeds, noble reward basis for myth of success

The American Myth of Success from Horatio Alger to Norman Vincent Peale, by Richard Weiss, New York: Basic Books, Inc., 1969, 276 pp. \$6.95.

One of America's fondest traditions is the belief every child receives at birth, as part of his birthright, the freedom to mold his own life as he chooses and in the open American society, everyone has an equal chance to succeed.

Richard Weiss, an assistant professor of history at the University of California in Los Angeles, explores this tradition in *The American Myth of Success*.

Weiss calls it a myth not because he believes the tradition itself to be a falsehood, but because he wishes "to connote a complex of profoundly held attitudes and values which condition the way men view the world and

ica, wealth was often viewed as a reward for the good life.

Thus, the "rags-to-riches" themes of Horatio Alger, whose books idealized the rural life and its simple virtues and ensured material success for the poor who persevere, were not far from the Puritanical concept of just deeds rewarded.

After the "Gilded Age" and Alger, the Christian novelists came to the forefront, foremost among them Charles M. Sheldon and E.P. Roe, whose success tracts and novels were widely read. Sheldon's *In His Steps*, first published in 1896, is still widely read in the Bible Belt, where its major thesis is at least outwardly espoused: "Do as you feel in your heart Christ would do, and you cannot fail to succeed."

Roe's *Barriers Burned Away* (1872), is a similar discussion of triumph through faith and the axiom that, "Only the noble in deed and in truth can reach high and noble art."

About the same period after the Civil War, a flood of books on how to succeed began to flood the American market. They were largely based on the millionaire complex facing the nation—a complex embodied by men like Carnegie, Rockefeller, Fisk, Gould and Harriman, who were more generally known than leaders in industry are today. Epitome of the success writers was Dale Carnegie, whose courses on how to win friends and influence people are still in existence.

Finally Norman Vincent Peale's "positive thinking" theory appeared to make Peale successful whether it did anyone else or not.

Weiss' discussion of the genesis and evolution of the success myth, makes interesting reading and is well documented. The appearance of a book like this in this nation is an indicator within itself of the faded American dream—even the jacket is completely "blue sky."

As Weiss points out, no consistent definition of success has been generated, and none is likely to be. But chances are, a significant number of Americans will continue to believe in its tradition.

Perhaps, they are the ones who should read this book.

Reviewed by

Margaret Ann Niceley

understand their experience. However inaccurate as a description of American society, the success myth reflects what millions believe that society is or ought to be."

Using this orientation, Weiss outlines the history of the idea of success in American society and the literature that has perpetuated the "myth."

The book points out that the Puritans started the myth and later success literature bears much resemblance to the prescriptive writings of the divines of 17th-century New England. The Protestant ethic has never criticized the acquisition of wealth so long as it did not run contrary to the will of God, and in early Amer-

Our Reviewers

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Values of society conducive to crime

Our Criminal Society: The Social and Legal Sources of Crime in America, by Edwin M. Schur, Englewood Cliffs, N.J.: Prentice-Hall Inc. (Spectrum), 1969, 244 pp.

Americans have lost their "cool" about crime. Muddled thoughts about the causes and significance of crime have brought cries to clamp down on the criminal. The over-reaction of total war on crime can have consequences potentially more dangerous to society than no reaction at all.

Hoping to restore the "cool"

Reviewed by

Elmer H. Johnson

this able sociologist prepared a brief review of the scientific findings of criminology for an audience broader than that reached by a university textbook. Because a textbook does not have to be tedious, he achieves brevity by focusing on certain aspects of criminology. His

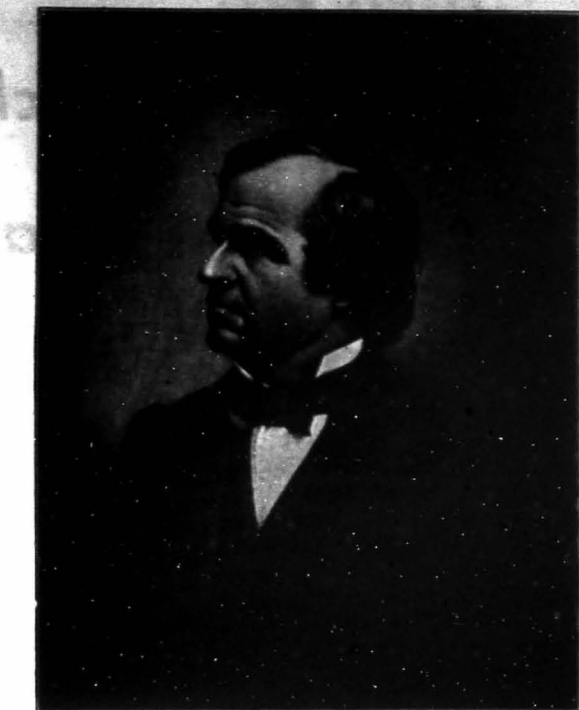
easy writing style and expressions of his own opinions recommend his book to the average reader. The flavor of his contribution is captured by five central ideas he advances to explain the high incidence of crime:

The inequality characteristics of American society as expressed through excessive poverty in an age of affluence, is a prime root cause which should be the reform target rather than the criminal as an entity distinct from the rest of us.

Involvement in the mass violence of Vietnam encourages alienation, absorbs resources, and diverts energy from correction of crime-producing conditions.

The values which have had certain desirable consequences in shaping American life (dynamism, individualism, competition, and materialistic success) have created frustrations and social structures conducive to crime.

Crime is manufactured and the legal system undermined by resorting to criminal law in a vain attempt to control alcoholism, sexual irregularity, drug use, and other



Andrew Johnson

Composite biography of Andrew Johnson

Andrew Johnson: A Profile, Eric L. McKittrick, editor. New York: Hill and Wang, 1969, \$5.95, 224 pp.

Few American historical reputations have had so many dramatic peaks and valleys as that of President Andrew Johnson. Biographers have customarily approached the man with their views determined by their judgments of Reconstruction. Indeed, it could be argued that Johnson has never had a biographer at all; instead, various authors have used his life as a backdrop for

expressing their own opinions of the proper course for the United States government to follow after the fall of the Confederacy. Be-

Reviewed by

John Y. Simon

cause Johnson's life has been portrayed intertwined with this emotion-packed issue, biographers have avoided middle ground in order to treat Johnson either with adulation or with scorn.

Eric L. McKittrick, professor of history at Columbia University, whose earlier book, *Andrew Johnson and Reconstruction* (1960), did so much recent damage to Johnson's reputation with a quite convincing argument that Johnson was an inept politician who provoked unnecessary conflict with Congress, has now compiled *Andrew Johnson: A Profile*, a sampler of the various books written about the beleaguered President. Following a brief introduction in which McKittrick surveys the literature concerning Johnson, he presents a series of extracts from the various Johnson biographies covering different periods of Johnson's life and adding up to a composite biography in its own right.

McKittrick concludes his survey of the Johnson literature with the observation that "It will probably never again be possible for a historian to make a really admirable chief executive out of Andrew Johnson." Instead, he predicts that the next step will be to use the materials presented in *The Papers of Andrew Johnson* in order to understand the process through which he achieved political power. In the meantime, however, readers who want both a concise biography of Johnson and some insight into why he has been so controversial will be well served by McKittrick's book.

forms of deviation through suppression.

The untenable assumption that the criminal is outside the realm of socially organized behavior has chained us to unworkable responses to crime. Our agents of law enforcement and corrections are encouraged by our own attitudes to see offenders as either incorrigible enemies or "sick" people. The overwhelming majority of convicted criminals are essentially the same as some major group of non-criminals and, therefore, are products of the same social forces shaping the lives of all of us.

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Jack Kerouac—hero of the beat generation of the 1950's

Jack Kerouac: beat generation hero

Jack Kerouac had a whole generation helping him look for something.

Last week he died, and the mourners included seekers from the beat generation he had named, most of them people who were 20 or so 20 years ago. But whether they know it or not, the youth of today who seek and dare to be different also have lost a friend.

"One of the things I think Kerouac and the people around him did was to define a style that is still a style," said Howard W. Webb Jr., chairman of SIU's Department of English. "In his first novel he wrote about a conventional smalltown boy who went to New York, and suddenly the world he had known as an adolescent in Lowell, Mass., was gone, and he was moving into a world of fringe types. His best friends were a poet, a hoodlum and a dope addict.

"I'm not saying that this is the current trinity. I don't know, but I do think Kerouac was hitting early a thing that has become a kind of life style," he said.

Whether or not Kerouac was really

"the novelist of the beat generation" is debatable, Webb said. Contemporary scholars might disagree on the question, but Kerouac was a member of that generation and his books outline its philosophy so well that "On the Road" and "The Subterraneans" were once "beat Bibles" and anyone who cared about such things was a simple bum; he had to be a "Dharma bum" as in Kerouac's book.

And in Webb's opinion, the youth of today are not really too different from those Kerouac wrote about. They are still looking for something, and "the values and kind of behavior bugging people" has not changed much over the recent years.

Webb is author of "The Singular Worlds of Jack Kerouac," an article in "Contemporary American Novelists," published by SIU Press in 1964. In it he described Kerouac's initial book, "The Town and the City"—a story of the lost, lonely youth looking back toward one world and leaning into another.

"This scene, a crucial one in the work of Jack Kerouac, brings to-

"... the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes 'Awww.'"

—"On the Road"



"Isn't it true that you start your life a sweet child believing in everything under your father's roof? Then comes the day of the Laodiceans, when you know you are wretched and poor and blind and naked, and with the visage of a gruesome, grieving ghost you go shuddering through nightmare life."

—"On the Road"

gether the two areas of experience which constitute his subject matter and in large part explain the meaning of what he writes," Webb said in the article. "One of these areas is Lowell, Mass., where Kerouac spent his boyhood and adolescence in the 1920's and 1930's as a member of a large, happy, middle-class family of French-Canadian origin and as one of a brightly smaller circle of boisterous, good-natured male companions. The other is the subterranean life—in New York, Denver, New Orleans, Mexico City, and San Francisco—of petty criminals and dope addicts, prostitutes and 'chicks,' writers and truth bums, what has come to be called the 'beat generation.'"

The beat generation had its genesis in the mid-1940's, when its members somehow banded together in disillusionment and bewilderment in the aftermath of World War II, in which most of them had participated in some way, Webb said. They were characterized by their quest for an unnamed something (Kerouac called it "It" in "On the Road"), "haunted by their inability to believe in anything, convinced that this faithlessness was unbearable, and driven by the tension arising from their conflicting views to a craving for excess," Webb said. Organized against conformity, they were themselves conformists of a sort—they even had their own language, a hodgepodge of jazz and carnival vocabulary.

John C. Lellan Holmes said in "The Philosophy of the Beat Generation," that what made the beats what they were was a kind of spiritual seeking in which they were all engaged: "Though they rushed back and forth across the country on the slightest pretext, gathering kicks along the way, their real journey was inward; and if they seemed to trespass most

boundaries, legal and moral, it was only in the hope of finding a belief on the other side."

"At any rate, Kerouac was involved with such a group in New York. It apparently also included Allen Ginsberg, William S. Burroughs, Carl Solomon, Neal Cassidy and Holmes, Webb said. In 1948, Kerouac supposedly said to Holmes, "You know, this is really a beat generation." Later Holmes spoke of "this beat generation, this underground life" in his first novel, "Go."

He defined what both he and (he thought) Kerouac had meant by the term in "This Is a Beat Generation," an article in the "New York Times Magazine," in 1952: "More than mere weariness, it implies the feeling of having been used, of being raw. It involves a sort of nakedness of mind, and, ultimately, of soul; a feeling of being reduced to the bedrock of consciousness. In short, it means being undramatically pushed up against the wall of oneself."

Years later Kerouac said, "I went one afternoon (in 1954) to the church of my childhood...and suddenly with tears in my eyes had a vision of what I must have really meant with 'Beat' anyhow when I heard in the holy silence of the church (I was the only one in there, it was 5 p.m., dogs were barking outside, children were yelling, the fall leaves, the candles were flickering along just for me), the vision of the word Beat as being to mean beatific."

The impact of the beats was not immediately felt. Holmes' first book and article attracted little attention, and Kerouac could not find a publisher for his second novel, Webb said. But in 1955 a section of "On the Road" was published as "Jazz of the Beat Generation" under the pseudonym Jean-Louis, and several magazine and journal

writers described the bohemian "beatniks."

Webb called 1957 the "annus mirabilis." That year Kenneth Rexroth's article on the art of the beat generation was published, Lawrence Ferlinghetti was tried for selling an obscene book, "Howl and Other Poems," and Kerouac's "On the Road" was finally released.

"At this point, the beat generation erupted into our midst with the suddenness and impact of a new volcanic isle, and for the next two years the isle seemed to be expanding to the size of a continent," Webb said. "Everywhere—on campuses and city streets, on television and in the movies, in 'Time' and 'Partisan Review,' the 'Atlantic Monthly' and 'Playboy,' the New York Times' and the 'Village Voice'—it loomed. Anthologies appeared, social psychologists and old Bohemians made studies, colleges opened their forums. The 'beatnik' threatened to replace the 'organization man' as the American type. Then, by 1960, the new isle began to settle, and now it has apparently disappeared from view."

The name, at least, is gone, Webb said. The life style may very well be the same. Perhaps under whatever name one chooses to call them, the non-establishment youth of today are simply more aware of what they seek—peace or love or equality—and their causes are outside themselves.

Nor is it unlikely that many could see themselves in Kerouac, who did not so much create the lives of his protagonists as he lived them. His fiction was undisguisedly autobiographical. In "On the Road" Kerouac's friend Neal Cassidy is Dean Moriarty, the acknowledged "Idiot, the Imbecile, the Saint of the Lot," and Kerouac himself is the narrator, Sal Paradise, just as he is Jacky Duluoz in "Maggie Cassidy," "Doctor Sax" and "Big Sur";

"My work comprises one vast book like Proust's except that my remembrances are written on the run instead of afterwards in a sick bed. Because of the objections of my early publishers I was not allowed to use the same personae names in each work. 'On the Road,' 'The Subterraneans,' 'The Dharma Bums,' 'Doctor Sax,' 'Maggie Cassidy,' 'Tristessa,' 'Desolation Angels,' 'Visions of Cody' and the others including this book 'Big Sur' are just chapters in the whole work which I call 'The Duluoz Legend.' In my old age I intend to collect all my work and reinsert my pantheon of uniform names, leave the long shelf full of books there, and die happy. The whole thing forms one enormous comedy, seen through the eyes of poor Yi Jean (me), otherwise known as Jack Duluoz, the world of raging action and folly and also of gentle sweetness seen through the keyhole of his eye."

Kerouac was indeed a rebel of his time. He wrote about how he lived and of those with whom he plunged headlong down the "It-road," on the unnamed beat quest.

In "On the Road" he said of himself:

"...the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes 'Awww...'"

Jack Kerouac died a few weeks ago. Perhaps the most fitting tribute to him—and the one he would like best—would be to halt our madness only for a moment and say, "Awww."

by Margaret Niceley



"The rainy night blooming all over, kissing everywhere men, women and cities in one wash of sad poetry..."
— "The Subterraneans"

"I saw there was nothing to do because nothing ever happened, nothing ever would happen, all things were empty light."

— "The Dharma Bums"



iGarrote vil!

Cuando yo llegué a Madrid por primera vez, allá por... ¿Pero a quién puede interesar la fecha ni yo mismo quisiera ya olvidarla? Cuando llegué a Madrid, los periódicos salían a la calle llenos de informaciones acerca de la "resurrección" del pastor Grimaldos. Grimaldos había aparecido un buen día de un pueblecillo de la serranía de Cuenca y desapareció silenciosamente, sin dejar rastro ¿Lo habrían matado acaso? Las viejecas en el lavadero público, las bestas en las gradas de la iglesia, los ociosos parroquianos de la barbería murmuraban en voz baja y señalaban como el "asesino" de Grimaldos a un desgraciado que alguien afirmaba haber visto con el pastor y a quien todos, sin saber por qué odiaban.

La Guardia Civil, la terrible Benemérita, prendió al supuesto asesino, a pesar de que obstinadamente afirmaba que no sabía nada de Grimaldos. Pero el juez exigía una confesión del culpable... y el cuerpo del delito. Y es fama que la Guardia Civil española presenta siempre al culpable y que sabe siempre arrancar una confesión. El acusado confesó tras varios in-

Cántica de Serrana

*Do la casa del Cornejo, primer día de semana,
Encomecido del sillejo encontré una serrana
Vestida de buen bermejo, buena cinta de lana;
Dijele yo así: «Dígo me salve, hermana»
Diz: «¿Que buscas por esta tierra? ¿Como andas descaminado?»
Dije: «Ando por esta tierra, dō quería casar de grado»
Ella dijo: «Non lo yerra el que aquí es casado,
Busca e fallarás de grado...»*

El Arcipreste de Hita

terrogatorios que le administró la "honrada Benemérita". Así llaman los elementos de orden, que duermen tranquilos sabiendo que velan su sueño aquellos hombres hoscos que, en palabras de García Lorca, víctima también de los procedimientos eficaces de la Guardia Civil, llevan en la cabeza "una vaga astronómica de pistolas inconcretas", y que "por robados y nocturnos, por donde andamos, ordenan silencios de goma negra y miedos de fina arena". El pobre campesino confesó. Y, llevado a presencia del juez, mantuvo estoicamente su confesión tras unas palabras inaudibles que le

heció en los labios una mirada severa del guardia civil de escolta. Pero el juez ordenó que el reo declarara donde había enterrado el cadáver para dar con "el cuerpo del delito". El pobre hombre señaló un sitio cualquiera, antes que someterse a otro interrogatorio. Cavarón y no se encontró cuerpo alguno. La Benemérita obtuvo una nueva oportunidad de "interrogar" al acusado y éste indicó otro lugar. Nada tampoco. Más interrogatorios hasta que al fin el campesino dio con un lugar donde por fuerza habría de aparecer algún cadáver: el cementerio. Allí aparecieron cuantos cuerpos del delito pudieran apetreverse. Lo condenaron a morir en garrote

vil. Pero algo le decía al juez que allí había trampa, y conmutó la pena por la de cadena perpetua. Cuando yo llegué a Madrid, aquel infeliz llevaba quince años en el Penal de San Miguel. Pero cásate que un día apareció Grimaldos en el pueblo tras su merquino bato de ovejas. El pastor había dado allí arriba en lo alto de la fragosidad de la sierra con una serrana montaraz que le hizo olvidar la aldea y todo cuanto no fuera sus ovejas y su yogar primitivo. Allí fue el deshacerse las autoridades locales en explicaciones, la Guardia Civil en distingos legales, todos en vergüenza. Todavía recuerdo el nombre del abogado recién salido de las aulas universitarias, Rafael Salazar Alonso, que logró cierto renombre y una posición política explotando la causa célebre del pastor Grimaldos. ¿Que no se me pregunte a mí por mi opinión sobre la pena de muerte, cruel e irreparable! Si tuviera la menor duda, el espectro de Grimaldos se me aparecería mirándome con sonrisa sardónica por entre las grietas de una serrana allí en el majadal de la serranía de Cuenca.

Jenaro Artiles

Record Reviews

The latest in rock; the best of old radio

If you happen to see a record by a group called Them "Time Out! Time In For Them" (Tower ST 5116), you can safely ignore it. The most interesting cut on the record is "Waltz of the Flies". Rock waltzes are rare; that's enough to make it interesting. Most of the record has less interest. There is considerable experimentation. "Black Widow Spider" is an experiment in raga-rock. "The Moth" uses some kind of instrumentation which I can't identify. The project strikes me as imitation Beatles. I find it almost completely dull. I find a lot of what is called acid-rock rather dull, but I rather lament the passing of the Quick-silver Messenger Service with their last album "Happy Trails" (Capitol ST-120). This is apparently the last we can expect to hear from the group. Side one contains a twenty-five minute expansion of the old Bo Diddley song "Who Do You Love?" I'm not ready to trade my old copy of the Bo Diddley recording for this one, but it does strike me as an interesting, valid expansion. It isn't easy to sustain interest for this long on records. The fact that they are working before a live audience on this recording may help to explain its success. It is as good as anything of this length I've heard with the exception of the Iron Butterfly's "In-A-Gadda-Da-Vida", which is about ten minutes shorter.

Side two contains almost seven minutes of another Bo Diddley number—"Mona." Again I would rather hear the original, but there is some rather good expansion on the Bo Diddley material in this seven minutes. I find the original compositions on the album "Maiden of the Cancer Moon" and "Calvary" less interesting than the Bo Diddley material. They are timed at 3:07 and 13:25. Like much acid-rock they tend to become formless, or at least to have a form much too subtle for this type of music. This tendency explains why acid-rock didn't prove more durable. At any rate the acid-rock groups are breaking up; the Quick-silver Messenger Service is one of the latest to go. We will undoubtedly hear more from its members in other groups; this last release is a good sample of the type of sound they produced. Though the style is losing popularity, its influence will continue for some time. Finally there is a new hard rock record which I would call to the attention of any rock fan without reservation. Bruce Stephens, Burns Kellogg, and Gregg Thomas make up the group called Mint Tattoo. The release is "Mint Tattoo" (Dot DLP 25918). I have seen the release on no record racks; I have heard none of the cuts on the air; I have seen no ads for it; in the several hundred reviews I have read since its release I have seen no mention of it. Somebody at Dot records

is slipping up, because this is an excellent release. There is no temptation when listening to it to get up and skip a band. The entire album is excellent hard rock. Mint Tattoo is as good as Moby Grape is in their hard rock numbers. Further Mint Tattoo does less goofing around than Moby Grape. Side one contains a four part Vampire Symphony. The movements are entitled "Sister Bleu," "Leper's Epitaph," "Policeman's Ball," and "Little Lieux Lieux's Revenge." There are also two cuts unrelated to the symphony, "Faces of Roses," and "I'm Talking About You." Side two contains five cuts including a four minute version of "Moanin'." I do not really like vocal versions of this song, but this comes off better than any I've heard. In short Dot has an all together excellent release here. I will be greatly disappointed if it flops because of lack of promotion.



Some of the great comedy of the golden age of radio was created by Charlie McCarthy (left), W. C. Fields and Edgar Bergen on the old Chase and Sanborn Hour, now available on a record.

Guide to this week's TV

SATURDAY
Rod Serling presents three supernatural tales of his own fashion in "Night Gallery." Starring in this movie are Foddy McDowell, Joan Crawford and Richard Kiley. 8 p.m., channel 6.

SUNDAY
John Le Carré's Cold War spy thriller, "The Spy Who Came in from the Cold" will be presented. Starring Richard Burton, it deals with a British Intelligence plan to outwit the chief of East German counterintelligence. 8 p.m., channel 3.

MONDAY
A panel of scientists will discuss the significance of the moon rocks brought back by Apollo 11 and explain what was learned from them. 9 p.m., channel 8.

WEDNESDAY
Bill Cosby's tales of his childhood in a Philadelphia slum will be presented in animated form in "Hey, Hey, Hey—It's Pat Albert." 6:30 p.m., channel 6.

"Norman Rockwell's America" will feature music and comedy based on the paintings of Norman Rockwell, the distinguished American artist. Jonathan Winters will host it. 9 p.m., channel 6.

Bill Middleton
Among the things that people liked that disappeared after World War II was radio. The golden age of radio died silently in 1950 when two of the major radio networks decided to concentrate on television. Because of this, many of the young people of today have never heard any of the great radio programs like "Amos and Andy," "Inner Sanctum," "The Shadow," "Jack Benny" and the "Chase and Sanborn Hour."
However, thanks to David Goldin's "Radio Yesterday," radio of the 1930s and 40s can be heard again. Many of the funniest moments of the "Chase and Sanborn Hour" and "Lucky Strike Program" have been recorded on a record, "W.C. Fields on Radio" (Columbia CS 9890).
For those who have never heard the great Fields/Charlie McCarthy battles, this record will be a treat. For several years, Fields and McCarthy battled every Sunday evening on the "Chase and Sanborn Hour." Many of these miniwars would start with a simple incident and end with insults flying all over. For instance, Fields once tripped over McCarthy's skunk trap and ended up in the hospital. The doctors gave Fields up as being incurable until they saw him blowing the foam off

of his medicine. So, Fields appears on the program to demand an apology from the wooden dummy.
Fields: "Don't you know there are no skunks on my property? Just an occasional hoard of pink mastadons."
McCarthy: "I understand those pink elephants take aspirin to get rid of W.C. Fields."
Many insults later: Fields: "Your father was a great legged table."
McCarthy: "If so, your father was under it."
Also on the album are cuts from Fields' own radio program, the "Lucky Strike Program." The record also has commercials like all radio shows have. However, these are Fields' non-commercials in which he tells a story of how a rattlesnake saved him from a ruffian with a fouling piece to sell coffee and another story of how he swam to Catalina Island to sell cigarettes.
In all, the album is extremely funny. It should appeal to both old radio buffs and today's young people who enjoy Fields' many movies.

James Hodi

Opera, Bogart, art begin week's events

SUNDAY

Recreational Runners of Southern: Cross Country Run training, 3 p.m., cross country course southwest of baseball field around "Snow fence" corral. Five and 10 mile runs timed and untimed.

President's Scholars Program: Obelisk picture, 6 p.m., Muckelroy Auditorium.

Greek Sing: 1:30-3:30 p.m., University Center, Ballrooms.

Department of Music: Opera excerpts, Marjorie Lawrence, director, 3 p.m., Furr Auditorium.

University Museum: Contemporary and traditional African art (On loan from Flak University) Black American Center in former Baptist Foundation, Dormitory, Nov. 9-29.

Mitchell Gallery: Light/motion/reflected light/smooth and fuzzy sculpture from the Esther-Robles Gallery of Los Angeles, California, Nov. 9-Dec. 13.

Alfred Humphrey Bogart film, 7:30 p.m., Davis Auditorium, admission free.

Wesley Community House: A Matter of Conscience, "Diary of a Country Priest," 7 p.m., 816 S. Illinois Ave.

Faculty-Alumni Basketball, 5-9 p.m., Women's Gym, Room 207.

Southern Players Meeting, 11:30 a.m.-3 p.m., Communications Lounge.

Yoga Society Meeting, 7-10 p.m., Muckelroy Auditorium.

Hellenic Student Association Meeting, 7-11 p.m., Ag. Seminar Room.

Blacks Interested in Business Meeting, 1-4 p.m., General Classrooms Building, Room 24.

Intramural Recreation: 1-11 p.m., Pulliam Hall Pool; 1-11 p.m., Pulliam Hall Gym and Weight Room.

Matrix: Help Plan the Future—Open Matrix Community Meeting, 5:30 p.m., 905 S. Illinois Ave.

MONDAY

Parent Orientation Meeting and Coffee Hour: 10 a.m.-12 noon, University Center Ballroom A.

Payroll Division: Student Time Card Distribution, 8:30 a.m.-4:30 p.m., University Center Mississippi Room.

Food Service: Meeting, 8 p.m., University Center Ohio Room.

University Center Programming Board: Meeting—Coffee, 7:30 p.m., University Center Kaaskakis Room.

General Studies Division: Lunch-Meeting, 11 a.m., University Center Lake Room.

Obelisk: Group Pictures, 6-10 p.m., Agriculture Arena.

Alpha Phi Omega: Meeting, 9-11 p.m., Morris Library Auditorium; Pledge meeting, 9-11 p.m., Home Economics 203.

Sigma Phi Sigma: Meeting, 7-10:30 p.m., Communications Building Lounge.

Alpha Kappa Psi: Meeting, 9-11 p.m., Lawson Hall 221.

Sailing Club: Executive meeting, 7:30-9 p.m., Home Economics 118.

Phi Gamma Nu: Pledge meeting, 7:30-10 p.m., Home Economics 122A.

Young Democrats: Meeting, 8:30-10 p.m., Lawson Hall 231.

Intramural Recreation: 4:30-11 p.m., Pulliam Hall Gym and Weight Room.

Free School: Harrad Experiment, 7:30 p.m., 212 E. Pearl.

Graduate Wives Club: Meeting, 8-11 p.m., Home Economics Family Living Laboratory.

Women's Recreation Association: Competitive swim, 5:45-7 p.m., Pulliam Hall Pool; badminton, 7:30-9 p.m., Women's Gym 207 and 208; Hockey Club, 4 p.m.-7:30 p.m., Wall and Park Streets.

International Relations Club: Meeting, 7-8 p.m., University Center, Room C.

Alpha Phi Alpha: Meeting, 8-10 p.m., University Center, Room D.

Draft Information Service: Meeting, 11 a.m.-4 p.m., University Center, Room D.

Theta Sigma Phi: Meeting, 5-6 p.m., University Center, Room C.

Peace action plans made firm

Plans for peace action in Carbondale and Washington D.C. for the mobilization Nov. 14-15 were made firm in the Southern Illinois Peace Committee (SIPC) meeting Wednesday night.

The group decided that a \$10 deposit to cover the cost of the Washington D.C. bus trip would be required, payable Monday. The deposit is necessary to secure the buses.

As of Thursday afternoon, over 280 persons had signed up to go, according to Ken Zucker, program coordinator. He said all of those who sign up will be accommodated.

Buses will leave Thursday though no specific times have been set.

SIPC leaders will call for a two-day boycott of classes at SIU in sympathy with the Washington march.

It was decided that Thursday's activities be devoted to educational activities concerning the Center for Vietnamese Studies and Programs as well as basic facts about Vietnam.

On Nov. 13, members of the SIPC will be canvassing the community, handing out leaflets and attempting to elicit community sympathy for the proposed peace march to be held Nov. 14.

According to Zucker, a parade permit has not yet been secured, but he said that "the march will most likely be held."

Deering Fund tops \$1,500

The John Deering fund drive sponsored by SIU's Sigma Tau Gamma social fraternity collected over \$1,500, according to Tom Patton, fraternity member.

Deering, 18, of St. Louis, needed \$10,000 for a kidney machine to stay alive. Sigma Tau Gamma took on the task of raising some of the money.

"The drive was definitely a success as our goal was only to raise \$1,000," said Patton. "The entire \$10,000 was raised by many

contributors and as far as we know Deering is still alive in a St. Louis hospital."

Many organizations on campus donated to this drive with the largest contribution coming from Thompson Point where \$350 was raised.

In place of a homecoming float, Sigma Tau Gamma spent \$4 to make a blow up of the check they sent to Deering. They won a special plaque for an outstanding homecoming parade display.

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Subcommittee concludes hearing at SIU

(Continued from page 16)

Other budgetary requests from student government, including lowering allocations to The Daily Egyptian, are ignored by the Board of Trustees, Campbell said.

Campbell also questioned the priorities of the University.

"We see a mansion worth a million dollars," Campbell said, "yet we can look around and see the problems of the poor."

C. Robert Bauman, computer senator, also testified that students lacked power to make decisions.

"We should be able to control our destiny," Bauman said. "We want a chance to show we are responsible."

Bauman also spoke on the University Center as being a "shell" and on the lack of an overpass at Route 51 and Harwood Avenue.

MacVicar then rose and addressed the hearing, explaining that the money for the overpass had been allocated by the General Assembly but had been frozen by Gov. Richard Ogilvie.

"It's not fair to cite the University or General Assembly for dereliction," MacVicar said.

Also testifying Friday was

Roger E. Leisner, 24, an SIU student from Carbondale.

Leisner said the University stored furniture in an old building three miles east of VTI until it was ruined.

Leisner said while Morris has done much for the growth of the University, "without the students, faculty and staff, the University would be nothing."

Two students hurt

Two SIU sophomores were critically injured in a motorcycle-car accident Thursday night in front of the Golden Bear Restaurant on South Wall Street.

The students, James R. Nudd, from Orland Park, and Richard W. Oxford, of Denver, were riding a motorcycle south on Wall Street when a car heading north driven by Charles H. Bursey of Marion, turned left onto Walnut Street and struck the bike, police said.

Police reported they ticketed Bursey for failing to yield right-of-way.

Nudd and Oxford were both rushed to Doctor's Hospital reportedly in critical condition. Oxford was transferred to Barnes Hospital in St. Louis where his condition was not available.

Lonnie J. Jones, a senior from Pekin, testified that the University House was only "part of the larger problem."

Jones questioned an educational institution's building a million-dollar house or an 18-hole golf course. Jones said the function of the University is education.

At the close of the meeting, Chairman Collins told the audience that he thought the hearing "was a very small step forward" toward a new approach to society in general.

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NEW YORK TIMES

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LIFE MAGAZINE

"STOLEN KISSES" IS EASILY TRUFFAUT'S BEST. AND FURTHER EVIDENCE THAT HE MAY BE THE FINEST COMIC ARTIST NOW WORKING IN THE MOVIES."

ADULTS ONLY



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Concert will be recorded

Tonight's Simon and Garfunkel show is being taped by Columbia Records as part of the group's in-concert album.

All are asked to arrive on time, William D. Justice, Arena manager, said. "We bend over backwards to make them feel welcome since it bears directly on the quality of the performance we get."

Registrar's office moves next week

The Registrar's Office will move to Woody Hall in shifts during next week.

Moving Monday will be the Enrollment area; on Tuesday the Admissions section; and on Wednesday the Records department.

Each department will close on the particular day it moves and telephone service will be stopped.

The new system will be in operation at 8 a.m. Thursday at Woody Hall according to H. W. Wohlwend, assistant registrar.

There have been complaints by previous performers of the students' laxity and the Arena is making it a practice to start the show at 8 p.m. sharp, the manager said.

Thai students requested to have pictures taken

All interested Thai students are requested to have their pictures taken at 6:45 p.m. Monday in Room 102A of the Agriculture Building, according to the Thai Students Association.

A meeting is scheduled after the picture session.

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"THE FIRST TIME"



Blood, Sweat and Tears

Dec. 12- Blood, Sweat and Tears to make SIU fans 'so very happy'

By Norris Jones
Daily Egyptian Staff Writer

Blood, Sweat, and Tears, a rock music group, will be spinning their wheels at SIU December 12.

The nine-man group will perform in the round to a possible capacity crowd of 11,000 fans, William D. Justice, arena manager, said.

Three of their latest singles, "You've Made Me So Very Happy," "Spinning Wheel," "And When I Die," and the album from which they were taken are among the best selling hits in the country.

"Blood, Sweat, and Tears, contrary to rumors, are not breaking up," Justice said. They have no more disagreements than any group of nine talented musicians, he added.

Student tickets are priced at \$3 and \$3.50. An SIU identification card and paid full free statement are necessary for every four tickets purchased.

One half of the Arena seating will be for block purchases; the other one-half will be for individual purchases.

Application for block ticket purchases (20 or more) can be obtained from the Student Activities Office.

Block application must be turned in by noon, Nov. 17, at the Student Activities office, Justice said. The drawing for block sales will take place at 10 a.m. the following day in Room 115 of the Arena. Block tickets will be sold immediately following.

Individual sales (19 or fewer tickets) will go on sale at 7:30 a.m. Nov. 19 at the University Center Information Desk.

If tickets are still available, they will go on sale Nov. 20 at both Sav-Mart and Tempo, Justice said. Mail orders will not be accepted postmarked prior to Nov. 17.

SIU Republicans

hear two speakers

Two speakers highlighted the Thursday meeting of the SIU College Republican Club.

Frank Payne, vice-chairman of the Jackson County Central Committee, spoke about the duties of county and precinct organizations.

David Kenney, director of the SIU Public Research Bureau, and a candidate for delegate to the Illinois Constitutional Convention, discussed issues of the Con-Con and gave his views on them.

Following the speeches, the organization unanimously adopted a resolution supporting President Nixon's war policies.



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"TO CONTINUE WITH OUR REPERTOIRE—YOU'LL REMEMBER THIS IS 'SHOW & TELL' DAY."

Internship deadline Monday

Monday is the deadline for applications for the Encouragement of Black Businessmen and Economists internship program to be held during winter and spring quarters.

The internship program is designed to acquaint black students with business in general and specifically with some of the opportunities

available to them upon graduation. Participating students work for one quarter in the business world in management training type positions.

Interested students should contact Hubert Avert, Room 125, General Classrooms Building, phone 453-5250.

Chancellor to talk at church service

In conjunction with Parents' Weekend at SIU, Chancellor Robert MacVicar will preach at the 10:40 A.M. worship service at the First Baptist Church, University and Main, Sunday.

Preceding the worship service there will be a "Meet the Chancellor Coffee Hour" at 9:30 in the church parlor for students and parents. There will also be a sharing time during the coffee hour for group discussion and questions.

Visitors are welcome.



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More hunting permits filled

SPRINGFIELD—Deer permit quotas in Pike, Jackson and Marion counties have been filled, the Illinois Department of Conservation announced Thursday.

Permits are still available in 23 of the 71 counties open for deer hunting. Permits may be obtained for Boone, DeKalb, Henry, Kendall, Lee, Stark and Winnebago counties in northern Illinois. In central Illinois, permits are available for 15 counties. They are: Brown, Calhoun, Cass, Greene, Henderson, Jersey, McDonough, Menard,

Mercer, Montgomery, Morgan, Sangamon, Schuyler, Scott and Warren.

In the southern portion of the state, sportsmen may still obtain permits for Alexander, Bond, Franklin, Gallatin, Madison, Massac, Perry, Pope (south), Pulaski, Washington and White counties.

Student Directory available soon

The current SIU Student Directory, now being printed at the University Printing Service, is expected to be out by mid-November, according to the Central Publications Office.

The directory, which contains three sections—offices, faculty and staff and students—is published once a year. No definite price has been set on this year's edition.

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Playtex tampon was always more absorbent. Actually 45% more absorbent on the average than the leading regular tampon because of the unique way it's made. Actually adjusts to you. Flowers out, fluffs out, protects every inside

rich of you. Once you try it, we think you'll love it. That's why we're making you this special "two months free" offer. So go ahead. Use the coupon and get more than two months' supply free.

Here's 50¢ for my more than two months' supply of Playtex tampons. Send in a plain brown wrapper, please.

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Mail coupon to: International Playtex Corporation, Dept. WV, 260 Fifth Avenue, New York, N.Y. 10001. Offer expires December 31, 1969. Please allow four weeks for delivery.

*Based on the average woman's use of 10 tampons per month. Playtex is the trademark of International Playtex Corp. Scan 50¢ at 1969 International Playtex Corp.

SIU radio programs out-of-state

The SIU radio network sends over 240 radio programs a week to 96 radio stations both in and out of Illinois, E. Walter Fichter, director, said.

The SIU radio network offers 17 public service program series to radio stations without charge. These programs range from a three-minute series on home economics to a 29-minute series on jazz. These programs are broadcast throughout Illinois,

as well as other states.

The network is staffed by Richter, Richard Hildreth, associate director, and three part-time student workers, serving as technical assistants. Many of the programs feature members of the faculty who are experts in the field being discussed. The only student-produced program is "Voices of Black Americans," which is moderated and produced by Francis Boyden.

The series are once-a-week programs and the network operates on a three-quarter basis, with a different program offering during the summer. The most widely-distributed series this year is "Look Ahead: The Illinois State Constitutional Convention," which is received by 70 stations.

The SIU Radio Network was started 21 years ago when Buren C. Robbins, now di-

rector of the SIU Broadcasting Service, started producing a weekly farm program to distribute to local stations. The network gradually expanded until 1965, when policy changed to allow distribution to the entire state and a greater variety of programming was instituted.

Model U.N. forms available Monday

By Robert Nagel
Student Writer

Applications to represent countries at the 12th annual Model United Nations Jan. 5-7 at SIU will be available Monday, said Robert Bauman, chairman of the international committee and acting secretary general.

Applications may be picked up in room A at the Student Government Activities Office in the University Center. The deadline for their return is tentatively Dec. 12, Bauman said.

Nearby high schools and colleges are invited to participate with SIU students in the activities. Students from the University of Illinois also

intend to take part in the program, he said.

Each applicant is required to list, in order of preference, four countries he would like to represent. Those wishing to represent a major country will be interviewed for the position. Others are on a first come first serve basis, Bauman said.

The objectives of this year's Model U.N. are to: 1) involve all students, not just foreign students, but everyone; 2) instill an awareness of problems from another standpoint, other than the United States, for example; 3) be a learning exercise.

To fulfill these objectives four main topics are being

chosen and will be discussed by the delegates at an orientation in January. Instruction on parliamentary procedure and a meeting for the high school students will also be held during orientation, Bauman said.

The daily program of the three days of the Model U.N. will differ from previous years. The mornings will be divided in two parts, 1) committee meetings for discussion of the four topics and 2) 'bloc' meeting which will group together the communist countries and the Scandinavian countries, for example.

Previous Model U.N.s had no program provision for countries to join together in blocs, Bauman said. At noon the plenary session, or general assembly, will be held.

Mohammed Elifarra, ambassador to the United Nations from Jordan, and Victor Isrealian, ambassador from the U.S.S.R. will be guest speakers at the Model U.N., Bauman said.

Negotiations are taking place for three other guest speakers, he said.

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Open house planned at dorms

Six on-campus dormitories are planning open house this weekend as part of Parent's Day activities.

Brush Towers will be open to the public from 1 to 5 p.m. Sunday. The floors of Mae Smith will have a decorating contest. The winner will be announced by Saturday morning. During the open house, refreshments will be served in Room 105 of Mae Smith.

Neely Hall will hold open house from 2 to 5 p.m. Sunday. Some of the floors will be decorated and refreshments will be served.

Allen I and Wright I will have open house on Sunday afternoon. Allen III will be open Saturday from 1 to 6 p.m. Resident Counselors at other

men's dorms indicated that open house plans are indefinite.

The dorms at Thompson Point are not, as a group, going to be open to the public but parents are always welcome in the dorms, the area office explained.

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Freshmen get by Memphis State, 23-13



Grinding it out

Saluki freshman Jaye Purnell (33) is hit by Tom Bledsoe (89) of Memphis State during yesterday's freshman game won by SIU. Purnell scored a touchdown and gained 138 yards on 24 carries in the 23-13 win. Other Salukis are from left to right, Keith Meyr (72), Dan Robinson (65) and Mike Kaczmarek (84). (Photo by John Lopinot)

By Bob Richards
Daily Egyptian Staff Writer

The Saluki freshman football team made it two impressive victories in a row Friday as they whipped Memphis State 23-13 in McAndrew Stadium, leaving their record 2-2-1.

Falling behind 13-7 as the Tigers used a Houston option offense featuring many pitch-outs, SIU adjusted and scored a decisive 15 points in the second half.

"In the first half if we had a weakness, it had to be our defense," said coach Mark Pollock. "We knew the linebackers were the key to it and the boys did a terrific job."

Key defensive plays came on three third down situations for Memphis State in the fourth quarter. A blocked pass by Mike O'Boyle and key tackles by O'Boyle, Dean Schmelzer and Bill Brotemarkle forced the Tigers to punt several times.

Jaye Purnell scored SIU's first touchdown, sprinting two yards around left end with 13:37 left in the first half. Memphis State had broken a 7-7 tie on a keeper by quarterback Jim Bray to take the halftime lead, 13-7.

A 15-yard pass from quarterback Billy Richmond to Dennis Meacham produced SIU's second touchdown with

8:54 remaining in the third period.

Gerald "Scooter" Wilson once again put on a dazzling display of running, including a 65-yard punt return to give the Salukis a 21-13 lead with 9:07 remaining in the game.

Late in the fourth quarter, SIU downed a punt on the Tigers' two-yard line and four plays later dumped Bray in the end zone for a safety and the final two points.

Purnell gained 138 yards on 24 carries although Memphis State did limit his outside running in the second half.

SIU rushed for 255 yards and Richmond passed three times for 34 yards. Memphis

oungained SIU in total offense 334 to 274 yards. Memphis also led in first downs, 17-14.

The final contest for the Saluki fresh will be a home game against Southeast Missouri State on Monday, Nov. 17.

Turkey Trot run set for Nov. 20

The third annual Turkey Trot cross-country run will be held at 4:15 p.m. Thursday, Nov. 20. The event had previously been scheduled for Monday, Nov. 24.

Further information will appear in The Daily Egyptian as it becomes available.

Harriers seek third win

The Saluki cross-country team will be vying for their third victory of the season today as they face undefeated Murray State University at Murray, Kentucky.

There seems to be no question in Coach Lew Hartzog's

mind that the "dynamic duo" (namely Al Robinson and Oscar Moore) will again stroll across the finish line together.

"Once again our victory will rely on (Glenn) Ujye, (Ken) Nalder, (Gary) Mosher, (Paul) Ingrassias and (Bill) Bethel," said Hartzog.

"Our younger boys seem to have mental blocks. They run well in practice but get bothered in the meets. I'm hoping they'll come out of this because we have to get somebody in the middle of those four Murray boys."

Home game today

The SIU varsity football team hosts Ball State University at 2 p.m. today in McAndrew Stadium.

Coach Dick Towers' grid-ders will be seeking their second straight win and third in the last four games.

Runners will train Sunday

The Southern Recreational Runners will hold two simultaneous distance training sessions 3 p.m. Sunday on the varsity cross-country course southwest of the baseball field at the snow fence corral.

The distances to be covered are five and ten miles. Both runs will be timed but individuals wishing to run shorter, non-competitive races are urged to attend also.

Interested individuals are requested to meet southwest of the baseball field by 2:45 p.m.

Memorial dedicated

A memorial to Frank Schmitz, one of Southern's outstanding gymnasts who was killed in a plane crash in 1966, will be unveiled today southeast of the Sigma Pi fraternity house.

His mother, Mrs. William C. Schmitz, and Bill Meade, men's gymnastics coach, will speak.

Schmitz was one of the most prize-winning athletes ever to perform for SIU.

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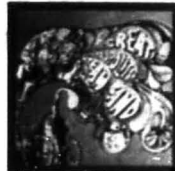
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SIU's world of color

Framed between two shudding oaks, Chris Steinmetz admires the varied patterns in two of the many bright yellow leaves now carpeting SIU's paths.



Daily

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Legislators end hearing on SIU budget practices

By P. J. Heller
Daily Egyptian Staff Writer

An Illinois House subcommittee ended its hearing on budgetary practices at SIU Friday with University officials testifying on the use of "overhead and indirect funds" and students questioning the priorities of University spending.

The three and one-half hour hearing was conducted by Rep. Philip Collins of Chicago, subcommittee chairman; Rep. Jim Nowlan of Toulon, and Rep. Richard Hart of Bement.

The hearing began with continuing testimony from Clifford Burger, SIU budget director, who said that indirect costs generally were administrative expenses for research, operations and departmental costs incurred by the institution necessary to support the project, but not necessarily identifiable with it.

Burger cited heat and electricity as indirect costs.

There seems to be a misconception in regard to the legality of the funds, Collins said.

The emphasis then shifted to the controversial University House, estimated to cost \$975,698.

Hart asked how much money was available for the completion of the structure.

Approximately \$100,000, Burger replied. There have been several transfers of funds since July 1.

"Where is the rest of the money coming from to complete the house?" Hart asked.

Burger said the house is scheduled to be completed by May 1 and by that time, the University will have earned other indirect funds for the year. The funds received will be sufficient, Burger said.

Asked exactly how much money would be available for the completion of the house, Burger replied, "I am unable to answer that question—I do not deal with that."

Questioned about a five-year \$1 million grant for the Vietnam Study Center at SIU, Burger said he was not familiar with it and suggested that Ralph Ruffner, vice president for international affairs, be called to testify.

Burger was asked to supply the subcommittee with information unavailable at the meeting, dealing with the annual \$22,000 annuity for President Delyte W. Morris and all persons involved in the annuity program. Collins also asked for a detailed breakdown and projections on Mor-

ris' income after his retirement.

After testifying for an hour, Burger was dismissed and Robert Gallegly, University treasurer, was called.

Gallegly said that separate funds for the Carbondale and Edwardsville campuses exist and said funds could be transferred if they were related.

The SIU treasurer cited the case of a \$230,000 loan transferred from Carbondale to Edwardsville to finance a University Center there.

Gallegly said the transfer was appropriate because it was a related account.

Questions concerning the hiring of an associate architect by the University were asked by Hart.

Gallegly testified that unexpended funds are invested in "fund groups." Investment figures were put at \$10.3 million at Carbondale and \$1.2 million at Edwardsville.

A detailed report of investments was requested by the subcommittee.

Chancellor Robert W. MacVicar gave short testimony on the \$3 fee charged to residents living in University housing.

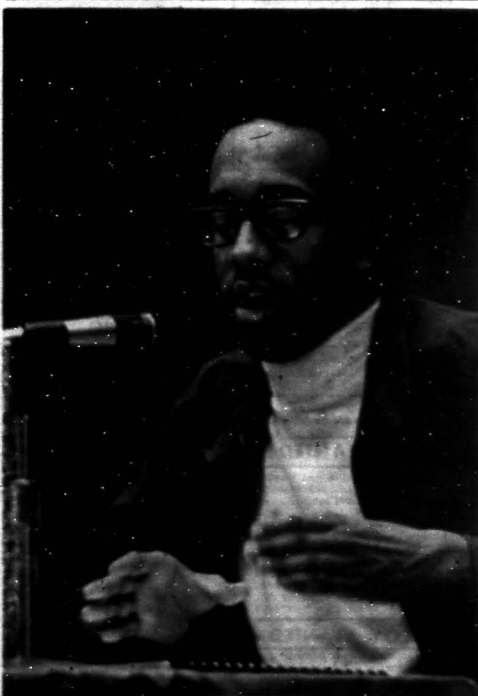
MacVicar said that the fee, which is considered a part of the total housing package, was used to provide "a broad program of activities."

Activity fees was the subject of testimony by students, who expressed dissatisfaction over the handling of their money.

Dwight Campbell student body president, told the hearing that students had no control of their money once it was paid to the University.

After receiving outside contributions from the community for the "Serve the People" campaign, the money could not be spent, Campbell said.

(Continued on page 10)



Campbell testifies

Dwight Campbell, SIU student body president testified before an Illinois House subcommittee Friday. Campbell expressed the hope that some consideration would be given to students and the community who view University House as an outrage. (Photo by Nathan Jones)

Gus Bode



Gus says he wonders (indirectly) who's head the overhead will be over.