

2-10-1968

The Daily Egyptian, February 10, 1968

Daily Egyptian Staff

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Volume 49, Issue 87

Recommended Citation

,. "The Daily Egyptian, February 10, 1968." (Feb 1968).

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Daily

Egyptian

Southern Illinois University

Volume 49 Carbondale, Illinois Number 87

Saturday, February 10, 1968

With an Ear for Music And a Feel for the Stage



Hoffman (Jeremy Dawe) professing his love for the mechanical doll Olympia (Sandra SirHendry) in Offenbach's "Tales of Hoffmann."

SIU Spins The Tales of Hoffmann

By Dean Rebuffoni

"This is the most ambitious work we have ever undertaken here at SIU—a most exciting and wonderful production."

The speaker: Miss Marjorie Lawrence, former prima donna of the Metropolitan and Paris operas, artist-in-residence, and director of SIU's Opera Workshop.

The "most ambitious work"; Jacques Offenbach's opera, "The Tales of Hoffmann."

Together, Miss Lawrence and "The Tales of Hoffmann"—talented and vibrant musical director, entertaining and melodious operatic production—there has been created "something wonderful, something cosmopolitan" here in Southern Illinois.

It wasn't always this way. Here's "Newsweek" magazine, June 12, 1967: "...soon after her arrival (at SIU) Miss Lawrence ambitiously held auditions for a recital. Nobody showed up."

"Well," Miss Lawrence said, "that's not exactly correct. Three students did show up for that first opera workshop audition."

That was in 1960. And today—eight years later?

"Ah, things have changed!" Miss Lawrence said. "We had a wonderful, simply wonderful, turn-out for 'The Tales of Hoffmann'. We had sufficient singers to make excellent choices—in fact, we have a double cast for many of the scenes."

Then, smiling, she added: "The development of the vocal art here at SIU has been outstanding!"

The vocal art of SIU will be on display February 17 and 18 in Shryock Auditorium, when over 150 individuals—chorus, dancers, cast, orchestra, and stage and lighting crews assemble for "The Tales of Hoffmann."

The opera, in three acts, is the story of Hoffmann and his love for three beautiful women—three unhappy love affairs. The setting is in Nurnberg, Venice, and Munich, in the 19th century.

The opera's production staff includes William Taylor, associate director and chorus master; Herbert Levinson, conductor; Darwin Payne, stage director and scene designer; Elliot Pujol, technical director; and Jan Carpenter, choreographer. The costumes—colorful and extravagant—were designed by Richard Boss.

"The Tales of Hoffmann" is the ninth opera directed by Miss Lawrence since her arrival here at SIU. She has also directed the performances of "Carmen" (twice), "Aida," "Madame Butterfly," "The Marriage of Figaro," "Faust," "Gianni Schicchi," and "The Medium"—ambitious works all.

"Oh, yes," Miss Lawrence said, "they were all exciting. But this work of Offenbach's is something I've always wanted to do, and I'm

particularly thrilled that we can do something of this magnitude during Illinois' Sesquicentennial celebration."

The opera, which is in the new English translation of Ruth and Thomas Martin, has been given only once before in its new form: in San Francisco. The sets are spectacular, the preparations have been intensive, and, in Miss Lawrence's words, "it has something for everybody—glamour, charm, intrigue, and romance."

The music itself covers a wide range: lusty drinking songs and passionate love songs, songs of sadness and of joy. The opera is, in fact, a massive production into which a great deal of effort has been placed by Miss Lawrence, her staff, and the casts.

But "The Tales of Hoffmann" is—despite its magnitude—only a part of Miss Lawrence's myriad activities. As she says, "I'm never very far from the opera."

For the upcoming spring quarter, a "more contemporary" production—something still pending at this time

—is planned for the entertainment of SIU audiences.

And her work doesn't cease or slow down during the summer—Miss Lawrence has an opera workshop at her home, "Hominy Hills Ranch," in Hot Springs, Arkansas. Generally about 30 students—including some 10-13 from SIU and others from several U.S. colleges and universities—take part in the workshop's six weeks session. During the summer the workshop presents two programs: a sacred concert and a concert of operatic excerpts.

"The summer workshop—for which academic credit is given to SIU students—has a definite purpose for our young and talented singers. It prevents them from getting, well, "rusty," Miss Lawrence said. "Rusty" is one thing they won't be for the "The Tales of Hoffmann"—the rehearsals, the continual practicing in the Workshop, and the enthusiasm of Marjorie Lawrence and her production staff have all combined to produce—for their audiences—"something wonderful, something cosmopolitan" here in Southern Illinois.



William McHughes, (who plays Pittichinaccio, Cochenille and Frantz) with Vincenzo Benestante (the evil Dappertutto) plotting to get rid of Hoffmann. Their plot has an entirely different outcome.



Nicklausse (Karen Mallams) tells Hoffmann how to win the love of Olympia with song.



Marjorie Lawrence: Queen of the opera at SIU.



Hoffmann and Antonia (Pamela Sanabria) in the last act. Antonia, the most tragic character in the opera, sings herself to death.

Photos By Dave Lunan



Dappertutto gives a jewelled ring to the beautiful Giuletta (Raeschelle Potter) in an attempt to obtain information that may put Hoffmann under a spell.



Coppelius (David Thomas), maker of Olympia's eyes and vendor of extraordinary eyeglasses, tries to sell Hoffmann a pair of glasses that will effect his outlook on life.

Daily Egyptian Book Section

Anti-Utopian Literature Of Anxiety

The Future as a Nightmare: H. G. Wells and the Anti-Utopians by Mark R. Hillegas. (New York: Oxford University Press, 1967), 200 pages. \$5.75.

A member of the SIU English faculty has written a book that will interest many Science Fiction buffs. The book may also stimulate further reading by students who were required to read George Orwell's *Nineteen-Eighty-Four*. Professor Mark Hillegas has packed into two hundred pages a quick survey of recent anti-utopian and apocalyptic stories and a comparison of this literature with the "scientific romances" written by H.G. Wells in the 1890's and during the first two decades of our century.

Professor Hillegas does not deny that the wars and dictatorships of recent decades have inspired the writing of anti-utopias. He contends, however, that the modern anti-utopian tradition was shaped

Reviewed by Wayne A. R. Leys

by an earlier and somewhat different world, the world that existed prior to the first World War. He undertakes to show that the kind of plot situations, the devices for mixing scientific information and fantasy, and other features of the "nightmare" literature owe much to the inventions of the English writer, H.G. Wells.

The Wellsian fantasies were enormously popular in their day: *The Time Machine*, *The Invisible Man*, *Nineteen-Eighty-Four*, *The First Men in the Moon*, *The War of the Worlds*, *The Island of Dr. Moreau*, for example. Wells was often quite optimistic in these stories, fascinated by the possibility

of gadgety solutions of a wide variety of problems.

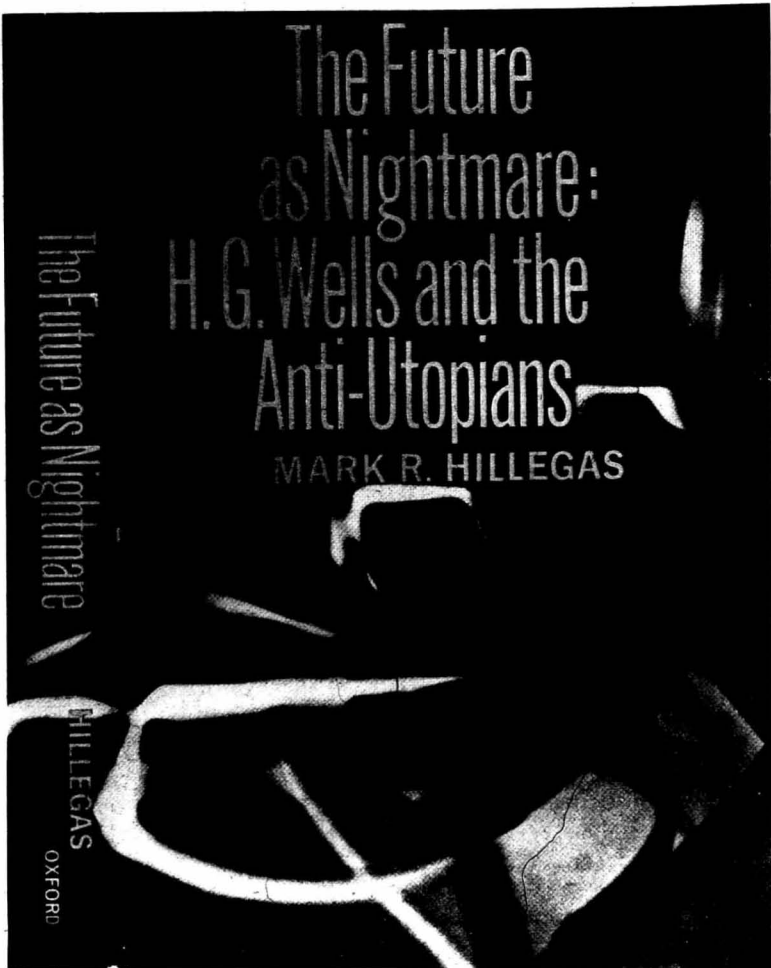
Hillegas shows that the popularity of the Wells output inspired a lot of crude, unbelievable imitations. There were also a number of satirical parodies.

The influence of Wells is indicated in several dozen books, from Huxley's *Brave New World* to Vonnegut's *Player Piano*. Some of the comparisons are extremely brief, mere hints of what in the Wells cor-

pus has influenced C.S. Lewis, L.P. Hartley, or some other contemporary writer. In pages packed with this sort of comment, the reader will find only a guide for further reading. But, in a number of chapters, the Wellsian thesis is spelled out in detail and well-documented.

Dr. Hillegas has called attention to an important perspective in which the literature of anxiety can be viewed. He does not say much

about the need for still other perspectives, such as, the nineteenth century non-fiction writers who resisted the optimism of science-lovers like Comte and Herbert Spencer (I am referring to the forebodings of de Tocqueville, Schopenhauer, Burckhardt, etc.). But *The Future as a Nightmare* is not intended as an exhaustive treatment. It is an effort to call attention to the importance of H.G. Wells, and in that effort the author succeeds.



From the dustjacket.

Ezra Pound : A Man and His Times

Ezra Pound: A Close-Up, by Michael Reck. New York: McGraw-Hill, 1967. 203 pp. \$5.95.

Ezra Pound is surely one of the most controversial literary figures of our time. As a leader of the avant-grade movement of the first half of the century, he aided and influenced a host of writers, from W.B. Yeats and T.S. Eliot down to a legion of minor litterateurs. But

the literary revolution he helped guide has largely been won and its principles and practices long since accepted. The controversy in recent years has instead centered on Pound's politics.

Pound exiled himself to Europe in 1907 (the immediate cause was the refusal of the administration of Wabash College, where he was then teaching, to accept his having put up a stranded burlesque show dancer in his digs overnight), and aside from a few short visits, never returned to the U.S. until after World War II. He had lived many years in Italy, had championed Mussolini and Fascism, and had broadcast for Rome Radio during the war. In 1945 the invading American troops imprisoned him, and he was saved from being tried for treason only on the testimony of a board of psychiatrists that he was incurably insane.

This part of Pound's career is covered ably enough by Michael Reck, but it is the middle section of his book that provides the "close-up" he promises in his

title. Pound was returned to Washington, D.C., where he was committed to St. Elizabeth's, the federal government's only insane asylum, in 1946. He was permitted guests during his incarceration, and they came by the tens. Some were such unsavory disciples as John Kasper, a racist who was much in the news in the middle 1950's. But others were of a different sort, as was Reck, who revered the aging poet

Reviewed by Alan M. Cohn

not for but in spite of his exotic political and economic ideas. Reck's account of his conversations with Pound shows us first hand what was on the poet's mind during these trying years.

Reck admits to the "apologetic tone that pops up here and there" in explanation of Pound's unpalatable politics. Reck believes, in part, that Pound was driven to them by a society which allowed one of its

major writers to live on "an uncertain income for forty years." This is no doubt too superficial an answer to a complex question. John R. Harrison's recent book, *The Reactionaries*, deals more thoroughly with the anti-democratic phenomenon apparent in some of the centuries' greatest writers (Yeats, Wyndham Lewis, Eliot and Lawrence, along with Pound). But Reck is surely right in claiming that "fifty years hence . . . people will remember Pound's achievements, not his politics."

"Pound talked little about his own poetry at St. Elizabeth's," Reck tells us, "And I avoided asking for explanations, because the verse speaks for itself or not at all." With such an attitude toward some very difficult poetry, no wonder that the final, brief section that Reck devotes to a consideration of Pound's work is rather elementary and impressionistic. The student will want to go elsewhere, then, to find significant help with the poems. But Reck's book will be a useful introduction to the man and his times.

Our Reviewers

John W. Andresen is chairman of the Department of Forestry.

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Powerful Respect for the Gift of Wood

A Reverence for Wood, by Eric Sloane, New York: Wilfred Funk, Inc., 1965. 110 pp. ill. \$6.50.

When the 17th century colonists of northern Europe reached the forested shores of New England, they faced a renewable resource that was to be both friend and foe. From earlier explorers, they heard of mysterious forests and weird trees that bore similarities to those of home but yet were different. The settlers' anxiety of the unknown could be understood: the endless palisade of giant tree trunks topped by a cloud of green could envelop and devour its human despoilers as it had done to the impudent enclaves of the Carolina and Virginia colonies and those in the Caribbean—or with Herculean effort the forest could be subjugated and utilized by the European malcontents who were driven from their native fields and towns.

The eastern Woodland Indian, who himself was a recent newcomer to the forests east of the Mississippi and south of the St. Lawrence, had adapted his daily routine to the environment of the forest. With Neolithic tools and fire, he had cleared small patches of land for crops and villages. He also had investigated the edibility and utility of the fruit, roots and leaves and bark of trees, shrubs, vines and herbs of the forest and found many food supplements to his meager and often nonsubsistent supply of game and cultivated crops. This Pleistocene migrant used tree bark for rope, implements and cov-

adaptive colonist built his house of wood, fenced his land with split rails, manufactured farm and mill machinery of wood, and literally carved his daily livelihood from the living forest.

This is the theme so ably presented by Eric Sloane in his most recent commentary on Americana, *"A Reverence for Wood."* His authored collection, which includes a fabulously rich array of entertaining chronicles on American climate, folklore history and resource conservation, is further burnished by this latest volume.

Sloane, who works at his beloved Weather Hill near Cornwall Bridge, Conn., possesses the blessed gifts of both author and artist. The contents of his present book hold entertainment and knowledge for many—the home economists will learn of sassafras soup and tea and how apples were stored before refrigeration; the antique collector, styles and periods of andirons, fur-

niture and kitchen utensils; the historian, of tree symbols used on flags and coins of the Colonies; the forester, of a description of American trees and wood; and to the general reader, a glimpse of many facets of life of the early American settler.

Sloane describes, through illustration and narrative, the important uses of forest products from 1665 to 1865. Many of his drawings are step-by-step, do-it-yourself illustrations of how to manufacture such items as antique round wooden boxes and packages, hand-hewn fence posts and rails, hand-ricked charcoal, wooden doors, square nails and screws, and home-made shingles. Most of these items are mainly of historical or antique interest but they do indicate the versatility of our forest trees and their uses. The inventive spirit and genius of our nation's founders and the true reverence they had for the wood that was so essential

to their daily lives is expressed in crisp, clear terms.

Sloane closes his book with "a compact description for recognizing a few of the typical American trees" which should have been more carefully edited. Unfortunately, the broad brush of the artist sometimes obscures the details of botanical accuracy which are essential to identify a given tree. Scientific names are omitted (the common names are those in frequent usage), dimensions of leaves, fruit, flowers, etc., are not given, a few extraneous exotic trees such as sycamore maple—native to southeastern Europe—are irrelevant to the theme and several of the "typical American woods" which are illustrated in color would be very difficult to find in a lumber yard by the average customer. These, however, are minor deficiencies in a book that deserves wide reading to reacquire contemporary America with an aspect of early history that has been almost forgotten.

Revealing Letters From Creator to Creator

Pound/Joyce: The Letters of Ezra Pound to James Joyce, with Pound's essay on Joyce. Ed. with Commentary by Forrest Read. New Directions: New York, N.Y., 1966. vi plus 314 pp. \$10.00.

Ezra Pound was a friend in need to Joyce at a very difficult time. As he did with so many other writers—Eliot, Frost, Wyndham Lewis—Pound took up Joyce, publicized him, got him into little magazines, arranged for publication of some of his early works and for grants of money, fussed over his health, and generally organized Joyce. In the years before the First World War Joyce in Trieste had been drinking heavily, giving English lessons, and despairing over his apparent failure to reach the world with his writings. *Dubliners* had been written, but Joyce had received a royal run-around from British and Irish publishers and nothing was being achieved. He had written a thousand pages of an autobiographical novel, which, according to his story, he threw into the fire in a fit of discouragement, whence it was rescued by his family. He had begun to rewrite it in a new, hard, "classic" style, but the rewriting

bogged down as he wrestled with his publishers. It was from this emotional morass that Pound rescued him with whirlwind energy.

Pound published "I Hear an Army" from *Chamber Music* in *Des Imagistes*, the Imagist anthology (Yeats recommended it); he arranged for the serial publication of the rewritten autobiographical novel, titled *A Portrait of the Artist as a Young Man*, in *The Egoist*, thus forcing Joyce to complete the last two chapters in a much shorter time than he had intended; he arranged for republication of some of *Dubliners* in Mencken's *Smart Set*; when *Dubliners* was published (fi-

cooled off. Joyce, of course, saw this as just another unmasking of the many Judases he discovered all about him all his life, but the truth is probably simpler: Pound, although seeing Joyce's technical perfection clearly, misinterpreted Joyce's intentions from the beginning, and saw in Joyce another stick to beat stodgy literary men, rather than a mind profoundly different from his intemperament and philosophical preconception. Beginning with the review of *Dubliners* in 1914, Pound constantly praised the classic style of Joyce, Joyce's "clear, hard prose," and also declared that "(Joyce) deals with subjective things, but he presents them with such clarity of outline that he might be dealing with locomotives or with builders' specifications"; this last, while true, was only part of the characteristic effect of Joyce, the part that Pound, with his insistence on Gautierian cameo-like sharpness of outline would notice and copy in his own work. It is possible to see his own Cantos as an immense heap of cameo-moments. (See p. 174 of *Pound/Joyce*)

Reviewed by E. L. Epstein

nally) in 1914, Pound gave it a powerful push with a review in the *Egoist*, and he was a great wind behind the sails of *Ulysses*.

Pound never ceased his activities on behalf of Joyce, even when Joyce was well launched. It was not until *Finnegan's Wake* that Pound's ardor

Professor Read's editing of Pound's comments on Joyce are, in the main, done with care and sensitivity, although some of his explanatory footnotes are either unnecessary or casual. Altogether this is an interesting book for students of modern literature as well as students of the psychology of creation.

Daily Egyptian

Published in the Department of Journalism Tuesday through Saturday throughout the school year, except during University vacation periods, examination weeks, and legal holidays by Southern Illinois University, Carbondale, Illinois 62901. Second class postage paid at Carbondale, Illinois 62901. Policies of the Egyptian are the responsibility of the editors. Statements published here do not necessarily reflect the opinion of the administration or any department of the University.

Editorial and business offices located in Building T-48. Fiscal officer, Howard R. Long. Telephone 453-2354. Student News Staff: Tim Ayers, Nancy Baker, John Durbin, John Epperheimer, Mary Jensen, George Kne Meyer, David E. Marshall, David Palermo, Margaret Perez, Dean Rebuton, Inez Rencher.

Reviewed by John W. Andresen

ering; wood for structures and campfires; sap for sweetening and pitch for glue. However, exploitation of the forest resource even at a primitive level was limited by his lack of sharp, durable tools and, of course, proper motivation.

Possession of metal tools and swelling population pressures provided the New Englander with the method and the motive to conquer the forest and utilize its myriad products. The settlers soon acquired the knowledge of the Indian and in addition innovated many new techniques. In contrast to his former home in Europe where masonry structures were all important, the

A Straight-Faced, Put-On Failure

A Theater Divided: The Postwar American Stage by Martin Gottfried. Boston: Little, Brown & Co., 1967. 330 pages. \$7.50.

On page 310 of this awful book, Martin Gottfried—writing of a recent revival of that 1920's comic success, George Kelly's *The Butler and Egg Man*—asserts that the backers "used some Rockefeller money. . . and if their approach—the wonderful Burt Shevelove technique of straight-face put-on—didn't work, then nothing would. It didn't. Nothing can." The attempt to treat *A Theater Divided* as a wonderful straight-face put-on fails, it must fail, as one reminiscently riffles its pages: Mr. Gottfried means all this, every generic word of it, and none of it is funny and most of it is indeed disgusting.

In an attempt to control his complex materials (in sum, "the American theater, since the Second World War"), the author envisages a

scheme of two theatrical camps (if my readers will pardon that ambiguous but nevertheless operative noun): the left camp and the right camp. The left camp are the good guys in the white shirts (at any rate metaphorically white), the right camp are the bad guys in the black

Reviewed by Nicholas Joost

fascist shirts who produce *The Seven Year Itch* and similar farces and who ganged up on the late Lenny Bruce ("The Bruce case is a perfect example of the right wing's refusal to allow the very existence of the left wing"). Any resemblance of Mr. Gottfried's neat scheme to poor added mortality is distant, if only because his controlling metaphor is political and is applied to the life of art. And politics—Democratic, Republican, Stalinist, Maoist, or ancien

regime—totally misapprehends the life of art.

One might cite dozens of amusing shockers to illustrate the striking combination in *A Theater Divided* of fatuity and what Sartre calls mauvaise foi, but perhaps two examples will suffice. In one passage, Mr. Gottfried adversely criticizes the Phoenix Theater for producing Maxim Gorki's "turgid" *The Lower Depths*, and in a later passage he praises something entitled *Viet Rock* as exemplifying the Open Theater group's "far-left devices" of "music and choreography and mixed sound and rolling, miasmatic structure (very much like the new musical theater). And it was generally exciting theater."

Mr. Gottfried's main plot is militancy or, to use a simpler word of my grandfather's, cheek. He is thus attuned to the well-known style of his employer, *Women's Wear Daily*, for which he works as chief drama critic.

The Medium is the Film Strip

By Bernard Lyons

Reprinted from the
National Catholic Reporter

"When I think of the catechists of the United States, I think of a crowded dance hall. At one end there's Guy Lombardo's band and they're playing 'Don't Ever Change.' At the other end, there's another band, and that's got to be Count Basie and Sinatra is singing 'Lets Get Away From It All.' And all of us funny Valentines are milling around the center of the floor wondering 'Is this our song?'"

"A few brave souls, who perhaps had a little something for the inner man before they got here, are dancing awkwardly to both tunes. Meantime, where are the kids? Across the street listening to the Beatles."

Thomas Show Klise, 39, has gone across the street to join the youngsters. His message for them is the social gospels and the medium is the old catechetical filmstrip adapted to the insights of Marshall McLuhan.

Two years ago, Klise organized his own firm to produce and distribute filmstrips and recordings for religious education.

The 20 filmstrips in his latest catalog concentrate on the social implications of faith (Some titles: *Race and the Christian*, *All Doctrine is Social Doctrine*, and *The Christian and the Aged*). They are used in Catholic schools, from sixth grade to college, on military bases and sometimes during Mass instead of a sermon. Protestant groups use many of the titles and Jewish audiences often request *Christians and Jews and Jesus*.

Klise, 5 feet 11 inches and 160 pounds, has clean-cut good looks and a J.F.K. haircut. His nervous energy makes him appear even thinner. He talks rapidly and in the patterns of a poet.

He has given up the dream of publishing a major American novel, though he has hundreds of pages of manuscript. His writing efforts now center around numerous speeches, poems and the scripts for his filmstrips.

What passes for renewal in today's Church is enough to drive the real reformer straight out of his cowl," Klise asserts.

He says much of the postconciliar renewal is simply "a matter of textual revision," which is not enough, as anyone who has read McLuhan knows.

A former television newscaster and newscaster for central Illinois stations, Klise thinks that a minimal education could be given over television, if "a little theological literacy is the only goal for Catholic education."

But if that's the goal, says Klise, "Forget it."

"The TV generation wants involvement. The catechists who are saying you can't teach involvement are burning the bridge just at the moment people are ready to cross it. It's part of the hangup of the typographical or classical mind to put faith and commitment in opposition."

Klise thinks too many catechists are afraid to experiment.

"They've got a shrinking violet attitude towards their role. They think they've got a new catechetics, but all they've really got is a new text series. The kid doesn't see any difference between the old and the new text. To the kids it's still a party line. The kid is a cool character who wants a role in his society, not just a specialist occupation."

Klise confesses: "That's my McLuhanism coming out. The texts are too hot, to use McLuhan's language. Even the brand new material comes on like a packaged line. The kids don't like it.



Charlie Christian: Bursting the bubble of private mortality.

"They want to create the Church of tomorrow themselves. They know more about the Christian layman in modern society than any of the writers of the council documents. Why tell a kid of 20 who's ready to join the Peace Corps about the witness of the layman? The kid knows more about it than you do."

"Catechists are going through an identity crisis. They don't know what they are — theologian, counsellor, friend, rabble-rouser or what. In the space of about 12 years we have moved from the certainty that anybody can teach religion to the fear that practically nobody can."

For nearly seven years before switching to filmstrips, Klise edited some 300 issues of *Scope* and *Junior Scope* for J.G. O'Brien Co., in Peoria, publishers of catechetical programs serving some 3,500 parishes in North America. But he decided the kids don't want simply to read about religion.

"Religion class should be an encounter, something really exciting, a happening," says Klise. "The Gospel is the most exciting news in the world. It's the truth about the world, it's the truth about ourselves. It's the greatest and most revolutionary news ever to hit the street or splash the screen and it never loses its knife-like edge. If we make it dull the fault's in us."

Klise's packages of the social Gospels don't involve texts for the students, though a teacher's guide is provided for the filmstrip and record.

The 70-frame filmstrips last about 17 minutes. They feature the work of four central Illinois artists (Father George Wuellner, Father Robert Reynolds, Augie Schmitz and Bernard Kagle) and the guitar music of Joe Bell. Klise writes and narrates the scripts. The teacher's ability to lead discussion is the key to their effectiveness.

Part of the answer to the problem of catechetics might be suggested by the fact that "the Protestants dig the filmstrips as much or more than Catholics."

Klise explains: "They have a cooler, less defined attitude toward things. They don't carry the excess baggage we do. They've got a testimonial tradition. They respect the private voice in the Church more than we do."

"We don't hear the private voice in our Church unless someone is really hot—hot enough to check out. The paradox about the communications situation is that to have the correct public voice in liturgy or catechetics, you've got to have people daring enough to try the private voice."

"We'll have a new catechetics the day we can point to the Catholic graduate and identify him as the peacemaker, the civil rights leader, the man of and for the poor. Ultimately the new catechetics will have to be put to the pragmatic test. This will consist in looking at the new generation and asking: 'Do they care any more than we did?'"

Klise, in a recent talk to the Minnesota Catholic Educational association, said he was out to create a "new people in liturgy and catechetics everywhere."

This new people, he said, would be "the avant garde of the human race... who always represented the moving center of justice and charity in the affairs of men."

Klise admits that he has produced his series of filmstrips with a one-track mind. Like his first filmstrip, they all insist that "All Doctrine Is Social Doctrine."

Nearly all of them have a final frame with the words "Where charity and love are there is God" displayed on the screen. The words are not spoken and the frame is accompanied by Joe Bell's guitar music.

"To me, this (the social question) is the great neglected area in modern religious education. We're still a Church of silence on war and poverty and foreign aid and the integration of the neighborhood."

"And when we say nothing, do we think we're fooling anybody? The kids see our hesitation, the game we're playing. We've got to work toward the public morality of the Gospel in our catechism classes. Classical, private morality isn't enough. That philosophy is scattered in bits and piece in the slums of Detroit."

"Some people still have prejudices toward the sort of thing I'm doing, he says. "Audio-visuals threaten print people who can't stand a world of loose ends. But it's a world of loose ends, isn't it? The old spatially conceived heaven and earth, with a place for everything and everything in its place, have passed away."

The form alone isn't the problem for some people with Klise's filmstrips.

"Social conservatives, the sort who sponsor anti-riot bills and veto poverty bills, don't like the message of the strips," he says. "Some doctor in California said I was de-supernaturalizing the Gospel by reducing everything to social justice."

Klise doesn't claim that his critics are malicious or hypocritical. He thinks they're in a bubble.

This is the way he opened his first filmstrip—with a man called Charley Christian living in a bubble. Charley is a "practical Catholic" who thinks of faith "as a shield against the world, a Linus blanket in times of stress, a surefire gap pass for UP THERE—after a life planned non-involvement down here."

"Charley's religion has nothing to say on civil rights or poverty or war or the hunger of men. For Charley, it all comes down to this: Care for your own soul and let the rest of the world go by," explains the filmstrip.

"Charley didn't just happen. He's the product of a certain kind of religious education—a catechetics embarrassed by the Incarnation and frightened by the world."

"Nothing in Charley's background every prepared him for that line ever prepared him for that line in the Vatican II's *Constitution on the Church*: 'The layman seeks the Kingdom of God by engaging in temporal affairs.'"

Charley Christian has recently been freed from his bubble. Klise has popped it in a sequel, *Man of the World*. Charley Christian gets the Social Gospel message through his involvement in a neighborhood block club. He goes on to be elected alderman, works with his fellow citizens on a large scale redevelopment program for the Futality slum.

"He's made his share of mistakes both in his job as alderman and as a committeeman. But he's in a position now to make things happen. He knows if nothing is happening, then he's blowing the game miserably."

Klise himself isn't hung up in words or the involving colorful pictures painted, pasted, inked or watercolored by the artists for his production.

He leads a busy home life with five daughters and a son, who have inherited the brilliant red hair of his wife, Majorie.

Klise is a member of the NAACP, a founding member of the Central Illinois Catholic Interracial Council, a member of the Board of Directors of the Central Illinois Urban League and a director of the National Liturgical Conference. His action, especially for interracial justice, won for him the 1967 City of Peoria Brotherhood Award.



One of many skillfully prepared displays presented by foreign student organizations.

The International Festival, February 11-18, is a many-sided SIU affair being conducted by 21 (twenty-one, count 'em) different campus organizations, under the sponsorship of the Office of Student Activities and International Student Services. "We've been getting excellent cooperation from all the groups involved," Clarence Hendershot, assistant dean of International Student Services, said. "We hope this year's initial festival will pave the way for a continuing, annual affair."

The initial festival boasts events ranging from a Model United Nations to an international buffet (featuring such dishes as "Tom Yum Gai," "Tourtiere de la Gaspésie," and "Khoreshe Karafs" — exotic dining from Thailand, Canada and Iran). Among the events are two which will be of special interest to festival visitors: the Multi-Media Production and the International Music Festival.

The Multi-Media Production, being sponsored by the Morris Library Learning Resources Service and the University Museum, will be conducted in Lawson Hall, starting at 8 p.m., Weds., Feb. 14.

The production consists of four different programs—all being simultaneously and continuously run in the various classrooms of Lawson Hall.

"The programs are being toned to present an international flavor of sight and sounds for our au-



Clarence Hendershot

dience," Fred Schmid, curator of exhibits at the Museum, said. "We think it will be somewhat of an entertaining 'change of pace' for Festival visitors."

The production includes a large number of movies which were sent, upon request, to Schmid from various foreign embassies. Films from 23 different nations were chosen for the production, including several from communist nations such as Rumania and Czechoslovakia.

One of the more interesting—and entertaining—programs is the "international game" which will be performed in Lawson 121, the classroom containing the computer response system. In this program, the audience will be shown slides representing various political, social, cultural, and economic aspects of foreign nations—and the audience will have the opportunity to guess at their identity and place of origin.

The Multi-Media Production—the creative script of which was handled by a group of students from the Art 100 (Basic Studio) classes—will allow its visitors to move from program to program, while showing some of the many interesting aspects of foreign nations.

There is another interesting aspect to the International Festival: music.

The men who enjoy putting things in succinct, clever phrases, have dubbed music the international language.

You may not be able to read "yes" and "no" in Russian, but you can easily fly with the moving strains of Rimsky-Korsakoff. Muskovites may not fathom the Rusks and the Johnsons, but when the Beatles shout, Moscow jumps.

Music is one area in which no nationality can rightfully and with clear conscience claim supremacy. For just as language and custom differ from one part of the world to the next, so does the way the natives toy with sound to make what in English is called music.

And who is the German to say his polka is more a sign of cultural advancement than the tribal fertility dance of a southsea island. It's all how you were raised. Yea, Yea, Yea.

The International Music Festival will feature 20 of the 45 voices of the Baptist Student Union choir in a lively presentation of melodies from other countries.

For the festival, Charles Gray, head of the scholarship division in the Office of Student Work and

Taste of the Homeland

Festival With International Flavor

Financial Assistance and former director of the Baptist Student Union, has selected folk songs "representing nations that have the most representation on the SIU campus."

Ambitious as it is tuneful, the choir will sing all songs in native tongue: Japanese, Chinese, Indonesian, Korean, Siamese, German, Spanish and English.

He said the choir was limited to 20 voices in this case because of the size of the stage and the

difficulty in learning the tunes in the native tongue. Familiar songs to be presented include, "Hava Nagila," "Waltzing Matilda," and New Zealand's "Haere Ra," known on this side of the equator as "Now Is the Hour."

The Festival will begin at 8 p.m. Tuesday, in the University Center Ballrooms with a lecture by Robert Mueller, professor in the Department of Music, on "Music, the International Language."



International Night Entertainment

Anecdario--(Conozca a su Vecino)

El Transporte Urbano

No sé por qué no mejora el servicio de transporte urbano, a pesar de las innovaciones que introduce frecuentemente la Comisión de Tránsito y de las exhortaciones que hace el público en ese sentido.

He leído la carta de un sufrido pasajero que piensa que una insinuación mía a la Comisión de Tránsito serviría, tal vez, de algo. Dudo mucho de esa aseveración; pero, en cambio, creo que el pasajero de la carta en mención ha señalado con claridad algunas de las irregularidades que todos desde el momento en que nos embarcamos en los buses o en los colectivos. Voy a contarles lo que me dice, y comprobarán ustedes que no hay exageración.

Se queja este pasajero de que si no el chofer es el cobrador, quien adopta la actitud de un Juan Tenorio con las mujeres que suben a los carros. Y no es que su galantería se reduzca a la admiración muda y simple, que sería tolerable. No, el cobrador tenorio, generalmente, pasa con prontitud del pensamiento a los hechos, y todo es que vea una guapa pasajera para que sienta los deseos de subir-

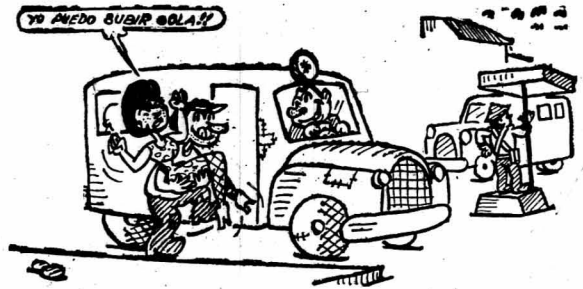
la al vehículo en sus brazos. ¡Y casi que lo hace! Al respecto, he visto a angustiadas señoritas que, en el instante de embarcarse, no han podido evitar la apasionada ayuda del cobrador.

No hay mujer que se libre de esta situación. ¡Habría alguna, entre las que hacen el trayecto de su domicilio al trabajo, y vice-versa, en bus o colectivo, que no haya sido presa de la amorosa conducta del cobrador, o que no haya sentido al subir o al bajar sudorosos brazos y manos palpando su cuerpo?

Dejemos a los galantes cobradores, a los piropeadores conductores, y examinemos la segunda cuestión que nos presenta en su carta el sufrido pasajero que me escribió. Es lo referente al exceso de viajeros, especialmente en los colectivos.

Es verdad que por el número de personas que suelen llevar algunos colectivos, se asemejan a los buses.

Esa infracción está penada fuertemente, y los vigilantes de tránsito son conminados a no guardar contemplaciones en los casos en que las comprueben. Mas, eso es lo que resulta difícil, pues cuando el vehículo va con exceso de pasa-



jeros el chofer y el cobrador se convierten en tiranos y obligan a sus víctimas a acomodarse, juntarse, de manera tal que donde vayan tres o cuatro parezca que sólo hay dos; y a los que están de pie, prácticamente, se les ordena echarse sobre el piso del carro, a fin de que el vigilante no sospeche.

Lo curioso es que el vigilante rara vez sospecha, y cuando así lo hace y señala al chofer que pare el colectivo, éste inmediatamente instruye a su cobrador o ayudante para que entregue al agente de tránsito una "quina" o una "sota", vocablos que en la jerga del gremio son sinónimos del arreglo amistoso.

Si el vigilante es inmune a las quinas y a las sotras y entrega

una citación al chofer, tampoco paran allí las cosas, pues ese papelito se convierte en formal autorización para llevar el doble de los pasajeros permitidos. Esto es, que si, por casualidad, otro vigilante observa al mismo chofer por esa anomalía, a éste le basta presentar la citación para quedar exonerado y en libertad de seguir recogiendo pasajeros en exceso de la capacidad del vehículo por el resto del día.

Ahora bien, si hay tantos pasajeros, ¿por qué no aumentar el número de carros?

Agustín de León
El Universo
Guayaquil, Ecuador
27-XII-1967

Schnook With a Sheepskin and a Question Mark

By Phil Boroff

According to a survey by the Motion Picture Association of America on movie audiences, almost half (48 percent) of all movie tickets in the United States are accounted for by the 16-24 age group. In Carbondale, I would estimate that from 80 to 90 per cent of the movie audience is composed of SIU students. The young more than deserve films intended to communicate their concerns and satisfy their tastes, and that's just what we have with Mike Nichols' "The Graduate"—a perfect movie for the college audience.



The Graduate: Dustin Hoffman.
Battle for a meaningful life.

All-American Schnook." It is the story of a young man who has just graduated from an Eastern college and who, on the plane back home to California, asks himself "why?"—just what purpose was his education supposed to serve in his life?

For Benjamin's parents, the purpose is to exhibit their successful son before their friends. But Benjamin is put off by the vacuousness of an "affluent society" full of inanities and banal enthusiasms.

For Mrs. Robinson, the wife of his father's business partner, the purpose is to acquire Benjamin as relief from the boredom and emptiness of her own dull life. At the suggestion of this older, wiser, experienced woman—and only after much coaxing—Benjamin begins an affair with her. But this seduction by Mrs. Robinson—Benjamin is always careful to address her that way—soon becomes nothing more than mechanical sex, and he finds it pointless and tedious.

For Benjamin, the purpose must be something more meaningful. As Director Nichols describes him, Benjamin is a "thing" in the eyes of his parents, their friends, and most particularly Mrs. Robinson. But he does not want to be merely a predictable cipher in their materialistic world. In the course of events, Benjamin realizes that he is more strongly—and more honestly—attracted to a girl his own age named Elaine. She becomes what he wants and what he needs. But Elaine happens to be Mrs. Robinson's daughter, and the resulting triangle understandably provides unique complications. Benjamin's efforts to escape the clutches of the mother and win the affections of the daughter become his battle for a meaningful life.

Above all else, "The Graduate" has an ever-interesting filmic style that Hollywood calls the "Mike Nichols touch." This fantastically successful director of stage and screen who narrowly missed an Academy Award for "Who's Afraid of Virginia Woolf?" seems to abhor clichés; if something can be done in a new, imaginative way, he'll do it. Nichols shapes, blends, colors and illuminates every frame of film and every aspect of the production into a distinctive, resourceful, imaginative style—a kind of

modern, uptight, switched-on cinematics completely suited to the modern themes of "Virginia Woolf" and "The Graduate" and the aesthetic sensitivities of a young audience. He proves once again that film is mainly a director's medium.

In this, his second film, Nichols returns to his original forte, comedy. Much of the humor, in fact, is reminiscent of his routines with comedienne Elaine May. And credit must also go to Scriptwriters Buck Henry and Calder Willingham who have provided dialogue of exceptional wit and satire.

Nichols explains that his basic principle for casting is that he "likes actors who look like people." Newcomer Dustin Hoffman, a 29-year-old Broadway actor, is nearly perfect as Benjamin, mainly because he doesn't look like an actor! Oscar Winner Anne Bancroft is also excellent as Mrs. Robinson, further proving her distinctiveness as an actress of extraordinary range and talent. The entire cast, from Katharine Ross as Elaine, to William Daniels and Elizabeth Wilson as Benjamin's parents, to recognizable comic performers (Alice Ghostly, Marion Lorne, Buck Henry) in bit parts, is extremely competent.

Nichols uses his camera in such a way as to lend greater verisimilitude to the story and to reveal more about the characters. Veteran Cameraman Robert Surtees' work is constantly exciting—off-center images that force the eye to the wide-screen, telescopic and wide angle shots that defy rules of time and space, and dazzling blurs of color and light that challenge perceptive conditioning.

Sound is also used to great effect. As Benjamin prepares for his first rendezvous with Mrs. Robinson, the silence of a hotel room is broken only by the sound of a toothbrush! And a most appropriate musical sound, Simon and Garfunkel's "Dilemma Singing," is woven into the film in stunning counterpoint to the contemporary style and theme of the film.

"The Graduate" is a "now" movie for the "with it" audience. Not only does it have, as one newspaper critic pointed out, "undoubtedly the funniest four pieces of bread in the history of screen comedy," but also the funniest scuba diving suit, strip tease dancer, and cross—yes, I said cross! For anyone who wants to laugh, "The Graduate" is a must.

Television Highlights

TODAY

Montgomery Clift, Susannah York, and David McCallum star in the drama "Freud," a tribute to the father of psychoanalysis. (8 p.m., Ch. 6.)

SUNDAY

A star-laden cast performs in this TV adaptation of Broadway's taut courtroom drama, "A Case of Libel." Stars include Lloyd Bridges, Van Heflin, Jose Ferrer, and E.G. Marshall. (8 p.m., Ch. 3.)

MONDAY

Bob Hope hosts a variety-hour salute to one of his favorite traveling companions—the USO. Guests: Bing Crosby, Pearl Bailey and Barbara Eden. (8 p.m., Ch. 6.)

Winter Olympics recap to today's action. (10:30 p.m., Ch. 3.)

TUESDAY

Sidney Poitier, Bobby Darin and Peter Faulk star in the movie drama "Pressure Point." (8 p.m., Ch. 6.)

WEDNESDAY

Roy Rogers and Dale Evans starring in "Cowboys and City Slickers." Guests include Phil Harris and Alice Faye. (8 p.m., Ch. 6.)

Winter Olympics recap to today's action. (10:30 p.m., Ch. 3.)

THURSDAY

"I Want to Live!" dramatizes the trial and execution of convicted murderer Barbara Graham. For her starring role, Susan Hayward won an Oscar and a New York Film Critics' Award. (8 p.m., Ch. 12.)

WSIU (FM) Schedule

Basketball, Powell on Weekend Radio

The SIU basketball team will be at Southwest Missouri State Saturday for a game which will be aired on WSIU(FM) beginning at 7:25 p.m.

Activities

Wrestling Team Meets Moorhead

Department of Physics will sponsor a graduate colloquium from 10 to 11 a.m. Monday in Lawson Hall, Room 221.

International Festival will present a lecture entitled "The Trans-National World," by John McHale at 8 p.m. in University Center, Ballroom B.

SIU will meet Moorhead in a wrestling match at 7:30 p.m. in the Arena.

Melvin Kahn will hold an informal open discussion session with students from 4 to 5 p.m. in the University Center.

The Council for Exceptional Children will meet at 7:30 p.m. in the University School Theater.

International Relations Week meetings will be held from 8 a.m. to 5 p.m. in Room H of the University Center. Army Recruiting will be from 8 a.m. until 4 p.m. in the University Center, Room H. APB Recreation Committee will meet at 1 p.m. in Room D of University Center.

Special Events Committee will meet from 6 to 7 p.m. in the University Center, Room E.

Chemeka Meeting will be held from 8 to 9 p.m. in Room C of the University Center. Education and Culture Committee will meet from 8 to 9 p.m. in University Center, Room D.

APB Dance committee will meet at 9 p.m. in University Center, Room D.

APB Committee Meeting will be held at 9 p.m. in University Center, Room C. Weightlifting will be available for male students from 2 to 10 p.m. in the University School, Room 17.

University School Gym will be open for recreation from 4 to 6:30 p.m.

Zoology Seminar Set

Donald M. Miller, assistant professor in the Department of Physiology, will present a zoology seminar at 4 p.m., today in Lawson 101.

Other Saturday programs:

12:30 p.m. News Report.

1 p.m. Metropolitan Opera: "Lohengrin."

4:35 p.m. Spectrum Reports.

5:30 p.m. Music in the Air.

6:30 p.m. News Report.

7 p.m. Broadway Beat.

8 p.m. Bring Back the Bands.

8:35 p.m. Jazz and You.

10:30 p.m. News Report.

11 p.m. Swing Easy.

SUNDAY

10:30 a.m. Concert Encores.

1:15 p.m. The Music Room.

3:05 p.m. Seminars in Theater.

4 p.m. Sunday Concert.

5:30 p.m. Music in the Air.

McVicar to Speak

Robert W. McVicar, vice president of academic affairs, will speak on "A Scientist Looks at Religion" Sunday at the Unitarian Fellowship. A coffee hour and open discussion will follow.

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TECHNICOLOR PANAVISION



RECEIVE ART OBJECTS—African art objects acquired by SIU's Museum as a gift from the May Department Store, St. Louis, are displayed by exhibits curator Frederick Schmid and two of the Museum's student assistants, Charlotte Jones, left, and Linda Yam of Hong Kong. Miss Jones holds an 1890 cosmetic container from the Baoule

tribe, Ivory Coast; Miss Yam a ceremonial mask made by the Guro tribe of the Ivory Coast and a small bronze mask of the Dan tribe in the same country, while Schmid displays in his right hand an Ashanti fertility figure (about 1920) from Ghana and in his left a French Equatorial mask.

Armed Robbery Charge

Carbondale Man Sentenced

A 25-year-old Carbondale man was sentenced to serve three to 10 years in Illinois State Penitentiary at Menard, Friday, in Jackson County

Circuit Court at Murphysboro. Lionel Morris, 25, of 510 E. Fisher St., was indicted Jan. 11 on a charge of rape, two counts of theft, a charge

of robbery and one count of armed robbery.

States Attorney Richard Richman said all other charges were dropped when Morris entered a plea of guilty to a charge of armed robbery.

The robbery charge stated that Morris took rings and a watch from a woman in Carbondale Dec. 19, after threatening her with a knife.

Morris was scheduled to be transferred to Menard Friday.

Protest Petition Signed

Ray Lenzi, student body president, said Friday that 167 persons had signed a "protest petition" at Room H in the University Center, in an effort to halt the Illinois Central Railroad's threat to discontinue passenger train service between St. Louis and Carbondale.

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Carterville Man Sentenced

In 'Reckless Conduct' Case

Kenneth Ray McKinney, 22, has entered a plea of guilty to reckless conduct and been sentenced to one year at the state penal farm at Vandalia.

The Carterville man was charged originally with involuntary manslaughter in the pistol shooting of 13-year-old Charles Haynes, also of Carterville. The manslaughter charge was dropped.

Heved he had unloaded the pistol the night before.

The sentence was handed down by Circuit Court Judge Lain Haney in Marion. The incident happened Jan. 22, at the home of McKinney's brother in Carterville where the Haynes boy had been visiting.

'Making of Saluki' Try-Out Dates Set

Try-outs for "The Making of a Saluki," a satirical review sponsored by the Activities Programming Board, will be held Sunday and Monday, from 7:30 to 10 p.m. Try-outs will be at Muckelroy Auditorium on Sunday and at Furr Auditorium on Monday.

No experience is needed for those attending the try-outs. Further information is available at the Activities Programming Board at 3-2772 or from Mike Fosse at 7-2393 after 5 p.m.

The review will be presented on March 30 and 31.

'Cobalt III' Talk Set

Charles F. Ophardt, teaching assistant in chemistry, will discuss "Mechanism of Substitution Reactions in Cobalt III Complexes" at 4 p.m. Wednesday in Parkinson 204.

Girls in Frenzy

Fire Alarm Pranksters Elude Neely 'Patrols'

Pranksters had fun at Neely Hall this week watching fellow residents hustle to the sound of false fire alarms.

Three false alarms, putting the girls into a frenzy to evacuate the 17-story dormitory, went off Wednesday night, according to Maggie McKeone, resident fellow on the 16th floor.

The first alarm was sounded between 10 and 11 p.m., followed by rumors among the girls that two others would go off,

the resident fellow said. Patrols to track down the unidentified pranksters were set up on the 15th and 16th floors, where it was rumored the next alarms would be pulled.

Alarms sounded and the dormitory was evacuated again at 12:30 and 3:30 a.m. However, the pranksters out-smarted the patrol, and the alarms went off on floors 11, 8 and 2.

The patrols were ready again Thursday night on all floors, but no alarms were sounded.

Administrator Confab

Betty Jane Johnston, chairman of the Department of Home and Family at SIU will attend the annual administrators conference at the Merrill Palmer Institute in Detroit Feb. 26-28, for heads of programs on child development and family life.

Seminar Set Tuesday

John Demetriou will conduct a biochemistry seminar at 4 p.m. Tuesday in Parkinson 204.

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MRS. SOUTHERN ENTRANTS—Five finalists for the Mrs. Southern Contest will be chosen from these 18 entrants. Seated from left to right are Mrs. Donna Krug, Mrs. Kathryn Pappas, Mrs. Adrianna Bornstein, Mrs. Carol Coventry, Mrs. Gail Ruder, Mrs. Christine Thomas, Mrs. Pat Fritz and Mrs.

Dianne Rohlfing. Standing are Mrs. Nancy Holland, Mrs. Glenda Curry, Mrs. Claudia Tracy, Mrs. Karen Little, Mrs. Anna Marie Williams, Mrs. Linda Clark, Mrs. Hettye Spindel, Mrs. Paula Dumer, Mrs. Rita Kelly and Mrs. Renee Blankenship.

Wed Beauty

Five Finalists Seeking 'Mrs. Southern' Title

Finalists in the annual Mrs. Southern Contest will be chosen at 7:30 p.m. Wednesday in Davis Auditorium of the Wham Education Building.

The five finalists will appear on WSIL-TV's program "The Hour" Thursday.

The contest winner will be crowned at 8 p.m. Friday, Feb. 16, at a dance at the Southern Illinois Country Club in Marion. The dance is open to the public and tickets will be \$3 at the door.

Entrants will be judged on poise and general appearance. Judges are Mrs. David Keene, Dr. T. R. Tallmon, Frank S. Gonzalez, Thomas Kinsella, Bill Mallams and Marion Searcy.

The guest master of cere-

monies at the selection of finalists and the dance will be Larry Doyle of WCIL radio.

Sponsored by the Dames Club, the contest is under the chairmanship of Mrs. Ginger McKimmy. The winner will receive a silver tray.

SIU Student Fined \$50 After Gun Incident

James Howard Golden, 21, of 316 E. Oak St., pleaded guilty to a charge of disorderly conduct and was fined \$50 plus \$15 court cost Friday in circuit court in Murphysboro.

Golden, an SIU student, was charged after an incident at the University Center, Nov. 7. According to the charge, Golden pulled a gun on another student after they had had words in the television lounge of the center and had left the building, officials said.

Plan Three Meals for 60 Cents

Coeds Live on Small Sum

What did a home economics major learn in just six weeks of living in a penthouse on the top floor of the Home Economics Building?

According to Carol Stech, 21, a senior who has just completed her internship in the Home Management House, the course taught her to manage time.

For six weeks she has resided in the "hen house" with eight other girls. The house is designed to give actual experience in the different phases of homemaking.

The girls take turns, or "tours" as they call them, cooking, housekeeping, laundry and babysitting. Also a tour called projects is required. It involves inviting outside guests for dinner or a party.

"I can remember when I first came here," she said. "I was scared to death, I heard reports via the student grapevine."

The reports she refers to are the ones about preparing three meals a day on a budget of 60 cents. How many girls you know can prepare three nutritionally balanced meals on 60 cents?

In addition to regular duties, the girls have to do time-and-motion studies, do

their own shopping, and keep lists on budgets and food prices. While they do this, Miss Thelma Jean Malone, their adviser, observes and grades them.

What sort of problem could occur in a house that is "scientifically run"?

"The time I remember best," said Carol, "was when the Dean of the School of Home Economics phoned and announced she was coming up in five minutes with a group of 30. We panicked, then ran from room to room making sure everything was in its proper place, cleaned the kitchen, closed closet doors and got to the door just in time to welcome our guests. Sort of an instant examination."

Now that Carol's residency is over she will return to

Small Group Housing where she is a member of Sigma Sigma Sigma social sorority.

Is she happy the experience is over?

"I love it here, I don't want to move," she said. But she will have to leave so that a new group of girls can fulfill their home economics requirement.

At Health Service

The University Health Service reported the following admissions and dismissals:

Admissions: Feb. 9, Walter Griffin, 112 Small Group Housing; Pam Pichlesimer, 516 S. Rawlings, and William Walker, 510 S. University.

Dismissals: Feb. 9, Calie Madison, Southern Acres and Lolita Price, Woody Hall.

American Nazi Leader

To Speak on Campus

Matthew Koehl, national leader of the National Socialist White People's Party (American Nazi Party) will speak on Feb. 26 at 7 p.m. in the University Center Ballrooms A, B and C.

The program is being sponsored by the Controversial Speakers Club.

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Tonite 8 to 12 pm

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Dean to Attend Chicago Meetings

Eileen E. Quigley, dean of the School of Home Economics, will attend a series of professional meetings in Chicago Thursday through Saturday.

She will meet with the National Council of Illinois Home Economics Administrators Thursday and Friday and the executive board of the Illinois Home Economics Association also on Friday. On Saturday she will attend the invitational meeting of the American Home Economics Association committee on accreditation.

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Clebanoff Strings and Orchestra

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Clebanoff Strings to Present Concert

A "pops" concert will wind up the appearances of the Clebanoff Strings and Orchestra at 3:30 and 8 p.m., Feb. 25 in Shryock Auditorium.

The Mercury-recording group of 20 instrumentalists will present a classic string concert the first half, then add the piano, accordion, harp and percussion for the "pops" half, which usually features such numbers as "Maria" from West Side Story, "People" from Funny Girl, "Fascination," "My Fair Lady Fantasy," and "Three Coins in a Fountain." Most of these

numbers have been recorded.

Works of composers Bach, Mozart, and Tchaikovsky are featured in the first-half program.

Herman Clebanoff, youngest member of the Chicago Symphony Orchestra at 20, later was concertmaster for both the Illinois Symphony and the NBC Orchestra. In 1957 when he originated his current group, their debut was received with immediate and overwhelming enthusiasm. Through the past decade critics have been unstinting in

their praise of Clebanoff and his musicians.

Tickets may be obtained at the information desk at University Center or by contacting the Student Activities Office in the same building. Mail orders to the Student

Activities Center should include self-addressed, stamped envelope, indication of which performance is desired, and number and kind of seats. Checks should be made payable to Lectures and Entertainment.

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Good Weather, Pace Change Ease Crowding in Cafeteria

The crowded conditions in the University Center cafeteria have largely disappeared, according to Ronald Rogers, food service manager.

The problem involved sitters who deprived seating space from students wanting to eat.

Rogers felt the improved condition was due to better weather and the leveling-off process, rather than a conscious effort on the part of students.

"Attendance in the cafeteria usually drops off after

the first month of the quarter," he said. "The peak days are Mondays and Fridays with the number leveling off during the middle of the week."

Rogers said that the patio was used extensively last week during the marginal weather, which indicated it was a big drawing factor and not because of the crowded condition.

He foresaw another crowded condition for the first month after Spring break. "Students will come in to discuss grades and their vacations, but it will level off after that," he said.

TV Log Features

Civil Disobedience

"Civil Disobedience on the Campus," and "Furs," will be presented Sunday on The David Susskind Show at 5:30 p.m. on WSU-TV, Channel 8.

Other programs:

5 p.m.
Film Feature.

7:30 p.m.
Public Broadcasting Laboratory.

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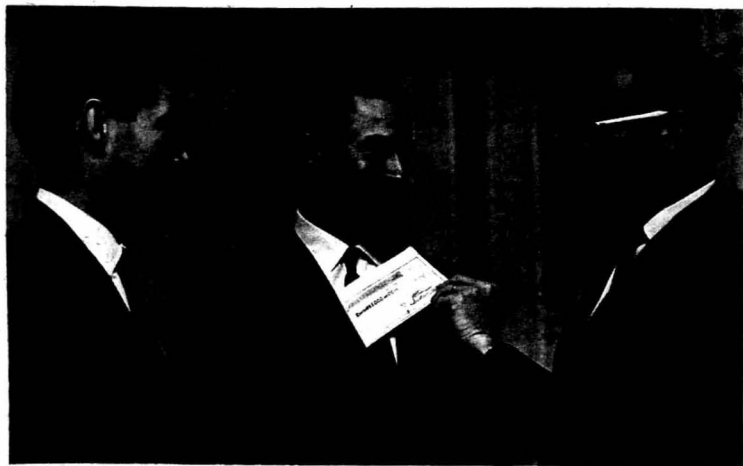
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PRIVILEGED PICKPOCKET—Marvin Johnson, acting dean of the SIU School of Technology, plucks \$1,000 gift from the pocket of C.F. Rupe, training supervisor for the Natural Gas Pipeline Company of America. The Company made the gift to the school at a luncheon ceremony on campus. With Rupe

was Howard Wilder, personnel interviewer for the firm. Johnson said the Technology Awards and Scholarship Committee will decide on use of the money. The firm has made similar no-strings gifts to SIU in the past.

Librarian Begins Bulletin

An SIU librarian has become so entranced with an early 20th century literary naturalist who wrote novels and short stories about dogs that he has started a Jack London Newsletter.

Oddly enough, Hensley C. Woodbridge is a specialist on Hispanic publications and is employed in the Morris Library as a Latin-American bibliographer. He is also an associate professor of foreign languages.

He got started on Jack London, author of "The Call of the Wild," "White Fang," and numerous stories with a Klondike setting, when he compiled a bibliography of published material by and about London that ran to 422 pages when published in 1966.

Since then he has published a number of reviews of books about London and in 1966 edited the November issue of the American Book Collector which was devoted to London on the 50th anniversary of his death.

The first issue dated July-Dec. 1967 contains Earle Labor's "Jack London's Mondo Cane: 'The Call of the Wild' and 'White Fang,'" as well as a listing of more than 150 reviews of London works not included in the bibliography. The review listing is the work of Marilyn McMillan and Woodbridge. There is also a page of news and notes.

In his lead article, Labor deplores the sophisticated modern critic and scholar who looks down his nose at London and his "dog stories," and states that "The Call of the Wild" is often mentioned in literary histories as "a masterpiece of its type." As Jack London's masterpiece, this one novel has been translated into more than 30 languages; more than two million copies were sold by MacMillan and it has been reprinted numerous times.

Alpha Kappa Psi Sponsors Clean-up

Alpha Kappa Psi, business fraternity, is sponsoring a Community Beautification Project today between 9 a.m. and 5 p.m.

Approximately 15 pledges will be assigned by the city to do particular projects such as cleaning streets.

London's stories, Laborexplains, while dealing with dogs, are really fables in which human characteristics, passions and behavior are reflected thus making his observations on the "human situation" more palatable to his Victorian-era readers.

According to present plans, three issues of the newsletter are being considered, but Woodbridge said he hopes enough subscribers will be obtained to make it a self-sustaining enterprise so that it can be continued.

Mock UN to Host African, Greek, Turkish Students

Speakers will discuss resolutions to be introduced at the Model U.N. at 7:30 p.m. Monday in Muckelroy Auditorium of the Agriculture Building.

Sinan Enc, student from Turkey, and Panos Benetatos, graduate student in English from Greece, will discuss the Cyprus question.

Jabulani Beza, doctoral candidate in government from Malawi, Africa, will speak on the South African question.

A schedule of Model U.N. sessions which will begin Thursday will be distributed at the meeting.

Management Group To Hear Bill Burns

The Society for the Advancement of Management will meet at 7:30 p.m. Tuesday in the Studio Theater in University School to hear Bill Burns, director of the Community Conservation Board, speak.

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taining enterprise so that it can be continued.

No. 2, Jan.-June, 1968, will contain a review of Joan London's "Jack London and His Times," which is being reprinted in May by the University of Washington Press, and an article on Jack London and Upton Sinclair by Edward Allett, a leading English collector of Sinclair's works. Also reprinted for the first time will be the text of a London cable which expresses his high opinion of King Albert of Belgium. A further supplement of the biography will also be included.

"If the Newsletter extends beyond the first three numbers, it will be interested in documented articles, notes, queries, reviews and other items concerning Jack London's life and works," Woodbridge said.

Subscribers include both of Jack London's daughters, librarians, collectors and scholars interested in the author, Woodbridge said. The subscription price is \$2.50 for the first three issues and should be sent to Woodbridge in care of the SIU Library.

Psychologist Awarded Brain Research Grant

Robert Levitt, a psychologist at SIU, has been awarded \$84,787 by the National Institutes of Mental Health for his studies, of brain stimulation.

Included in the three-year research project will be probes of the so-called "pleasure centers" of the brain, which can be stimu-

Wasby Authors Magazine Article

Stephen L. Wasby, assistant professor of government at SIU, wrote an article based in part on his experience as a Congressional Fellow in 1965-66.

The article, entitled "The Democratic Freshmen of 1964: How They See Their World," appeared in a recent issue of the Business and Government Review published by the University of Missouri.

Wasby has been named by Gov. Kerner as one of the three public members of the Obscenity Laws Study Commission created by the 1967 session of the General Assembly.

Student Consultant Elected to Board

Frank H. Sehnert of the International Student Services was recently elected to the board of directors of the Illinois 4-H Foundation at its annual meeting at the University of Illinois, Urbana. Sehnert represents extension district VI which includes Perry, Jefferson, Wayne, Edwards, Wabash counties, and all the counties south of them.

Sehnert, a foreign student consultant, is responsible for assisting students from Africa, Latin America and the Middle East.

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lated electrically by the laboratory subject. Levitt works primarily with rats.

The official title of Levitt's study is "Brain Stimulation, Biological Drives and Rewards."

He will explore further refinements of techniques in which implantation of specific chemicals in certain brain pathways can trigger specific behavior such as drinking or eating.

The research will attempt to analyze relations between natural hunger and thirst and corresponding artificial drives. Other aspects of the work will cover such phenomena as changes in motivation caused by partial brain destruction.

Levitt came to SIU last fall from the University of Pittsburgh, where he was a post-doctoral research fellow.

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Southern Needs Hike In NCAA Scholarships

By George Kne Meyer



FUNDS WOULD HELP--Reid Marshall, athletic director of Carbondale Community High School, said Friday that an increase in NCAA athletic scholarships would definitely help attract more Southern Illinois athletes to SIU. He's in a position to know since 6-7 Bill Perkins, a CCHS graduate in 67, by-passed Southern to play basketball at the University of Louisville.

An increase in NCAA athletic scholarships would greatly enhance SIU's chances of drawing top area athletes, according to high school coaches questioned Friday.

"Indirectly, an improved scholarship program at SIU would help overall recruiting," said Reid Martin, athletic director at Carbondale Community High School. "It would help to a certain extent in that SIU would be able to contact athletes they haven't been able to contact in the past.

"I know of instances where top southern Illinois athletes weren't approached by SIU," Martin said. "This, I think, was due in part to lack of scholarships."

Many area players have gone outside southern Illinois to attend school, which doesn't give the fans who saw them in high school a chance to follow them further.

"Should the SIU athletic program get more scholarships," Martin said, "I would like to see a concerted effort by SIU to get the top area athletes so the fans can see them in college."

One of the southern Illinois area's top basketball coaches, Virgel Fletcher of Collinsville High School, who is also athletic director, said that an increase of scholarships would definitely help SIU.

"There is no question about it," Fletcher said. "When you can match the scholarship level of other major colleges it will help your recruiting."

"You already have the facilities and the big name. All SIU need is the scholarships," Fletcher pointed out.

He added that many athletes who are in a financial scrape to get money for college almost have to accept a full-ride scholarship to get further education.

"Many athletes are going to Big Eight conference schools rather than Big 10 because of the extra \$25 or so per month that the Big Eight adds to the scholarship," Fletcher said.

Collinsville has one of the most sought-after prep basketball players in the country in Tom Parker. Fletcher says SIU has contacted Parker, "but so have about 500 other colleges."

Bill Trees, basketball Coach at Harrisburg, also said that a scholarship increase would help in recruiting.

"I think the fans would also like to see SIU get some of the big players in southern Illinois," Trees said. "There are at least six or eight good ballplayers a year that get away from the area because

of SIU's limited NCAA scholarships.

"Of course a lot of good ones leave the area because the athlete doesn't fit into the recruiting coach's style of play," he stated.

In the past few years SIU has lost out in recruiting many fine players.

In basketball alone Southern has lost out on such prep cagers as Greg Starrick (Marion, now at Kentucky), Bill Perkins (Carbondale, now at Louisville) Roger Bohnenstiel (Collinsville, now at Kansas), Tom Thomas (Johnson City, now at St. Louis University) Rich Yunkus (Benton, now at Georgia Tech).

SIU Trackmen To Enter Relays

SIU will send two track standouts to the prestigious Michigan State Relays today at East Lansing, Mich.

Ross MacKenzie and Mitch Livingston, both seniors, will participate in the 300-yard dash in :31.4 and Livingston captured the high jump with a leap of 6-8.

Also entering the competition will be Sylvester West and Bill Jeffries in the 60-yard dash and Jimmy Thomas in the 70-yard high and low hurdles.



Slumping Saluki Cagers Shifts Guards Again

The Saluki cagers will attempt to keep from falling below the .500 mark when they take on the Southwest Missouri Bears tonight at 8 in Springfield. Southern takes a 9-9 record into the contest. It seems that the cards are stacked against Coach Jack Hartman's five.

In an earlier meeting between the two teams the Bears came out on top, 67-62, despite the SIU home court advantage.

At that time Southern was starting Willie Griffin and Bobby Jackson at the guard spots, Dick Garrett and Chuck Benson at forward and Bruce Butchko at the pivot.

Since then the Saluki coach has been shifting his guards in an attempt to get some

scoring consistency from the key and has yet to meet with any success.

Craig Taylor was installed in the Kansas State game and although he wasn't outstanding, he earned the assignment for the Duke game last Thursday.

Sophomore Rex Barker, who started for the Salukis when the season began, replaced Taylor in the lineup and responded with two buckets from 25 feet out.

Before journeying to New York, Hartman spoke highly of Barker and it's possible that the six-footer could get the nod tonight.

"Barker is a good shooter from outside," said Hartman. "He had trouble during the beginning of the season and

seemed to lose his confidence. "He did a good job in the Kansas State game," added the SIU coach. "We needed scoring from the guards and he came through."

The pivot position is another question mark for Southern. Butchko, who went into a scoring slump, was replaced by Howard Keene. When Keene started scoring like an All-American candidate, Butchko found himself sitting on the bench for the beginning of the game with Duke.

Both centers will probably see considerable action in tonight's game.

The remainder of the Saluki lineup will be the same with Garrett and Benson at the forward spots and Griffin at one guard position.

Tankers Set Marks Over Kansas State

Ed Mossotti bettered the existing U.S. record in the 60-yard freestyle in helping the SIU swimmers defeat Kansas State, 60-40, at Manhattan Thursday.

Two other SIU tankmen broke Kansas State pool records. Bruce Steiner in the 1,000 yard freestyle with a time of 10:20.3, and Brad Glenn established another pool record in the 200-yard butterfly with a time of 2:02.1.

Mossotti's winning time in the 60 freestyle was 26.7, two tenths of a second better than the current U.S. standard. Yet there is pending recognition of 26.1 in the 60 freestyle set by Jim Russel of Arlington State (Tex.) against Oklahoma recently.

In addition to those three firsts, the tankmen also took seven other firsts, losing only two events during the entire meet.

An SIU team won the 400 medley relay; Vern Dasch won the 200 yard freestyle, Tom

Ulrich the 160 individual medley; Duane Andrews with 169.05 points in diving; Bob Schoos in the 100 freestyle; Bill Noyes in the 500 freestyle and Bruce Jacobson in the 200 breaststroke.

Other finishers for SIU were Noyes, third in 200 freestyle; Ulrich second in 200 backstroke and Holben second in 200 breaststroke.

The tankers now stand 3-4 in dual meet competition, pending the result of the Nebraska meet Friday night.

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EQUAL EMPLOYMENT OPPORTUNITY

Gymnasts Face Supreme Test With Iowa

Gymnastics competition between SIU and Iowa at 7:30 tonight in the Arena and next Saturday in Iowa may determine whether the SIU men's gymnastics team will have its seventh consecutive undefeated season and keep alive

its 68 dual meet winning streak.

SIU (7-0) faces Iowa (9-0) both times and Meade describes the Hawkeyes as the team to beat to assure a perfect season.

"Without a doubt, if we get by them, we have to be the team to beat for the national

championship," Coach Bill Meade said. "The team (SIU) has been kind of pointing toward this meet all season."

The Salukis will be hurt by the absence of Paul Mayer, who has infected ears and will not compete in the all-around. Fred Dennis will replace him.

"I think Fred will score well," Meade said. "He's looking better in vaulting and floor exercise, and he is capable of scoring above 9.0 in the other four events he will compete in."

"Mayer's ears shouldn't bother him if he gets through the workouts," Meade pointed out before Friday practice. Southern will have another

incentive besides an undefeated season when the gymnasts go against Iowa. Hawkeye Coach Sam Bailey puts out the U.S. Gymnastics magazine and predicted that Iowa would win the national championship this year.

"We've proved him wrong before (last year), and we want to prove him wrong again," Meade said.

SIU and Iowa have been averaging about the same point total throughout the season. Southern with 188.70 and Iowa with 188.45.

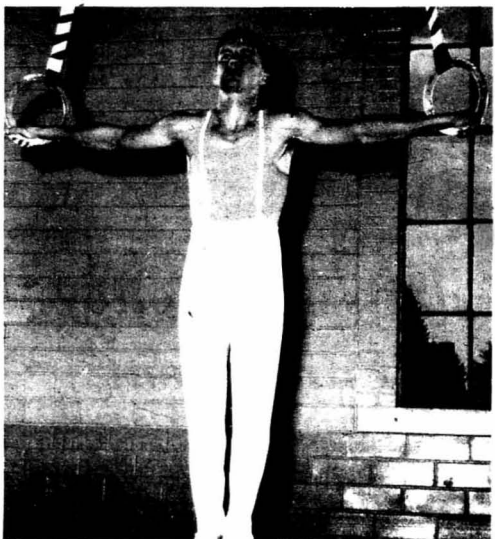
"I think it will take 190 points or better to win, and it may go higher than that," Meade stated. "Both teams are capable of it. The win-

ning score in every event will have to be 9.4 or better. Whoever gets the third and fourth place scores will win."

Iowa and SIU are evenly matched in floor exercise, still rings, vaulting, parallel bars and high bar, according to Meade. The only differences are on side horse and trampoline.

"Iowa has two side horse-men that could score 9.5 or better," Meade said. Side horse is SIU's weakest event. "Iowa is weak on the trampoline."

"We (SIU) have to stick with them on the horse and beat them on the tramp to consider winning," Meade concluded.



HAWKEYE THREAT--Iowa's Don Hatch will give the Saluki gymnasts stiff competition in tonight's 7:30 meet in the Arena. He is the Big Ten Co-champion on still rings and a 1967 NCAA still rings finalist.

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University regulations require that all single undergraduate students must live in Accepted Living Centers, a signed contract for which must be filed with the Off-Campus Housing Office.

Wilson Hall still has space available for Spring Qtr. 1101 S. Wall. 457-2169. 1865BB

New apt. space for girls. Spr. and/or summer term. 509 S. Wall. Ph. 7-7263. 1956BB

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PERSONAL

Happy birthday to Micky, the prettiest and greatest redhead in the world. Love, Jim. 4428J

My sched. often forces me to study in the wee hours. Sometimes drive downtown for coffee, alone, since day people friends asleep. Wish to meet other SIU night-people, preferably female, who also sometimes wish the well-earned 1-7 a.m. study breaks weren't always loners. 9-5192. 4429J

Trade bell for matching gravestone and coffin. Reply Box 102, Egyptian. 4430J



One of the two autos involved in the collision, west of Carbondale.

Student Injured In Auto Mishap West of Town

An SIU student and a Carbondale resident both received serious injuries in a head-on accident, west of Carbondale, Friday afternoon.

State police report that Glenn Juelfs, 19, sophomore from Faults, Illinois and Carl Rombach, 65, Carbondale, were both taken to Doctor's Hospital.

The accident occurred at 4:15 p.m. on Illinois Rt. 13 at the Airport Road.

Police said that Rombach

pulled into the path of Juelfs' car. No tickets have been issued, but further action may be taken pending investigation, said a state police official.

Both cars were heavily damaged according to the police.

The two men were still hospitalized Friday night. The exact nature of the injuries was not released by the hospital.

Airport Road is located about three miles west of the Carbondale City limits.

Daily
EGYPTIAN
Southern Illinois University
Carbondale, Illinois

Volume 49 Saturday, February 10, 1968 Number 87

Tougher Admission Policy Won't Affect Enrollment

Tightened admissions policies to be effective a year from next fall will have only moderate influence on SIU enrollment, officials have concluded.

Starting in fall of 1969, all state senior colleges and uni-regular academic year only those first-time entering freshmen who rank in the upper half of their high school classes. The rule by the Illinois Board of Higher Education is part of a three-step plan to stabilize enrollment at the four-year public schools.

SIU, at its Carbondale and Edwardsville campuses, has limited fall term enrollment to upper-half high school graduates, but has relaxed this rule for winter and spring term admission. Any Illinois high school graduate can enter in the summer term but must carry at least eight hours and make at least a "C" average to continue in the fall.

Registrar Robert McGrath said that of 5,252 first-time freshmen who entered during the fall, winter and spring terms of last year on both campuses, only 546 were lower-half high school graduates.

The effect might be more pronounced on the Edwardsville campus, he said, where 371 of those 546 were enrolled last year.

He said one result of the regular academic year enrollment curb probably will be increased demands for

summer admission by lower half students hoping to make grades in order to continue in school during the next regular academic year.

The Higher Board's regulation effective with the 1969-70 school year was the second step in the stabilization program. First was an upper-half restriction effective for the 1967 fall term, which SIU already had imposed. The third stage, effective in 1970-71, will require all Illinois senior institutions to limit future freshmen and sophomore class enrollments to the same number as the fall of 1970.

Exempted from that regulation for the time being, however, will be the SIU Edwardsville campus, Chicago Circle and two other new Chicago commuter schools, Chicago State University and Northeastern Illinois University.

The new regulations are contained in Phase Two of the

Board's master plan for higher education in the state. The intent of the enrollment curbs is to turn the senior schools more toward upper level and graduate instruction, and to encourage lower-level studies in the state junior college system.

Ernest Simon, SIU dean of technical and adult education, said, however, that admissions requirements in SIU's Vocational-Technical Institute, now enrolling some 2,500 students at Carbondale, will remain the same as in the four-year program.

Another regulation in the Phase Two master plan will affect the Edwardsville Campus and the new Chicago institutions. Senior commuter schools, or those in large urban areas, can't provide campus housing for unmarried undergraduates under 21. SIU has won Board approval for married student apartments at Edwardsville.

All-Agriculture Banquet Held

Wittman, Strohm Receive Awards

Donald Wittman, a 1961 graduate of the SIU School of Agriculture, and John Strohm of Woodstock, foreign news correspondent and editor of agricultural magazines, were presented outstanding agriculture service awards at the annual SIU All-Agriculture Banquet and Awards Program at Carbondale Friday.

Wittman was cited to receive Southern's 1968 Outstanding Agriculture Alumnus award for his accomplishments since graduation. A Montgomery County native, he is a New York district sales manager for Monsanto Company's agricultural chemicals division.

Strohm, the banquet speaker, was presented an Outstanding Service to Agriculture Award for contributions to agriculture. Strohm of West Union has received journalistic awards for writings about his trips to Russia and Red China, and is head of Strohm Associates, Inc., a consultant firm.

More than 200 persons attended the meeting sponsored by the SIU Agricultural Student Advisory Council.

Ralph Bowers, SIU senior forestry student from Beecher City and Council president, was program chairman for the event in the University Center.

The second annual Jerry Cobble Memorial Award was presented to Delbert Soltwedel

of Shumway, a junior in agricultural economics. The award is in memory of the son of Mr. and Mrs. James Cobble of Westville, Ill., who was fatally injured in an automobile accident in May, 1964, while an agriculture student at SIU.

Scholastic achievement, participation in student activities and junior standing are considered in selecting a student for the award.

The first Herbert Oetjen Memorial Award, established by the Little Egypt Agricultural Cooperative went to Gerald A. Rottmann, a plant industries student from Highland.

Leadership in student and community activities, scholastic achievement, and junior standing are considered. Oetjen, in whose memory the award is given, a 1963 graduate of the SIU School of Agriculture, lost his life in an automobile accident last year. He was the son of Mr. and Mrs. Paul Oetjen of Jacob, Ill.

A Faculty Recognition Award was given to Howard Miller, assistant professor of animal industries.

A Look Inside

... Clebanoff Strings to present concert, page 12.

... Gymnastic meet to-night, page 15.

Gus Bode



Gus says if they keep raising the admission standards at SIU, pretty soon even the entering freshmen will be smarter than the professors.



BECOMING SOMEONE ELSE--Oliver Cliff, guest artist in residence, applies makeup to appear as Mark Twain in the play "The Man Who Lost the River," currently running in University Theatre of the Communications Building. It will run through Sunday night. Photo by John Baran.