That Borstal Boy
A Reminiscence and a Review

"If I am anything at all, I am a man of letters. I'm a writer, a word which does not exactly mean anything in either the English, Irish or American language. But I have never seen myself as anything else, not even from the age of four when my mother says that she sent me for a loaf of bread, I used to kick a piece of paper along the street in front of me so I could read it. But she didn't approve of my literary efforts and echoed the sentiments of an aunt of mine, who was the widow of the author of the Irish National Anthem. 'May God preserve us from poets and playwrights,' she said. So I wrote silently, starkly, short stories, drafts of plays, and many poems."

—Brendan Behan
That Bor

"He decorated a pub in Paris, a drinking place, you see, and then he painted on the wall:
'This is the best *** pub in Paris.'"

From My Brother Brendan

One Irishman Wasn't Ashamed of Behan

By Jock McClintock

Eoin O'Mahony, that bearded, Krsinglese (Mhman you've seen about the campus lately, know Bresnan Behan when the writer was earning his reputation as a tousled literary works—perhaps better. O'Mahony says Behan consciously drtnldng about the campus lately, Krtnglesque typical bell-raising Irishman. was taken out andan Behan when the writer was used to say he

Is at SIU to advise on the purchase that Kavanagh was in poor health. was nearly as well as a chair as he

...behaved drunkenness... But Behan was immaculate—like that."

O'Mahony says. "Behan was always on ex­... he knows-didn't care to, I know. They were... They were of an age and they looked very much the same."

The escapades of both men when they visited the U.S. outraged some of our hardened indigent. Both drank a bit more than was good for them, both were erratic, Behan might leap to the stage in the middle of a performance of one of his plays: Thomas might show up swacked at a reading of his poetry, or not show up at all.

"Oh, Behan was always on exhibition as an Irishman," O'Mahony says. "It annoyed the Irish very much; they were very ashamed of him."

"This was in 1943, I think, that I saw Behan. He came to a lecture I was giving on Ireland at the Wal­dorf-Astor.

I said, 'I'm very flattered and honored to have Brendan Behan here today,' and a shudder went through the audience.

"But the young New York Times reporter either hadn't heard of Be­han, or his reference to Behan's presence was deleted later. Ah, poor fellow."

The writer's self-conceited eccentricities shocked the people at home as well. "He turned up to a performance of one of his plays, presumably The Quare Fellow, in dungarees," O'Mahony says.

"You do know dungarees, don't you?"

"Yes, well, the audience was a bit astonished, you know. They were all in evening dress."

"Next time they came in casual clothes. But Behan was immaculate—dressed then, of course."

Behan had a sly and bawdy sense of humor that delighted English and Irish visitors to Paris in the 1940s. "Behan went to France then, and was very hard up," O'Mahony says. "But he could always earn 10 guineas with painting, you know—housepaint­ing."

"He decorated a pub in Paris, a drinking place, you see, and then he painted on the wall: 'This is the best *** pub in Paris.'" "The English came there a lot and it was a very popular place. The French came too, but of course they didn't know—didn't care to, I think—what it was about."

Behan's drinking was his big problem, as it was with Dylan Thomas. "It always distresses me very much to see a person ruining himself with drink," O'Mahony says.

John Huason, the director, once invited Behan, his wife, and O'Ma­hony to a 40-guest dinner party. "We were driven down in a lim­ousine on a frosty winter's night," O'Mahony remembers. "Behan started singing at the soup," he says. The song had its bawdy aspects, though it wouldn't have been Behan otherwise. One guest "was rather shocked at these proceedings, and left as soon as possible."

Behan, his wife—who was of Ger­man extraction—and O'Mahony drove off later. "Several doors had to be unlocked with Germanic thoroughness when we arrived," O'Mahony recalls. "And when we were inside Behan's comment was: 'They're not our sort, you know.'"

O'Mahony says. "Behan used to say he was born in a crowded hospital. His mother, he..."
Behan the Writer, Behan the Brawling Drunk

A Review by Ted Boyle, Department of English


When Brendan Behan died in March of 1964, Behan the writer stood in the shadow of Behan the brawling drunk. Although he had created some first-rate literature (The Quare Fellow, The Hostage, Borstal Boy), through his marathon drinking and various poses as a rebel, Behan encouraged the notion that he was a sort of l信用 day, drunker, Robert Burns—an unlettered, unsophisticated, unreconstructed voluptuary who dashed off weeks of literature in the brief intervals between pints of Guinness stout.

The fact that Behan was a good writer, with much potential to become a great one, seldom breaks through the Behan reputation. Though he became famous in 1956 with Joan Littlewood’s production of The Quare Fellow at the Theatre Royal, Stratford, he had been writing, seriously and incessantly, since his youth.

At 13 he had published a short story entitled “A Tantalising Tale” in Fiana, a short-lived nationalist periodical. At 31 Behan achieved recognition, and he had always thought of himself as a writer.

In Confessions of an Irish Rebel, he wrote, “I am a man of letters. I’m a writer, a word which does not exactly mean anything in either the English, Irish or American language. But I have never seen myself as anything else, not even from the age of four when my mother says that when she sent me for a loaf of bread, I used to kick a piece of paper along the street in front of me so I could read it. But she didn’t approve of my literary efforts and echoed the sentiments of an aunt of mine, who was the widow of the author of the Irish National Anthem, ‘May God preserve us from poets and playwrights,’ she said. So I wrote seriously and incessantly since then. I am anything at all, I believe what I write—whether it arc a first-rate literature created some first-rate literature or not Behan the serious writer. Behan was, it is largely second-rate Behan—behind the entertainer, not Behan the serious writer. Because he employed the comic both in his serious writing and in his barroom exploits, it is sometimes difficult to sort the chaff from the grain.

In judging the worth of Confessions of an Irish Rebel, however, one need only contrast it with Borstal Boy. Both are comic, but only in Borstal Boy is the comedy a means to allow Behan to comment on the human situation. In Confessions, the comic is a means of avoiding any prolonged look at the human situation, especially that of Brendan Behan. In Borstal Boy comedy was an opening out, a window through which Behan could see life more clearly. In Confessions, comedy is an opaque screen dropped by a frightened man who is afraid to look on the other side.

In Confessions we learn that Behan was at various times a housepainter, a seaman, a pimp, a pornographer, a doper of greyhounds, and almost constantly drunk. This is the story the journalists wanted, and Behan, terribly unsure of himself (this great talker had an almost constant stammer), gave them what they asked. Had Behan been more of an egoist, had he believed more in himself, he might still be alive and writing.

Alan Brien puts it this way: “There was also (though many may find it hard to believe) a shy, insecure Brendan who was worried and embarrassed by the headlines he could always command. If he was reluctant to write, if he began each new play with the author’s curtain speech, this was not through arrogance or vanity. It was because he was deeply suspicious of his own talent, and sought to combine reassurance of his abilities. He never believed what we critics wrote about him—but we were right and he was wrong.

Sean O’Casey also saw the real Brendan Behan: “One thing Brendan never did was to exploit his own talents. He should have settled down and rested and not bothered about running around.” Behan was even more peculiar in the Gael or the Celt. When he decides to go along the Prizemore Path he runs too quickly. This is what Brendan did. He died too quickly.”

From My Brother Brendan

THE DOUBLE LIFE OF BRENDAN BEHAN: At the end, the image captured the man.
Travels Through Latin America With Reprints from SIU's Press


What is gone is gone forever. Things, perhaps, events of the past lie hidden under the shroud of time. It takes the intuition and skill of the historian—or the novelist (Thomas Mann)—to bring the bygone—or rather the ghosts of the bygone—back to life. But if it be facts that we want rather than aesthetic satisfaction through literature, nothing can help us in our quest more than memoirs, diaries and travel books.

Novels, to be sure, leave us always in doubt as to the accuracy of what the artist in his creation purports to evokethere the risks accompanying chronicles or reports written by contemporaries is no less than when one turns to the written record for a first-hand, actualistic intuition. All too frequently witnesses see what they would like to see, or their imagination is blunted through preconceptions, their interpretation warped by their personal generalizations unwarranted, their conclusions pathological or unscientific.

For the historian the philosophy of history—not to mention the sheer delight of the antiquarian—no documents are more rewarding than books of travel. Many of such books are available in a series of reprints under the general title of Latin American Travels. Many of the above-mentioned volumes are the first to appear, it seems appropriate to review them jointly, because, in spite of obvious similarities, they are in many ways contrasting.

Richard H. Dana, Jr., the author of To Cuba and Back, writes at a mature age; he was a typical New Englander, a bit of an artist and a bit of a slave campaigning in Boston, a successful merchant, acclaimed at an early age. He visited Cuba and the West Indies, and as he wrote of the year 1845, "Two Years Before the Mast."

The Other True Story, Brazil, Henry Kouter, or Enrico da Costa, his friend the vicar once called him to his house for a lesson. How much younger a man, an Anglo–Portuguese, a European through and through. Perhaps he inserted himself naturally into the environment of South America, and into the Zulian sugar industry. A self-termed anti-slavist himself, as all good Europeans of the time were, he infused his spirit into the country, so, like most of his countrymen, permanently influencing in theory than in practice.

There are other contrasts. Dana uses words masterfully; his style, though always unaffected, is elegant, easy to read, and the atmosphere descriptions capricious, capable, should the matter in hand be the description of a lover's feelings or his profound thoughts.

Kouter is keen observer of facts which he endeavors to convey as adequately as he can, but seldom does he succeed in doing so with either grace or strong impact.

Kouter purports to evoke. But his return to England after his second trip to Brazil he wastes no time in diligently setting down his impressions in a voluminous book, twice the size of the present rendition. We learn in C. Harvey Gardiner's scholarly introduction that Henry Kouter returned to England on his first trip, and died there shortly after, which is evidence of the magnetic attraction Brazil exerted upon him.

The following are a few of the many aspects of the land, the people and the events which Kouter presents to the reader with singular accuracy. At the port of Santos the "seitas", those semi-arid areas between the fertile coastal strip and the jungle to the west and their inhabitants the "santafiegos", the army boys of the North American plains and the gauchos of the Argentine pampeas. These are depicted with their ritual, its dignity or abjection, as the case may be, but more so than "social mobility" operates to an extent beyond degree. Slavery, of course, is amply described in the book. Most interesting are Kouter's remarks on the workings of manumission.

A comparison of the two pictures of the sugar-producing processes in Brazil and Cuba is interesting. Old in Cuba (1859) Koster and Dana draw is mother country. We see how much the industry advanced in half a century. We learn that while in Cuba sugar was being extracted by the canes from cotton to coffee, in Cuba, at the time of Dana's visit, an inverse development was taking place, the ingenio was rapidly encroaching on the cañada.

Interesting in adventure for the sake of adventure, Travels in Brazil should make exceptionally good reading. How ingeniously the traveler displays blazing hillsides, mountains and rivers and mountains, engaging trustworthy companions, assistance, prominence, etc.
The American Theatre

Through Three Centuries

The Making of the American Theatre, by Howard Taubman, New York: Coward-McCann, 1965, 385 pp. $10.00

Until recently Howard Taubman was drama critic of The New York Times. Unlike many of his play reviews (which tend to be perfunctory, if not inadequate though well meaning), Taubman’s book reveals a refreshing firmness of opinion as its author comments on plays, playwrights, actors, and aspects of American theatre history from its unimpressive colonial beginnings to the 1900’s. He presumes his parent that The Making of the American Theatre is written by a man who genuinely loves the theatre and holds a persistent optimism about its future (not a fashionable view these days). But that optimism does not befog the author’s commentary.

In thirty-five chapters of that journalistic prose, Taubman jumps from period to another following only a loose chronological framework. Almost half the book covers the period before 1920. In its early days the future of the American theatre was questionable at best. Our theatre was considered about as respectable as cock fighting in our Puritan ancestors in the New England and middle colonies, and later was

Harrie’s Ah, Sin, an abortive play set in the west. The best thing about the evening was a curtain speech by Twain in it. He clearly declared that the play “was intended as a lesson for the instruction of the very young.” Twain further remarked that the script was so long first week it would need six weeks to play. “I thought that was all right,” said Twain, “but the manager said no, it would not be long enough with the general government.”

The critic, because the Constitution for bids the infliction of cruel or unusual punishment, is not surprised by this section that with some exceptions old material is given few fresh insights.

The critic’s article is a problem thought as they first saw her and just as invariably within moments became enmeshed in the brilliance of her spiritual radiance. Without make-up, without wig or glitz in costume, this greatest, with only a momentary nod to “the divine Sarah,” of all actresses within living memory, held audiences enchanted.

This unusual power of self, of concentration, of imagination fused with technical skill, this ability to subjugate an audience “by that extraordinary spiritual emanation that flowed from her whole being like a visible ray of light,” Miss Le Gallienne ascribes to Duse’s mysticism. This was not mysticism in the religious sense, for Duse disclaimed all organized religions. She said, as Deux that

Reviewed by

Christine H. Moe
Department of Theatre

indulgent intrusions of homosexual motifs), and university theatre. Concerning the latter, the author suggests that the greatest gap between the commercial and university lies in the acting which argues perhaps that talented students should be recruited and superior athletes and that resident companies should be established in universities.

The virtues of the book exceed its shortcomings. Carrying this is a problem on continuity in jumping from topic to topic as the chapters do, and student the lack of documentation. One tendency to say too little about too much comments on the book’s value. But on the credit side the book’s parts are well selected and handsome, the prose makes for easy reading, and the author’s comments concerning a multitude of plays are penetrating, clearly expressed, and worthy the price of the book. For the layman there is not a better work on the subject in print.

Eleanor Duse

An Actress’ Actress

The Mystic in the Theatre: Eleanor Duse, by Eva Le Gallienne, New York: Farrar, Straus & Giroux, 1966. 185 pp. $4.50

Was this little grey old woman the great Duse? An audience inevitably thought as they first saw her and just as invariably within moments became enmeshed in the brilliance of her spiritual radiance. Without make-up, without wig or glitz in costume, this greatest with only a momentary nod to “the divine Sarah,” of all actresses within living memory, held audiences enchanted.

This unusual power of self, of concentration, of imagination fused with technical skill, this ability to subjugate an audience “by that extraordinary spiritual emanation that flowed from her whole being like a visible ray of light,” Miss Le Gallienne ascribes to Duse’s mysticism. This was not mysticism in the religious sense, for Duse disclaimed all organized religions. She said, as Deux that

Reviewed by

Elin Stewart Harrison
Department of Theatre

practice of self discipline both to her “work” and to the control of her “self.” Ultimately she sought an apotheosis in death, that epiphany which expresses her philosophy of renunciation, that the possession of great gifts led her to become like a visible ray of light, her mysticism, “Des que l’immassague de la doctrine et l’aspect parement religieux est enlevé, son char actère mystique s’affaiblit.” Duse’s was, as Deux of the mysticism of the religious sense, for Duse disclaimed all organized religions. She said, as Deux that

From the Making of the American Theatre

Eleanor Duse

From the Mystic in the Theatre

Eleanor Duse

The entire book is worth this one chapter.
Hundreds of musicians in the United States are capable of conducting an orchestra and producing a musically sound performance. In fact almost anybody, even a non-musician, can conduct a well-trained professional orchestra if he advises the musicians to pay no attention to him. Ten-year-old children, under these circumstances, have presided over performances of Beethoven's Fifth Symphony, Orchestras, in fact, have played without a conductor.

With this in mind an innocent music lover may often wonder why the conductor is given a large share of credit for a performance when the players, quite obviously, are producing the music.

A closer look at the matter, however, indicates clearly the conductor's importance. Left to itself, an orchestra of 90 or 100 players can do no more than follow printed directions. If something goes wrong, nobody can rectify it. In rare instances the concertmaster might leap to his feet and restore order, but in that case he would be taking over the conductor's function.

The conductor who wishes to alter the phrasing from what is indicated in the score of the final movement of the Brahms C Minor Symphony was sometimes observed and sometimes ignored. The orchestra entered on its own, and precisely, in every instance.

The character of an orchestra, however, is developed largely in rehearsals. The characteristic sound of a Stokowski orchestra is explained by some players as a consequence of his early training when he played the organ. Stokowski often elicited a brilliance of string quality, as in the scherzo of the Schuman Symphony, that no sensitive organism would attempt.

Virtuoso ambitions, of course, require an orchestra of more than ordinary skill. But no orchestra really comes alive except in a climate of vital feeling reinforced by knowledge. The conductor is indispensable.

Serge Kousserskisky, late conductor of the Boston Symphony Orchestra, once said: "They're all bandits." This was a prelude to his statement that no orchestra would do more than was asked, and would always play as badly as circumstances permitted. This is not wholly true, but the element of truth that seems evident is comparable to the statement that no piano will make a sound unless someone depresses its keys.

The modern orchestra of 90 to 110 men is not a complete organism without a conductor. It cannot play in conformity to a predetermined conception unless it is told what to do and how to do it. To say this is not to slight the player's capabiltiy, but to define clearly his duties. There are certain quality, as in the scherzo of the Schuman Symphony, that no sensitive organism would attempt.

The conductor's primary means of communication with the orchestra during a performance is his baton (or right hand) which sets the tempos and indicates something about inflection. The phrases are the most critical subdivisions of a musical score. They do not coincide regularly with the bar lines, and even when they do the conductor may want to change them.

Phrasing in music is much the same as in a literary composition; but in music minute pauses or breathing spaces take the places of commas, semi-colons and periods. In this way the conductor groups together the notes that belong together and articulates the line with meaning.

The conductor who wishes to alter the phrasing from what is indicated in the character of the music must do so at rehearsal and it will sometimes involve delicate revisions of tempo and volume that must be well understood in advance of the performance. But the conductor can safely accelerate the pace, add to the force of an accent or make a crescendo more dramatic on the spot.

Conductors differ, of course, in how much they work out in rehearsal and how much they leave for the public performance. A highly expert group of players will reflect instantly even a minor alteration in expression. When Eugene Goossens first conducted the Boston Symphony Orchestra, he found that a more emphatic beat would instantly produce a more forceful sound. He soon learned that he should not even look too hard at a solo player. The orchestra, of course, quickly understood his particular method of communication and how to translate each gesture into sound.

A conductor who knows his score can always communicate in one way or another and he will usually get a clean performance. But the difference between a correct performance and one that goes beyond the possibilities of all explicit directions is one of the imponderable, inexplicable elements of the orchestral art.

When Sir Thomas Beecham first directed the St. Louis Orchestra, he walked to the podium without even saying "Good morning." The orchestra knew immediately started his rehearsal proceeded like the upward rush of an airplane. What did he do? How did the orchestra know what he wanted? Nobody could say. But somehow they did know, because Beecham made a few remarks about what he wanted before going on to the next movement. Even when a performance has been meticulously prepared the conductor evokes from the players an expansive quality that he has not attempted to describe at rehearsal. In other words, his own feeling will have become more highly charged, and often for reasons that he could not explain.

The difference between a great conductor and a competent one can rarely be attributed to a group of musicians. Some kind of combustion takes place in the conductor's mind; the orchestra knows this and feels it, and acts accordingly.

Last fall I had the good fortune to be associated with Toscanini and have given abundant testimony to his exacting procedures in which detail was overlooked, yet even with Toscanini, who seemingly need not change the public performance would frequently take on large proportions. At Bayreuth, where festival performances of the Wagner operas are played, both orchestra and the audience are forced to its limits beneath the audience's line of vision. But the audience still knows what's good and what's not so good.

New Orleans Philharmonic: Alexander Hillsberg, Conductor
Of Poetry and Power

The Intelligent Child's Guide to Economics

By H.F.W. Perk,
Lecturer, Department of Design

Once upon a time a man called Adam (called Karl because that was his name) took a look at the real world and didn't like what he saw. So he painted a picture which looked more like what he wished the real world looked like than what it looked like in fact. Other people came and looked upon this picture and found it to be beautiful. These people came to be called "Economists", because of an exclamation which they invariably exclaimed upon seeing the picture: "Oh! No missed!"

That is, translating from the old English—Adam was English—"he can't have missed!", meaning that Adam's picture of the real world was indeed a beautiful representation.

For the next two hundred years Economists spent their evenings looking upon Adam's picture of the real world and then spent their days interpreting the picture to other Economists.

And to their followers for by this time, as with any true faith, the picture-lookers had begat other picture-lookers who had begat still other picture-lookers, all of these picture-lookers needed to be trained in the proper ways of picture-looking, of course, and this is what the Economists dutifully occupied themselves with—when they weren't arguing with other Economists about what the proper way to look at the picture was, that is.

About this time there came another man, called Karl (called Karl because that was his name), who took a look at the real world, and, if anything, liked what he saw even less than Adam had. So he, too, painted a picture which looked somehow like the real world, but rather more like what he wished the real world would look like.

In fact, Karl painted his picture in such a way that if you looked at it from one point of view, it showed what he thought the real world would necessarily come to look like in the future. The synthesis of these two points of view, in just one painting, was a truly remarkable feat. So much so, in fact, that the true picture-lookers thought his painting must be the work of the Devil, and refused to have anything to do with him.

Karl was somewhat miffed by this, so he got together with a friend who knew all the angles, and together they founded a new faith, whose followers came to be called "Marxists" (now usually written "Marxists", in the interest of economics) because of the peculiar nasty remark they would make about Adam's picture whenever they looked at it: "Bah! Nothing but marks in!

They had a way of talking like that, it is said, because Karl himself had come from Germany originally, and had never quite gotten over it. (Besides, it is a well-known fact that he would eat a bagel as he read his Hegel—and a combination like that was too much to be made anybody talk strange!)

Karl did other things which annoyed the followers of Adam; for example, he would spend his days looking upon Adam's picture—(comparing it unfavorably with his own)—and then spend his nights interpreting the result to his fellow-followers—instead of the other way around, as was proper. This method must have been more suited to the needs of the un-committed picture-lookers, however, because Karl's followers proliferated at a much greater rate than had Adam's before him. They had been many explanations for the rapid growth of the Marxists, but the one which seems to hit the mark is just that difference, as any child knows, it is much more fun to stay up at night to play than to work during the day—so Karl's method of doing his work alone in the daytime, and then playing with his followers at night, made it much more fun to follow Karl (by night) than Adam (by day).

And why, Karl's followers seem to be still increasing, while Adam's are dwindling. Despite their seeming differences, however, both Adam and Karl are basically alike: they each took one look at the world, didn't like what they saw, so painted a picture of what they wished it would be like, and then committed the picture-lookers to spend the rest of their days interpreting the respective pictures of the world.

For this reason historians have classified both Adam and Karl as Economists—despite the objections of Adam's followers, who consider themselves to be the true picture-lookers.

Now take care, my children! Cover your heads, and listen with only one ear, for, at this point our tale becomes more frightening: for here we come to the legendary man who drank from Thor's stein (and was therefore called Thorstein), and so suffered all manner of troubles, as would be expected of one who had disobeyed his elders and trifled with the nectar of the gods.

Thorstein painted no pictures: instead, he climbed upon a hill and looked upon the real world, and then looked upon it some more; and he merely laughed at what he saw. And while he looked, he would brew a hearty brew for any who cared to climb the hill and look upon the world with him. It is said that one who drank of this brew would see things he had never seen before. (This was so even for those who had been followers of Adam or Karl—although in this case it took more potions of the potion to produce a noticeable effect.)

However, there were in any case few who cared or dared to drink of his brew while observing the view, because it is felt to be not quite respectable to look upon the real world at great length—let alone to see things one has not seen before in pictures of Adam and Karl. Thus Thorstein had no followers and few friends, for he had committed the unpardonable sin: he not only had made fun of the pictures of Adam and Karl, but—far worse—told the picture-lookers that they should cease looking at the pictures, and look at the real world instead! And more:

"If they liked having a picture to look at, "potty one yourself!"... This was the final blasphemy, for which he was denounced by all and sundry, by the followers of both Adam and Karl.

For you see, if everyone were to look at the real world, and were to paint his own picture, what use would there be for Economists—of either camp? Who would there be to interpret the pictures to, if no one looked at them any more? And who would there be to do the interpreting, if everyone were busy painting his own?

As for Thorstein, he continued to brew his brew, and to look at the view, and thus—"with his brew, and his laughter, harsh, poor if Adam had been God, and Karl the Devil, Thorstein was the Heretic, and who denies the existence of both God and the Devil cannot expect to escape unpunished. So beware, my children, for if you drink too much of Thorstein's brew you will be transformed into that ultimate heresy: the Unbeliever.

Since Thorstein looked not once, but continuously at the real world, then merely laughed: painted no pictures, and had no followers (it is said he even would bite the hand that fed him), the historians find it hard to classify him as an Economist.

By birth an American, by ancestry a Norseman, possessed of the prophetic initials, "Ty", Thorstein yet stands alone. Thus History has placed him with the Iconoclasts—a catch-few category for those individuals who have nothing much in common with others except the delight they take in this.

So take care! Beware! Look first at the picture painted by Adam, and admire it, and all will be well. Should you chance to see the picture painted by Karl, turn away quickly, for it is the work of the Devil. But above all, do not quaff from the cup of Thorstein: for then you will hear sardonic laughter whenever the wind blows free; you will want to look upon the real world, and you will see things you should not see.

Either you will be unable to enjoy looking at pictures, or you will want to paint your own: in either case, you will then have been transformed—how?—into an Unbeliever!

.....

Now sleep well, my children!

Pleasant dreams....
El Sepulcro de Hernán Cortés

A fines del mes de noviembre de 1946, el distinguido catedrático e historiador don Camilo María de Córdova, secretario de los murros del vetusto Hospital de Jesús de la ciudad de México en donde se habían escondido durante los primeros años de la independencia nacional los huesos del conquistador don Hernán Cortés. En la capilla de Jesús María conoce al Hospital que él mismo habría fundado en el año 1544 fueron ocultados los despojos de Cortés por el conservador mexicano don Lucas Alamán, quien no acordó permitir que la muchedumbre opulenta de la ciudad de México visitara.

Fue durante los motines del año de 1822 los que que agitaban contra los españoles residentes en México propusieron sacar los restos del conquistador y quemarlos en una plaza pública, la de San Lázaro. En aquel entonces se extendía en la capilla una tumba monumental a Cortés. Cuando los hispanófonos buscaron el cofre que guardaba los huesos ya había desaparecido. Los datos exactos del lugar donde se habían enterrado, ya por séptima vez desde la muerte de Cortés en 1547, se conservaban en la Embajada de España en México en unos documentos reservados, de los cuales también guardaban copias algunos descendientes.

Al revelarse el nicho en que se habían metido en 1822, arreme en la ciudad de México de nuevo algo del antiguo resenmentimiento, pero el Presidente Manuel Ávila Camacho dio media vuelta cuando el Hospital de Jesús se declara monumento nacional his·tórico y que los restos debieran enterarse de nuevo allí con una placa de bronce para marcar el lugar. Hasta 1966 el Hospital de Jesús continuaba en servicio como instituto caritativo de acuerdo con los deseos de Cortes expresados en su testamento. Este año fue clausurado por el Gobierno Federal y declarado Museo Nacional de la Historia Mexicana. Había servido como hospital durante cuatrocientos veintidós años, el más antiguo de las Américas.

Este es el único monumento público a Her·nán Cortés en todo el país. La confirmación de la legitimidad de los restos del Conquistador por una comisión de historiadores y otros periódicos trajo como consecuencia el hallazgo de la "Tumba de Cuauhtemoc". Y así comenzó lo que denominaba "la Batalla de los Huesos".

Hernán Cortés

Television Shows of Interest

El Señor de las Casas

There are a few exceptions: two reports on North Viet Nam, one filmed by a French camera crew, the other by Canadians; "In Search of Man," a repeat telecast of a too--ambitious attempt to portray man as he is in five areas of human life; a new version of the CBS National Drivers Test; and a study of the Bach family. But for the most part, programming is as bad as its critics extol it to be.

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For a Critic's Knife

Current best sellers compiled from Publisher's Weekly:

FICTION

Valley of the Dolls, by Jacqueline Susann,

The Picture Book, by Helen MacInnes.

The Adventurers, by Harold Robbins.

The Embezzler, by Louis Auchincloss.

The Source, by James A. Michener.


The Comedians, by Graham Greene.

Tell No Man, by Adela Rogers St. Johns.

The Lockwood Concern, by John O'braska.

The Billion Dollar Brain, by Len Deighton.

The Last Battle, by C. S. Lewis.

In Cold Blood, by Truman Capote.

Papa Henningway, by A. E. Hotchner.

The Last Hundred Days, by John Toland.

The Ocho de Guadalupe Play: The Psychology of Human Relations, by Eric Berne, M.D.

The Proud Tarzans of Barbara Tuchman.


How to Avoid Probate, by Norman F. Dacey.

The Impeachment: The Indictment of the South Pacific, 1767-1866, by Alan Moorehead.

Best Selling Books Across the Nation

Recording Notes

A Musical Monument To Eugene Ormandy

By Phillip H. Olson
Assistant Dean
School of Fine Arts

A musical monument to Eugene Ormandy and the Philadelphia Orchestra, and "Ooga Booga" with Hugh Masekela are a pair of diverse but worthy new records.

The Art of Eugene Ormandy—Celebrating Mr. Ormandy's 30th anniversary with the Philadelphia Orchestra, Columbia Masterworks has issued this monument to Ormandy that is a musical masterpiece. The album, containing two 12-inch sides containing Beethoven: Symphony No. 6 in F major, Op. 93; Wagner: Prelude and Liebestod (from "Tristan and Isolde"); Tchaikovsky: Romeo and Juliet—Overture; Pansy, Debussy: Prelude to the Afternoon of a Faun; and Rawlins Value, Notes by Kay Jaffe are excellent.

I can recall ever hearing a bad recording by the Philadelphia Orchestra and, true to their reputation, each composition is given a masterful rendering. A bonus with this album is a brochure titled, "Eugene Ormandy: Top Man of the Top Orchestra." The brochure contains interesting personal observations, philosophies, candid pictures and, most important, a select list of Columbia records by Eugene Ormandy. Also included is an impressive list of major works first performed by Ormandy and the Philadelphia Orchestra. (Columbia Records: M2L338/ M25738)

Hugh Masekela—The Americanization of Ooga Booga, the following, quoted from the record jacket, really expresses the purpose of this release: "GOLDILOCKS: My, my, an African! How cultural! What do you speak? MASEKELA: OOGA BOOGA, Lady, BYSTANDER: What was that all about? MASEKELA: When I was ten or eleven, I would go to the movies to watch Tarzan and his parodies of Africa and Africans. Even then, it would bug me to hear Hollywood Africans say things like "African Woman. Although Africa is now mostly free and Tarzan is washed up, most people still think of him when they hear the word 'African.'

With a sort of black-humor twist, Ooga Booga has become the password of expatriate South Africans. It means the States. They are proud to be brilliant, earth, hard-swinging, rebellious Ooga-Boogers. But this is the musical movement of which Hugh Masekela is the acknowledged leader. The 'Americanization of Ooga Booga' indicates the development of African rock sound coming from the South African music with modern jazz from America." (GM&M—E-4372)
The Graduate Record Exam will begin at 8 p.m. in Room 114 of the Agriculture Building.

Intramural softball will begin at 1 p.m. on the field east of the Arena.

The Children's movie will feature "Prince Valiant" at 2 p.m. in the Library Auditorium.

The Instru cti o nal Materia ls Club picnic will begin at 5 p.m. at the Lake-on-the-Campus.

Alpha Zeta, agriculture fraternity, will meet at 5 p.m. in Muckelroy Auditorium in the Agriculture Building.

A record dance will begin at 6:30 and 8:30 p.m. in Fur r Auditorium in University School.

A record dance will begin at 6:30 p.m. in the Roman Room in the University Center.

Alpha Phi Alpha, social fraternity, will sponsor a dance at 8:30 p.m. in the University Center Ballroom.

The University Center Programming Board recreation committee, will begin at 1 p.m. in Room C of the University Center.

Pi Delta Epsilon, publications fraternity, will meet at 3 p.m. in Room B of the University Center.

Pi Omega Pi, business and teaching fraternity, will meet at 3 p.m. in Room E of the University Center.

Frank L. Klingberg, professor of government, will speak on "The Coming Age in World Affairs" at the Sunday Seminar at 8 p.m. in Room D of the University Center.

Creative Insights will begin at 7 p.m., in the University Center Gallery Lounge.

The Inter-Varsity Christian Fellowship group will meet at 10 a.m. in Room C of the University Center.

Interpreters Theater will meet at 3 p.m. in the Library Lounge.

The Gymnastics Club will meet at 4 p.m. in the large gym.

WRA softball will begin at 4 p.m., on the fields east of the Arena and west of the SUU baseball field.

WRA golf will begin at 5 p.m. in Room 114 of the gym and on the softball field.

The American Marketing Association will meet at 7:30 p.m., in the Library Auditorium.

Alpha Phi Omega, service fraternity, will meet at 9 p.m. in the Home Economics Family Living Lounge.

Circle K will meet at 9 p.m. in Room C of the University Center.

"The sheen voyeur appeal of a nightmare!" - Oriel, N.Y. Herald Tribune

"A tour-de-force of sex and suspense!" - Life Magazine

"Classic Chiller of the Psycho School!" - Variety

NOW PLAYING THROUGH NEXT WEDNESDAY
Continues from 1:30 p.m.
Regular Admission
50¢ AND 90¢

SOONEY POTTER "A PATCH OF BLUE"
ELIZABETH HARTMAN - SHELLEY WINTERS
YOUNG PEOPLE'S FILM

SHOWN FIRST

"VIVA MARIA!"
(Vert/Deux Modes N° 1)

"VIVA PARIS"

"THE EGYPTIAN"

SHOWN SECOND

"A HOUSE IS NOT A HOME"

"LAUREL & HARDYS LAUGHING '20s"

Remember! This bonus feature is shown one time ONLY - at 1:30
WSIU Radio Will Broadcast
Saluki Baseball Game Today

Parsons College vs. SIU in baseball will be broadcast live at 3 p.m. today on WSIU Radio. Other programs:

10 a.m.
- From Southern Illinois News, interviews, conversation and popular music.
- 8:40 p.m.

Jazz and You: Outstanding jazz artists of the present and the past.

SUNDAY

The economic effects of the success of “Batman” will be discussed at 8:25 p.m. today on WSIU Radio’s Business Review. Other programs:

RECORDS
ALL TYPES
- Pop
- LP’s
- Folk
- 45’s
- Classical

NEEDLES
FIT ALL MAKES
- Diamond
- Sapphire

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Dance tonight to the “in” sounds of a live band.

Dance tomorrow afternoon to the go-go music of a discotheque jukebox.

Go-Go to SPEEDY’S

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5 miles north at Deans

Save During Our Pre-Summer Sale!

2 Plain Skirts
1 Men’s 2 p.c. Suit
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2 Sweaters
Drapes (lined or unlined) per pound
ASK US ABOUT STORAGE TOO!
OPEN 7 AM to 9 PM weekdays, 7 AM to 5 PM Saturday
EAST GATE CLEANERS
Cash and Carry at East Gate store only

WSIU-TV to Show Report on Viet Nam
A documentary on life in North Viet Nam which will show the North Vietnamese living under the threat of American bombing attacks will be shown at 8:30 p.m. today on WSIU-TV’s "Report From Viet Nam.”

Other programs:

4:30 p.m.
- What’s New: The exotic plants and animals of the Everglades.

8 p.m.
- Passport & Expedition: Firewalkers of Fiji.

9:30 p.m.
- Continental Cinema: "General Della Rovere." Vittorio de Sica plays a petty thief who becomes involved with the Nazis and ends up a martyr for his country.

Folk Arts Society
The Folk Arts Society will meet at 2 p.m. Sunday in Activities Room C of the University Center.

Delta Chi Pledges Elect Epperheimer
John W. Epperheimer, a sophomore from Harrisburg who is majoring in journalism, was recently elected president of the Delta Chi social fraternity pledge class. Other officers are Gordon W. Hagler, vice president; C. Jerry Feha, secretary-treasurer; John A. Slavik, sergeant-at-arms; and John R. Christiansen, social chairman.

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Riding Stables
Horses for hire
Hay rides
Phone now for reservations for an evening’s ride.

COLP STABLES
457-2503
west Chouteau Road
Carbondale
Violinist, Tenor
To Give Recitals
Monday Night

The Department of Music will present two recitals Monday night.

Performers will be Mrs. Marion B. Whiting, who is giving a recital in partial fulfillment of the requirements for her bachelor in music degree, and Earl S. Grauer, who is giving a recital in partial fulfillment of his master of music degree.

Mrs. Whiting, whose recital will begin at 8 p.m., in Davis Auditorium of the Wham Education Building, will be assisted by a 10-member string ensemble conducted by Jeordane Martinez, a graduate assistant and vocal coach.

She will present four violin compositions by composers Bach, Mozart and Milhaud, included are Bach’s Sonata No. 2 in D major for viola and his Brandenburg Concerto No. 6.

Grauer, a tenor, will present a program including Thomas Morley’s “It Was a Lover and His Lass,” Brahms’ “Wie Melodien Zieht Es Mir” and Theodore Changer’s “Eight Epithets.” He will be accompanied by Nancy L. Swan at the piano.

Cooking Appliances
To Be Displayed

“Party—Demonstration of Appliances” will be presented for the Creative Cookery group of the University Women’s Club at 7 p.m. May 23 in Room 5 of the Home Economics Building.

The theme of the meeting is “Come to the Country Fair.”

A complete dinner will be served through the demonstration of various appliances.

Kansas Biologist to Talk

Harriah Minocha, professor of biology at Kansas State University, will deliver an address on the “Biochemical Studies on Polyoma Virus” at 10 a.m., Monday in Room 416 of the Life Science Building.

Student Christian Foundation
Will Offer Service in Cairo

The Rev. Malcolm Gulledge, director of the Student Christian Foundation, will present the message “Gift of the Spirit” at the morning Group Will Visit
Orthodox Church

The Rev. Paul Pych, minister at the Russian Orthodox Church in Royalton, will explain the Greek Orthodox worship and the church icons to members of the Student Christian Foundation Sunday at the Royalton Church.

The members will then go to Crab Orchard Lake for a picnic supper. Cars will leave the SCP at 3:30 p.m. Sunday.

Religious Group Sets Installation

Installation of the Student Cabinet officers for the 1966-67 school year will be held at the Student Christian Foundation’s 6 p.m. Sunday Support Club program.

The newly elected officers are Alf B. Haerem, president, a senior from Redwood City, Calif.; Richard C. Chu, vice-president, a graduate student from Hong Kong; Joyce K. Fullerston, secretary, a freshman from Sparta; Kenneth E. Markwell, treasurer, a freshman from Carbondale.

Officer Installation Set
At Wesley Foundation

Student officers for 1966-67 school year will be installed at the 6 p.m. Sunday Forum at the Wesley Foundation.

Worship service Sunday at the Ward Chapel African Methodist Episcopal Church in Cairo. A Student Christian Foundation choir will sing at the service.

The day is important for members of the Cairo church. They will burn the mortgage, which was not to be liquidated until 1970, at an afternoon ceremony.

The Rev. M. F. Taylor became minister at the Cairo chapel after leaving his ministry in New Zealand in 1963.
Ky Given Ultimatum
'Resign or More Blood'

SAIGON, South Viet Nam (AP) — A Saigon riot, further skirmishing in Da Nang and reports of a strafing of defecting government troops widened the gulf between Premier Nguyen Cao Ky and the Buddhist-led opposition Friday night.

The nation’s leading Buddhist monk, Thich Tri Quang, telephoned an ultimatum from 400 miles north of Saigon to the Buddhist Institute here for relay to Ky’s military government: Resign or more blood will flow.

The rise in the tempo of the political struggle that threatens to stall the war against the Viet Cong coincided with the return of U.S. Ambassador Henry Cabot Lodge from Washington conferences to take part in U.S. efforts to help work out a solution.

The Buddhists are demanding an end to military rule.

Shouting against both the United States and the Vietnamese military government, about 1,000 youths rallied from the Buddhist Institute for a rampage in Saigon streets reminiscent of previous disorders halted by a mid-April truce.

The torch-bearing mob, including some screaming children, smashed windows, stoned police and hurled fire bombs.

Police halted the rioters with tear gas grenades and chased them back to the institute, hurling a barricade of flaming branches in a final charge.

HIGH POSITION — Who says a woman can’t hold down a high position in the business world? Millie Nelson of Denver is 18 stories up in her window-washing job. She says she doesn’t like to wash windows at home, but likes her job "just fine."

(AP Photo)

Murphysboro, Carbondale Men Charged With Misusing Funds

SPRINGFIELD, Ill. (AP) — A Murphysboro bank official and a Carbondale businessman were arrested Friday by the FBI in an alleged misuse of $30,000 in school funds.

The two men, one of whom had been removed Thursday as treasurer of a Murphysboro school unit, were released on $5,000 bond each after a hearing before a U.S. Commissioner in Carbondale.

Jack Wesley McDaniel, 34, who operates riding stables, a trailer rental agency and a beauty shop in Carbondale, was charged with conspiring to misappropriate and fictitious anticipation warrants drawn on funds of Murphysboro School District 186.

Charged with conspiracy was Donald Lee McWhorter, 23, who operates a business enterprise.

McDaniel has been a bank employee since 1950. He was dismissed Thursday as School board treasurer, a position to which he had been appointed.

The board had been advised last year by an auditor in a routine report to keep its funds in a bank other than one employing a board official.

The FBI said charges concern violations of the federal reserve and conspiracy statutes.

MOUTH-WATERING Fruits

*Strawberries
*Tomatoes
*Sweet Apple Cider
*Winesaps and Red & Golden Delicious

NOW OPEN DAILY!

McQuire’s FRUIT MARKET

8 Miles South of Olde Rt. 51
Traffic Snarled, Farms Flooded By Heavy Rain

NEW YORK (AP) — The rains have come to the Northeast, drenching farmland, flooding low-lying areas and snarling New York traffic in what city's heaviest downpour in seven years.

But an Associated Press survey showed Friday that very little of the water has been of use in easing the four-year thirst of the dry Northeast.

A downpour Thursday that flooded many streets of New York City and washed fields from New England to Pennsylvania was typical of many rainstorms in this fourth year of drought.

There was rain, but not enough.

It fell heaviest where it couldn't be used.

And it did little to bolster one of the main consequences of the prolonged dry spell, low underground water supplies that have contributed to water restrictions from Maine to West Virginia.

All of New York City's widespread flooding was caused by up to two inches of rain in three hours. But those heavy amounts faded to as little as .07 inch over the city's upstate watersheds, and officials reported rainfall 22 per cent below normal from Jan. 1 to May 16.

In Connecticut, meteorologists termed the rainfall "something worth while" and said it would "go a long way toward helping some of the immediate water problems of the area."

But, if you lose

Other travelers checks are every bit as good as First National City Banks...

...until you lose them!

Other leading travelers checks, like First National City travelers checks, can be cashed all over the world.

But if you think all travelers checks are alike, you may be in for a rude shock if you should lose your checks.

With other leading travelers checks, elaborate and time-consuming inquiries often flare to be made. It may be days—even weeks—before you get your money back. Who wants to wait?

But, if you lose First National City travelers checks, you don't have to worry. There are more than 20,000 places around the world authorized to give you a fast refund—right on the spot!

First National City travelers checks come from the leader in world-wide banking, and have been in use over 60 years. They are known and accepted in more than a million shops, hotels, restaurants, air terminals, etc. in the world over.

Next time you travel, insist on First National City travelers checks. They cost just one cent per dollar.

First National City Bank Travelers Checks

Sold by banks everywhere

Other travelers checks are every bit as good as First National City Banks...
Netmen Edged by Notre Dame

Notre Dame continued to be unbeaten in 1966, as the Irish handed Southern a 5-4 defeat Friday on the SIU courts.

The match went down to the wire, as the Salukis nearly upended the highly rated Irish. The final score was decided in the last two doubles matches.

Notre Dame coach Tom Fallon rated the Salukis very high before the match, conceding that Southern was the toughest opponent his team had played this season. The Irish earlier in the season had beaten the Salukis in a match forced to be played indoors.

Saluki coach Dick LeFevre was well pleased with the performance his players put on. "It's tough to lose your No. 1 man and go up against a team like Notre Dame," he said.

Joe Brandi, who had been in the top position for LeFevre, recently left school.

Southern is now 17-4 in closing our regular season play.

Only Wisconsin has pushed Notre Dame to a close finish this year until Friday's close match.

The Salukis will now be out of action until the NCAA championships which are scheduled for June 13-16.

400 Prep Students
Visiting Here Today

About 400 high school juniors and seniors from Pich High School of Chicago suburb Park Forest, will visit the campus today.

The trip is part of their annual spring from weekend activities. For five out of the last six years Rich High prom goers have boarded an Illinois Central special train bound for Carbondale immediately following the dance.

The following day is spent seeing campus sights, swimming, picnicking and cycling. SIU makes most of its facilities available to the students.

They return to Park Forest by train in the late afternoon.

Meet Postponed
For Track Team

The SIU track team will not meet in Ft. Campbell, Ky., Saturday because of the General's Invitational there.

Both meets will have fresh men competition as the varsity teams.

King's Court Band
To Play at Dance

"The King's Court" dance band will be featured at a street dance at 7 p.m. Saturday at 608 W. College St., rain or shine.

The dance is sponsored by the Off-Campus Executive Council.

Fraternity to Sponsor Car Wash on Saturday

Tau Kappa Epsilon social fraternity will sponsor a car wash at Karsten's Murdale Texaco Service Station from 8 a.m. to noon Saturday.

The proceeds from the car wash will go to the VTI dental hygiene students.

Departure Time
Set for Cyclists

A new departure time has been set for cyclists participating in the Cyclesport Inc. tour of Edward's motorcycle scrambles race.

Cyclists will depart at 12:30 p.m. Sunday from the parking lot at Illinois Avenue and Main Street. The departure time was previously reported as 1:30 p.m.
Intrasquad Football Game Slated

An intrasquad game between the first offensive and defensive teams will be held at 2:30 p.m., today in the practice football field as the Salukis enter the final stages of spring drills.

A similar game last weekend and some good showings in regular practice sessions have raised the hopes of new head coach Rich Denny as well as the team.

Richards at halfbacks and Hill Williams at fullback. The quarterback position is still a point of contention and work in the Saluki offense.

Of these three running backs, only Williams saw much action last year. He was among the bunch first to be cut at either halfback or fullback. Richards was used mostly on defense and cautionary signal. Sophomore from Staunton, was the second-coming ground against former All-Missouri team.

Of the 105 men who reported at the start of drills three weeks ago, about 65 are still out.

Among the 65 is Tom Masney, who dropped out of school last fall. But Masney was the team's leading passer two weeks ago when he was only a sophomore.

Rainsherger has been using him this spring as a split end. Masney's return plus those of John Gibson, John Irons and John Ferrence, the record-breaking sophomore of last fall, should give the Salukis plenty of strength and depth at the ends.

Rainsherger said he plans to work the team against formations like Wichita as during the last eight days of practice. Wichita will be the opponent for the annual spring game at 2:30 p.m., Saturday.

"The boys have started looking much better and their enthusiasm has picked up," Rainsherger said. "Now after eight days of work, we've got a long way to go, but we are encouraged."
Opinions Differ on Morris’ Mass on Athletics

Members of the SIU Coaching staff could not be reached Friday to comment on Monday’s letter to the letter writer Delaney W. Coghill. The opinion of the Missouri Valley Conference was not considered for this letter.

Several attempts were made to contact the writer of the letter, but they were not successful. The writer of the letter, on the other hand, said that the Mass in B Swing was entertaining and must be endorsed by said Richard B. Thomas J. Lager, a senior from Aviston who is majoring in accounting, said, “It’s kind of ridiculous. They say that we have to do more to get ready. Outside of a football team that has a way to come, I think we’re as ready as we ever will be. All this talk about reviewing things seems to be a way of putting it off.”

Several students were not quite as disappointed by the Morris letter.

Dennis Esher, a junior majoring in accounting, said, “I think we’re better off independent.” The prestige of the Missouri Valley has suffered somewhat in the last three or four years, and I think we should wait. Somewhat in the support of this statement, Bruce Westcott, an advertising student from Prospect Heights, said, “I don’t think that the athletic program needs all the evaluation the administration says it needs, but I do think that we should wait until a better opportunity comes along.”

A marketing major from Mount Vernon, Jerome E. Schill, said, “I think we have a good chance to get in, but if we wait around we’ll never get in, I think we’re ready for it now.”

Edward M. Buerger, a junior from Decatur, said, “I don’t think that we would have gotten in anyway, so it really doesn’t make much difference.”

Rested Brain Is ‘Pass’ Key To Draft Test

You’ll have a better chance on the Selective Service test today if you:

1. Drink alcoholic beverages Friday night.
2. Get a good night’s sleep.
3. Take your time while writing the exam.

That’s the advice of men who have been around the test before.

1. “Anybody in college should be able to pass the test,” said Kenneth E. Snider, a junior from East Alton.
2. “I think the test is easy,” said John L. Reiss, a junior from Effingham, added students to “Get a good night’s sleep and do not get drunk Friday night. All in all the test is not that hard, so take plenty of time,” Reiss stated.

2. “Do as poorly as possible so my ranking will go up,” said Richard B. Coghill, a sophomore from Orland Park.
3. “I think the test is easy,” added that the booklet was not much help, but the questions were similar.

Contrary to other opinion, Coghill said to review the math, especially the graphs. “Do not drink Friday and take your time because you will have plenty of it,” said Coghill.

Robert R. Hall, a sophomore from Chicago, echoed the time element and then went on to say, “Everyone to bring a pillow to sleep, as some people will try and take your time because you will have plenty of it,” said Coghill.

Robert R. Hall, a sophomore from Chicago, echoed the time element and then went on to say, “Everyone to bring a pillow to sleep, as some people will try and take your time because you will have plenty of it,”

“I don’t think reviewing would help,” Hall said.

“I would not hurt to review, but I don’t think it is really necessary,” added Sol Goldman, a freshman from Chicago, “I did take advantage of reviewing the booklet in the University Library, so I don’t know if it would help or not be added.”

Since reviewers taking the test are reminded to report by 8:30 a.m. to the Health Education Building and bring the lead pencils and the two cards from Selective Service.

Spring Swing Is Scheduled

Sunday at Southern Acres

VfI students and faculty, will take advantage of married students at Southern Acres and their children will be able to attend the Spring Swing, a four-hour recreation program which will begin at 4 p.m. Sunday.

The program, planned by the Recreation Council, will be inducted by Byron R. McGill, will include a fashion show, kiddle games, a magician act, a talent show, a German band and a dance band.

Al Slowik, Tom Stowell and Bernadette, all 1966 national collegiate parachuting champions, will open the program.

In case of bad weather, the activities will be held on Monday.

Immediate Service Offered

Advance Payment Policy for Xerox Work Will Go Into Effect Beginning Monday

Morris Library will ask for payment in advance of Xerox reproduction requests beginning Monday.

This advance payment program is the result of an accumulation of a large number of Xerox orders which have not been picked up. Any price adjustments (balance or refund due) will be made when the material is picked up. For students and faculty members who have a legitimate immediate need for reproductions, the library will copy material at a rate of 10 cents a page, or twice the normal rate.

This service will utilize a third Xerox machine normally used for reproduction of catalog cards, and will only be used if the other two machines are too busy to provide immediate service.

Library officials have also asked that students and faculty members limit items to be Xeroxed at any one time.

Bach Mass to Close Festival

The finale to the SIU Department of Music’s spring-long Baroque festival will be tonight and Sunday with the performance of J.S. Bach’s Mass in B minor.

Conducted by Robert W. Kingbury, SIU director of choirs, the Mass in B minor, will be presented at 8 o’clock both nights in Shryock Auditorium by the University Choir and the Oratorio Chorale accompanied by the SIU Symphony.

Tonight will mark the first nonprofessional concert performance of Bach’s Mass in B minor. It has been presented once before, but that was by the Bach Society of Northwestern University in January.

Soloists for the two performances will be Sharon R. Maloney, soprano; Alisa L. Grauer, soprano II; Judith K. Sablomy, contralto; Robert G. Guy, bass I; Tom doy Coleke, tenor; and Leslie Breidt, baritone.

Admission to each performance will be $1.

In his letter, President Morris asked that consideration be given to holding the conference be withheld until after the present study and evaluation of the Department of Music. Regarding athletics is comment.

“We wish to inform you of this study and suggest that no SUI Board action be taken in regard to athletics,” said Morris in his letter to Phillip Baker, Bradley University, a conference official.

The SIU Study Commission on Intercollegiate Athletics is expected to report this spring by spring commencement. And it is expected to make a report to the president by fall.

Students Need Help Keep Library Quiet

If the person next to you in Morris Library is loud, don’t just frown at him or move away—tell him to shut up.

That’s the word from Morris R. C. Randall, librarian on Morris Library.

Randall said he hopes library patrons will help the library by not disturbing others by telling the offenders to be quiet.

“It is not the job of the Library to patrol the study and shelf areas looking for noisy students,” Randall said.

Randall pointed out that the library is only two-thirds finished and that the overcrowding of the reading room is the problem. Ideally, the library should be able to serve 90 per cent of the student body, but at present it can only accommodate about 15 per cent, he said.

Randall said also that supervised study halls could help to alleviate the noise problem by providing a quiet place for noisy students, but that the undergraduate faculty of Morris should not be used to accommodate the students who do not need to use library facilities.

Greek Weekend To Start Today

Greek Weekend starts today with the Sunset Serenade at 1:30 p.m. at Greek Row. It will proceed around Thompson Hall, through downtown Carbondale and back to McKendree Stadium.

The annual Greek track meet will be held at the stadium at 2 p.m.

A Greek picnic will be held at 2 p.m. Sunday at Giant City State Park. Music will be by the SIU Band.

Bus transportation will be provided for the persons going to the Greek Picnic. Buses will leave at 1 p.m. from various points around Greek Row.

Volume 47

Carbondale, Ill. Saturday May 21, 1966

Number 151

DAILY EGYPTIAN

Local News

Page 9

AP News

Page 16

Pages 12, 13

This Mama Robin, spotted on the SIU campus, had her nest lined with a piece of plastic wrapping before the wind blew it partly off.