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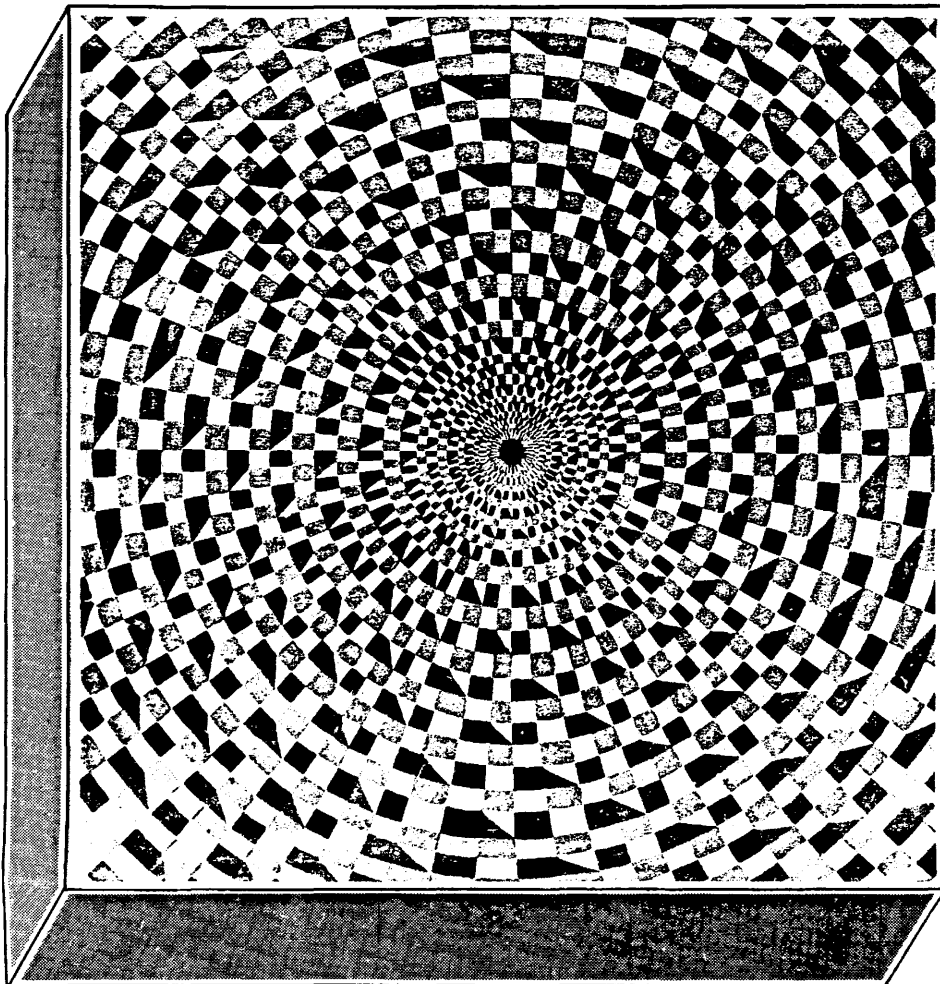
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Op Art: A Universal Art Form

By John Fox
University Galleries

An exhibition of optical art from the East Hampton (New York) Gallery will be in SIU's Mitchell Gallery from tomorrow through March 18.

The collection includes works by Ben Cunningham, Guido Molinari and Claude Tousignant, whose paintings were shown in the Museum of Modern Art last winter.

Optical art is characterized by an emphasis on the perceptual response of the viewer.

In its purest forms, perceptual abstraction or "op" art contains no reference to everyday objects. There is a complete removal of cues and associations which allow us to identify what we "see" with what we know.

For the most part the paintings are simple geometric shapes, frequently in the primary colors of red, green, blue and yellow, with the paint flatly applied to the surface. Variations can be seen in brush strokes, shape and hue, but these variations are made only for the sake of the potency of the perceptual response rather than the creation of an emotional response or representation of reality.

Structurally, optical art is distinguished by a rejection of the reliance on the asymmetric principles of other schools of art. There is no requirement for elements to be placed in varying distances from each other. On the other hand, the classical symmetry of a primary focal area with secondary and tertiary elements placed on either side is not used.

In these optical paintings the symmetry may be structured from two equally dominant elements with no central area of interest, or they may be composed of a series of equally important areas evenly distributed over the whole canvas.

"Movement" has been a key concept in modern art, including perceptual abstraction. There are at least four types of movement which can be differentiated: actual, known, visual and perceptual.

Actual movement is movement through physical space as it is found in mechanical or kinetic art. Known movement is the viewer's knowledge of the continuity of a motion which is captured and stabilized in an instant. Visual movement is the structurally determined flow of the attention of the viewer as his eyes move from one focal point to another.

Perceptual movement is evidenced in optical art as in the color-border vibrations achieved by the juxtaposition of intense complementary colors, or the constantly changing circular patterns of lines due to the neuronal mechanisms responding to them.

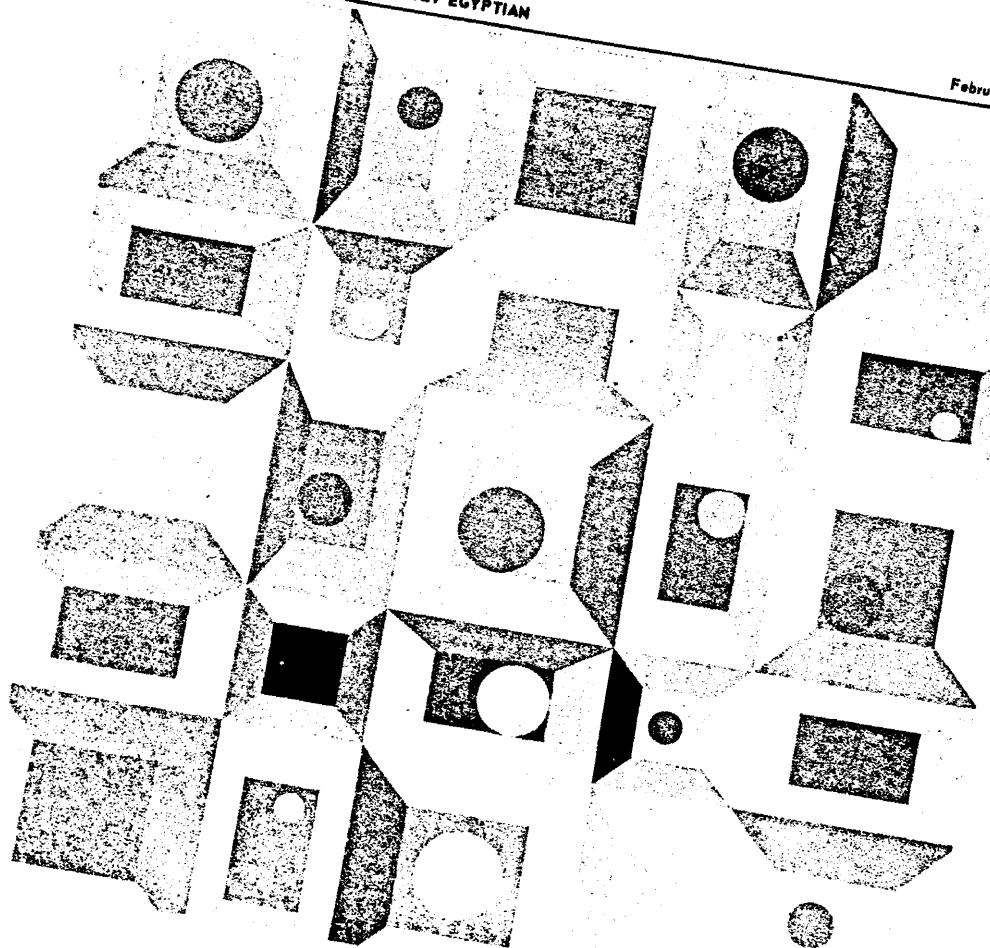
Through these optical paintings, the viewer perceptually experiences moving images in response to the static painted form.

The purpose of optical art or perceptual abstraction is to cause a response in perception.

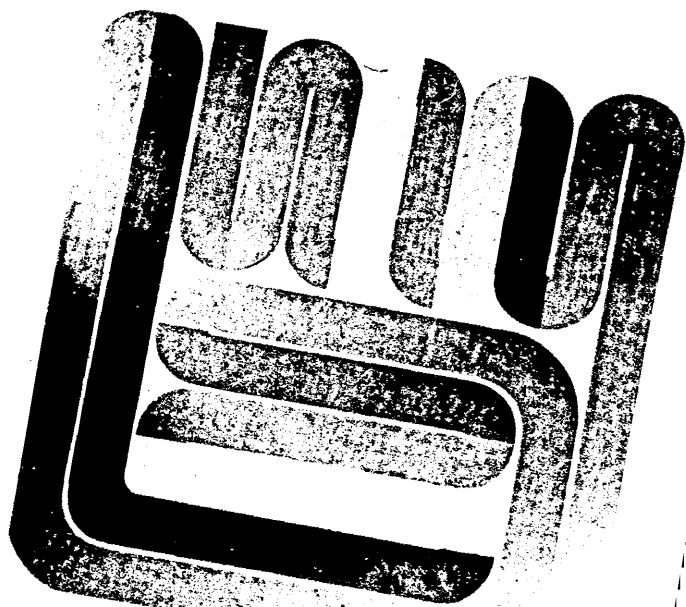
Its emphasis is on universal types of responses—universal because of the anatomical and physiological identity among men.

The historical context of this school can be more easily comprehended in the light of the trend toward art which can be appreciated in a massive scope. Much as "pop" art is founded on the universal (within a culture) collection of symbols and images, op art moves art even more toward the universal through the application of and concentration on perceptual principles.

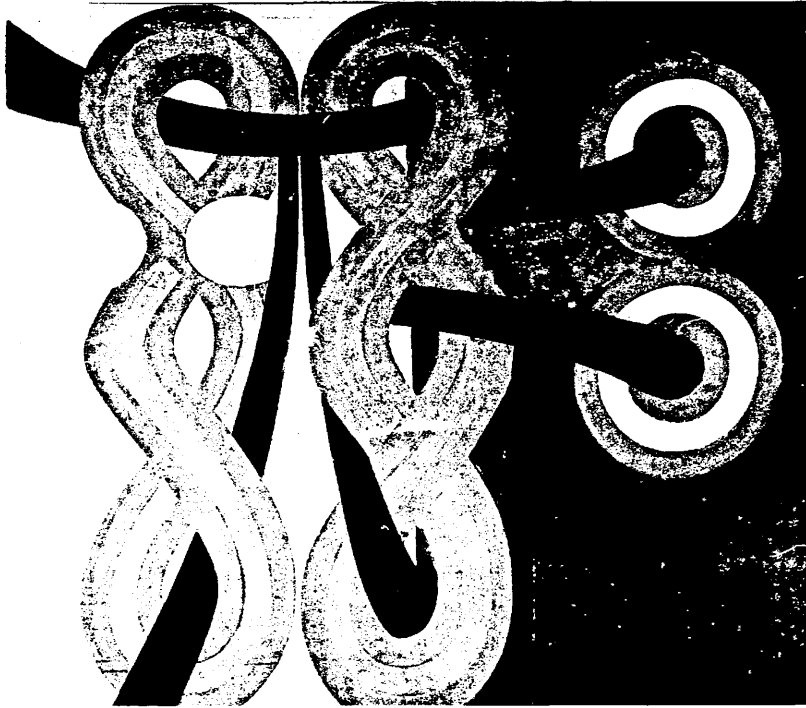




Edna Andrade's "Geometric 5-65" (above) looks as though it has depth, but like all the paintings on these pages it is a flat surface. Marcel Barbeau calls his painting "Two Eggs Well Done" (below). It has two grids in red, black and white, shifted out of alignment for the optical effect.



James Kelly's "Peppermint" is executed in bright primary colors on a yellow background.



While Theodore Haupt's "Untitled" is in the school of op art it still has some aspects of realism—or, perhaps, of surrealism. The colors are yellow, black, red, green and blue.

on the cover
 Claudia Carrel's "Red and Blue" swirls toward the on-looker, then away from him.

Op Art: That's the Way the Eyeball Bounces

By Jack McClintock

One trouble with people reared in the democratic tradition is their notion that anybody's opinion, on anything, is as good as anybody else's.

This is especially true in the arts, because deciding what is good art and what is bad art appears on the surface finally to become a mere matter of opinion.

There is, however, another matter—that of good judgment and poor judgment, of informed opinion and ignorant prejudice. And to acquire good judgment in the arts, as in any field, requires study. It isn't a thing we're born with. An expert critic's opinion on a work of art is therefore—in spite of misapplied concepts of egalitarianism—of greater value than that of the man who admittedly doesn't know anything about art but knows what he likes.

Nevertheless, but with due trepidation, we venture these impressions of the op art exhibit which opens tomorrow in the Mitchell Gallery.

John Fox, who has written of optical art for this issue, tells us that it is "characterized by an emphasis on the perceptual responses of the viewer."

He is, of course, quite right. One's perceptual responses undergo an emphatic workout in a gallery of op art.

Edna Andrade's "Convergent Circles" is a good example. It is a canvas a couple of feet square, decorated with adorable little red eyeballs with green irises, all executed with draftsmanlike precision on a blue background.

At first glance the eyeballs (if they are eyeballs, and they probably aren't) seem to be staring toward the center of the canvas. That's okay. But then the viewer notices that some of them aren't.

They're staring at him.

And one is led to conclude that this interesting painting is experiencing some sort of perceptual response of its own. It is all quite disconcerting.

Molinari's "Juxtaposition vert-bleu" is something else again.

It's about four feet square. It has wide vertical bands of color on it, like a Miami Beach awning of red, green, blue.

But the clever painter has separated his wide red bands with wide green bands, so that the eye, trying to focus on the dominant red, cannot focus on both red bands at once.

So what happens? "So the eye," Fox explains, "bounces back and forth across the canvas trying to find a place to stop."

Right again. The eye does indeed bounce back and forth across the canvas, and it's very annoying. One must suppose that the artist had this in mind, but it does seem a bit rude to treat the customer in such cavalier fashion.

Fox says of this kind of op art that "the symmetry may be structured from two equally dominant elements with no central area of interest . . ." That's in case you're interested in the mechanics.

With your eyes bouncing around is a good way to approach James Kelly's "Peppermint." This one is so ambiguous, Fox says, that there's no focal point at all.

"Peppermint" is a big yellow canvas with a band of color running around on it like a diabolically-designed road-racing track full of impossible hairpin curves. The track is painted in brilliant, mostly primary colors and the viewer gets no rest here, either.

His eye keeps right on bouncing and seeking a focal point to stop on, like a racing Cobra seeking the pits with a shimmy in the front end.

It is the kind of painting Fox describes as "composed of a series

of equally important areas evenly distributed over the whole canvas." Or equally unimportant areas.

Another kind of perceptual response is "figure-ground ambiguity." Remember those optical illusions where the two black faces staring at each other in profile become a white goblet in the center, when you look at the picture long enough? Same thing, but in living color.

Mel Butor's "Synthesis in Red and Green" looks like a confusion of eerie-hued palm fronds, or swishing dragon tails, or flames under water. Of course it isn't supposed to represent anything, but how long can one live with ambiguity?

"That's the figure-ground phenomenon," Fox says. "It alternates. The figure becomes the ground and then the ground becomes the figure."

Fox chose this moment to leave the room, and it turned out to be a propitious time for it because some trouble developed. The painting wouldn't alternate for this viewer. The red part was the figure and it remained the figure for as long as I stood there. It was most embarrassing, although it was unclear whether this was a failure of the artist or of my perceptual response mechanisms.

We had a bit more trouble with the next one, Theodore Haupt's imaginatively christened painting, "Untitled." (We know that paintings' names don't make any difference, but gee whiz.)

Anyway, we couldn't decide at first which end was up. Fox fortunately was able to settle that by explaining "it doesn't really matter . . . I mean, the effect is the same, the ambiguity of what goes on in the painting."

Yes. "Untitled" has a sort of yellow and blue ground, with sort of red and white concentric rings at what we finally decided was the right-hand

side, and black . . . things poking out from the center of the rings and moving toward some other . . . things, these last being red and green.

There's a sort of oriental arch at the "rear," the kind that in some Eastern religions symbolizes heaven and earth and man's aspirations or something.

The best part is the three semi-realistically executed egglike forms floating toward the left-hand side of the canvas.

It is tempting for uncharitable viewers to hope they'd float right off the edge and break on the floor.

Someone once wrote that art is like a mirror: if the viewer sees nothing in it, perhaps it is because he has nothing in himself, has brought nothing to the work. It's a perceptive comment.

One wonders how much application it has to the purely perceptual responses which seem to define op "art."

This is not to say op art does not present unusual opportunities for many of us. A mechanic, for example, could "create" an optical sculpture by using pieces of shiny metal left over from old engines. The metal would reflect shards of light into the viewer's eyes, thereby eliciting a perceptual response—irritation.

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LOST IN THE CAVE: Tom (Jack Price) and Becky (Annette Foster) cling to each other when they discover the awfulness of their plight.



Tom Sawyer: Childhood Revisited

By Vance Fulkerson,
Director of *Tom Sawyer*

When I first decided to do *Tom Sawyer* as an Interpreter's Theater production, I was disturbed by the level of the edited versions I was able to find. I could not find one that was suitable for the college audience, and so in desperation I decided to do my own.

I have long been a fan of the works of Mark Twain and have grown to appreciate them even more as I have grown up. In my editing of the book, I have attempted to make living and vivid characterizations of these well-known residents of the village of St. Petersburg.

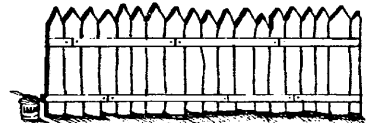
The greatest difficulty was deciding what and whom to eliminate; I felt as if I were doing Twain an injustice when I cut out some of his most humorous narrative elements.

I decided to investigate an innovation in interpreter's theater, called chamber theater, and found it to be just the style I needed for *Tom Sawyer*. Chamber theater is a technique of exploration of prose fiction, initiated by Dr. Robert Breen of Northwestern University. It retains the narrative element that is lost in strictly dramatic forms and permits the fusion of prose narration, dramatic dialogue and action.

The characters often pantomime actions as the narrator talks. They may also comment directly about situations or mental attitudes—much as they do in the original prose work. This allows the elements of narration and action to exist simultaneously.

It is flexible form, and like the chorus in ancient Greek drama, it helps the audience to understand the very core of a character.

The sets for *Tom Sawyer* are simple and cartoon-like so they will not distract an audience from the story. By using piece suggestions instead of whole sets, we have brought the audience's imagination into play—making them more readily able to relate the ideas to their own childhood. And recalling and reliving one's childhood can be a pleasant experience for the adult.



Tom Sawyer will be presented in chamber theater style at 8:15 p.m. February 18, 19, 25 and 26 in The Eaves at Anthony Hall.

A benefit performance for area orphanage children will be given at 8:15 p.m., February 17.

Matinees for high school students will run during the week of February 21-25 at 3 p.m.

The Interpreter's Theater production was adapted by Vance Fulkerson, a sophomore in the Dept. of Speech, from Samuel Clemens' novel. He wrote the accompanying article, and will also direct the show.

Narrator of the production will be Carol Smith; Tom Sawyer will be played by Jack Price, Becky Thatcher by Annette Foster, Huck Finn by Kenneth Mueller, Aunt Polly by Rosemarie Astorino, and Ben Rogers by John Estes. Pat Reznick is choreographer.



WHITEWASHING AUNT POLLY'S FENCE: Tom contemplates the price Ben Rogers (John Estes) is willing to pay to take over the paint brush.

Charles Marion Russell

Artist of Last Chance Gulch

By Irving Dilliard



Photo courtesy H. Pollard, Calgary, Canada

C. M. Russell: "I want breathin' space..."

The greatest of all the artists of the rough and ready American West of the eighteen-eighties and nineties? Leave it to the cowboy buffis if you want to get a unanimous canyon-filling shout for an answer. And that shout would be for Charlie Russell, who signed his oils and watercolors "C. M. Russell," but who was named quite properly Charles Marion Russell by his parents when he was born in St. Louis, Mo., 100 years ago.

Storyteller and historian as well as artist, the drawing Montanan spent most of his life around Great Falls, where he died Oct. 24, 1926. There are Russell devotees who say that his thousands of paintings and sketches and illustrations of Indians, mountain men and bull-whackers, buffaloes, horses and cattle left even Frederic Remington rivers and buttes behind.

One of his most famous oils is the unforgettable gray and white painting, "Waiting for a Chinook," which shows the gaunt, winterbound steer standing head down and nearly knee-deep in snow, a half-dozen coyotes circling about, biding their time.

Then there is the famous drawing of a line of Indians, astride their ponies along a crest, all watching the first train puffing through the valley far below, the historic "Coming of the Iron Horse."

Russell made his first visit to New York City in 1902 at the urging of two magazine illustrators, John Marchand and Will Crawford, who saw his work in Montana. Arriving at the "big camp," as he called New York, and his wife Nancy lodged at the Park View Hotel, where he recounted later:

"We had a nice little room, but it didn't have no view of no park. We didn't have the price to go to any of them fine galleries, so we hung the pictures up in a basement down the alley."

He talked and wrote the way his Montana friends did and so he described New York in these words on his return west.

"Were y'u ever in a close room, an' had to stay there till the meetin' was over, an' finally y'u got so that y'u felt like y'u'd have to get out in the open air an' yell or y'u'd bust? Well, that's me. I'm right from New York an' I want to say New York is all right for them who like that sort of rush an' crush an' pack an' jam. But for me, I want room. I want breathin' space, I want land enough to turn 'round on without jostlin' anybody, an' I've come back to Montana to get it."

Russell referred to the New Yorkers as "cliff dwellers" and he said that he himself "was camped above timberline." He was urged to see the Catskill Mountains and this is what he told his Montana friends:

"I saw them an' I couldn't help laughin'. An' when I got back to Billings an' got out on the platform an' breathed in all the Montana ozone my lungs would hold, an' saw ever'where about me the towerin' peaks that have been a part of my life for so many years, I felt a sort of pity for people back East who have to content themselves with potato hills masqueradin' under the name of mountains . . ."

As a boy Charlie Russell was consumed by a yearning to go West that simply had to be fulfilled. His dignified, churchgoing father was a well-to-do manufacturer of fire brick and clay products in the burgeoning St. Louis of post-Civil War years.

Charlie's appeals in his early 'teens to go West brought a proposition from his father. If he would attend military school in Burlington, N.J., for a year, he might then go West if he still wanted to. The parental hope was that Charlie would grow to like

school, attend college, forget the West and help run the growing family business.

Poor student that he was, Charlie stuck out the bargain, much of it under punishment of one sort or another. Finally in March 1880, just before his fifteenth birthday his father arranged for him to accompany the son of a trustworthy friend bound for a sheep ranch on the upper Judith River in central Montana. The expectation was that he soon would get his fill of the raw, tough life and gladly return to the family circle.

Charlie Russell felt it all a dream as he and his older companion packed off on the new Union Pacific Railroad. They transferred to the Utah Northern and went to the end of the rails at Red Rock and then on by stagecoach to Last Chance Gulch, the original name of Helena. Thereafter Montana was his home.

When he died his paintings were selling for as high as \$10,000 and his wife was engaged from time to time in inspecting purported Russell paintings and declaring the forgeries. Russell's works hang today in many museums and there is a large collection of them in the Amon Carter Museum of Western Art at Fort Worth, Tex.

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ON THE WARPATH (1895)

Daily Egyptian Book Scene

Workers in Revolt

Rebel Voices, edited by Joyce L. Kornbluh. Ann Arbor, Mich.: University of Michigan Press, 1964. 410 pp. \$12.50.

This is a magnificent volume: an anthology of cartoons, of photographs of strikes, strikers and strike speakers, stories, jokes, songs, poems, speeches, journal articles and hand bills, produced by the Industrial Workers of the World (I.W.W.) in their hey day. I doubt if any other source can communicate the working conditions and the spirit of the migrant workers of half a century ago so effectively. Here we find the folklore of the only native American revolutionary movement. It is expressed in many forms with an irreverence for power and authority, with dash, and often with great poetic vigor.

Who were the I.W.W.?

"Moving across the country, the itinerant workers harvested crops, sawed trees, cut ice, built roads, laid rail road ties. In the Midwest they followed the ripening crops from Kansas to the Dakotas. On the West Coast they gathered the fruit, hops, and grain, canned the fruit and vegetables of California, Oregon and Washington, and found whatever out of season work possible. Most of them beat their way by freight cars from one place to another, and railroad companies estimated that there were half a million hoboes riding the rails, walking the tracks, or waiting at railroad junctions to catch onto a train, at any

Reviewed by
George E. Axtelle,
Director, Dewey Research

one time. Carlton Parker noted, "This group might be called a fraction of the migratory millions actually in transit."

"Although the I.W.W. was as active in other parts of the country as it was in the West, the image of the 'typical' Wobbly became that of a migratory or seasonal worker without close family ties. In Carlton Parker's 1914 study of California migrants, close to 80 per cent were under forty, and 55 per cent left school before fifteen. Nearly 70 per cent gave their occupation as 'floating laborers' and 37 per cent expressed radical views on politics.

"Parker concluded that the I.W.W. can be profitably viewed only as a psychological by-product of the neglected childhood of industrial America. He characterized the American I.W.W. as 'a lonely hobo worker, usually malnourished and in need of medical care (who was) as far from a scheming syndicalist, after the French model, as the imagination could conceive.' His mind was "stamped by the lowest, most miserable labor conditions and outlooks which American industrialism produces."

"Rexford Tugwell in his article, 'Casual of the Woods' also pictured the migrant as 'a rather pathetic figure . . . wracked with strange diseases and tortured by unrealized dreams that haunt his soul.'"

Yet the I.W.W. publicity made the distinction that although the migrant's situations was degrading, he himself was not degraded.

What was the I.W.W.? The I.W.W. was organized in Chicago in 1905. Wm. D. Haywood called the meeting to order.

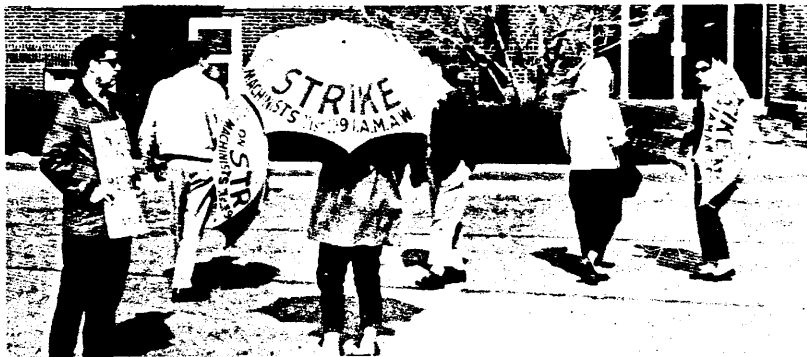
"Fellow Workers," he said to the delegates and spectators in the room, "This is the Continental Congress of the Working Class. We are here to confederate the workers of this country

It Always Started

"Once upon a time"—

A magic key! Those words unlocked for me
a world of turrets
placed on high
hilltops reaching
to the sky,
and almost touching clouds,
and paths enticing
upward winding,
and dappled grays;
three wishes
in a wood;
and dreaming days
of princesses
with crowns
upon their golden curls,
wearing blue
brocaded gowns,
and stomachers of pearls.

Helen Kemp Foster



Modern Strikers: The Wobbly legacy was dignity and self-respect.

AP

into a working class movement in possession of the economic powers, the means of life, in control of the machinery of production and distribution without regard to capitalist masters."

There were 200 delegates from a variety of state, district and national organizations, socialists, anarchists, radical miners, and revolutionary industrial unionists. They were equally at war with the capitalist system and the American Federation of Labor, whose leaders they termed labor fakery.

They were at war with the capitalist system because of the desperate inhuman conditions of labor for unskilled workers in industry, agriculture and mining. Strikes were their only means of protest, the only means by which their voices could be heard. Yet their strikes had been crushed with such brutality and directness, that they determined to form "One Big Union" of casual and industrial workers whose collective might not only could bring the capitalists to their knees, but would enable the workers themselves to achieve control.

They were at war with the American Federation of Labor because the very nature of the organization so dispersed the power of labor that it could never achieve more than minimal results. Moreover as an organization of the crafts, it left out the unskilled, the casual and the industrial workers. Finally, the A. F. of L. accepted the capitalist system. This was enough for their anathema.

Sense Joins Sensibility

E. A. Robinson Reconsidered

Where the Light Falls. A Portrait of Edwin Arlington Robinson, by Chard Powers Smith. New York: The Macmillan Co., 1965. 420 pp. \$7.50.

No one editing an anthology of twentieth-century literature in America or attempting an essay on poetry in this time could do so without taking Edwin Arlington Robinson into his collection or account.

Yet Robinson, the poet, is generally pretty much in limbo these days. The New Critics, so-called, are not congenial to him; he did not establish or continue a "school" to which we might go; somehow he doesn't come in for so much admiration as the Eliot-Pound coterie, Stevens-Moore imagery, or Auden With those who no longer find it possible to think anything out with a greater reality than one's self, Robinson would find no home, nor with those whose words are solely for their own emotions without regard for the world that sustains them.

Finally, Robinson finds little room at present because he was seeking something that transcends the self, something that comes through experience and human relationships, a meaning for life (call it a moral sense and his damnation is complete; the modern writer simply isn't allowed that any more).

But with the coming of the centennial of his birth (1909) some of us may see some glimmer that sense will join sensibility, that time and tide may remove scales of dubious judgement, that catholicity of taste will reclaim for reading and enjoyment one of America's greatest poets.

A start in this revival has been made with the publication of a new "Life" of Robinson. It is an excellent book for several reasons; and while it may not be the definitive study of Robinson, it does more than add to other studies and biographies we already have available.

When Herman Hagedorn did the "official" biography in 1939, he was hampered by closeness to the time of the poet's death (1935), and by the evidence of restraint put upon him by his official position. Ten years later Emery Neff wrote about Robinson for the American Men of

Letters series, but Neff's work had all the faults of his academic relationship to the material and cannot be considered a superior biography of a complex and puzzling personality. Edith Barnard's critical study was excellent, and there are others such as Fussell and Winters who have made fine assessments.

None of these have quite the same relationship with Robinson that the Chard Powers Smith biography possesses. A close personal friend for eleven years, younger, and himself a poet and writer with personality and charm, Smith brings exceptional accommodations to his task. His portrait moves in three levels: a personal memoir simply filled with fine and substantial recollections and reports; an analysis of Robinson's work which is simply a wonder to read, full as it is with material long dismissed or unknown; and an interpretation of Robinson's attitudes toward the great questions of human existence.

Thus Smith is able to give vital facts about Robinson, fill in the blanks of the many legends about him, and at the same time make a re-evaluation of his poetry.

Robinson has always been a figure "out of round," but Smith has done much to make clear his life and his poetry. He deals not only with the

Reviewed by
Paul H. Morrill,
Department of English

terribly tragic decline and fall of the Robinson family, with his mysterious love affair, with his near-starvation existence for long years waiting for recognition and compensation.

Smith's story of the making of the poet and the making of his poems out of his life does something superb for his old friend. His use of facts about Robinson and his personal knowledge is careful; his research leaves little to chance; his glossary and index are mines for source study—even to new and remarkable photographs. This is not only a different kind of biography with a joy of its own, it is perhaps the best book we have on Robinson. I recommend it heartily.

Harold Wilson: Articulate Socialist

Purpose in Politics: Selected Speeches by Harold Wilson. Boston: Houghton Mifflin, 1964. 270 pp. \$4.95.

This book is a collection of speeches given by Harold Wilson in the years 1956-1963. All of them were delivered before he became Prime Minister of the United Kingdom—a post he holds onto only by the skin of his teeth.

In these speeches he seeks to describe what he means by socialism. He exemplifies the new look in the Labour Party, initiated by Hugh Gaitskell, which emphasizes the administrative rather than the political approach to things—a mood supposedly less doctrinaire than that of the old days of Fabianism and trade-unionism. Wilson's program represents an effort on the part of the Labour Party to jettison what it considers out-dated socialist principles to make room for a new approach to organizing a highly industrialized society. We must ask two questions: what is this new socialism and how is it better suited than the old variety to the late twentieth century economy?

Labour abandoned its traditional socialist position following disaster at the polls in 1959. The party eliminated that part of its constitution which called for "the common ownership of the means of production, distribution and exchange and the best alternative system of popular administration and control of each industry or service." After a noisy and bitter struggle at the 1960 Party conference, revisionism won the day. Labour's commitment to common ownership now goes only so far as to ensure "community power" over the commanding heights of the economy.

*Reviewed by
Sanford H. Elwitt,
Department of History*

It is this new position, still represented as socialism, on which Harold Wilson takes his stand.

Wilson is a pragmatist and he is obviously uncomfortable in theoretical stances. There is scarcely a word in these speeches which betrays the Marxist origin of the Labour Party which he leads and the socialism which he professes. He is a trained economist who has seen enough to be convinced that neither the jungle of the marketplace nor self-regulated monopoly capitalism is the proper economic setting in which the resources of science and technology can be employed to improve the human condition. In the post-industrialized West, the day has arrived when science and technology can be the agents of fulfillment, but only if yoked to the cause of the general welfare.

Socialism, as Wilson sees it, can no longer be thought of strictly in terms of who owns what. Socialism is a way of doing things; specifically, of applying the products of the human mind to the nourishment of the body and spirit through national planning.

The emergence of a political economy revolutionized by science carries the implication, Wilson asserts, that a nation can be certain of reaping the harvest of its material and mental resources only through comprehensive planning. "Since technological progress left to the mechanism of private industry and private property can lead only to high profits for a few . . . and mass redundancies for the many, if there had never been a case for Socialism before, automation would have created it."

Wilson devotes most of his speeches on financial and economic policy to schemes for planning in crucial areas: investment, consumption, exports, education, etc. He lays the Tory governments in power since 1951 for allowing the national wealth to be dissipated by business-men grabbing for quick profits instead of channeling capital resources to basic investment.

Tory Britain has succeeded only in reproducing what he calls the "lunacies of an Americanized society" debased by barbarous commercialism. Consumption, he believes, must be held down in



Harold Wilson: A new look for socialism?

order to release capital for investment in the modernization of industry. Wilson is at least consistent: for it is on this very point that he has concentrated his economic reforms since taking office. Furthermore, it is on a revitalized industrial and technological base that Wilson pins his aspirations for a Britain once again important in the world.

The British people have found adjusting to their country's diminished political status difficult and painful. Tories in particular have displayed some disturbing neurotic symptoms. We recall Macmillan's frantic efforts to hold to an "independent" nuclear deterrent by contracting for American Polaris missiles in preference to the British-made Blue Streak. Macmillan defended his failure elegantly. But "looking splendid" is hardly an adequate response to a serious challenge. Wilson has sought to redefine Britain's role in the world. He has particularly focused on the Commonwealth as a laboratory for experimentation in cooperation between post-industrial and pre-industrial nations. He thus opposes entry into the Common Market on the grounds that Britain's special relationship with the Commonwealth would be compromised.

More important, he has no intention of allowing a socialist Britain to be submerged in a Christian Democratic Europe. The Treaty of Rome, he points out, allows for no democratic planning.

Wilson's presentation is fresh, crisp, business-like, and above all smooth. His medium, the floor of Commons, adds to the luster as he lashes the Tories for incompetence in government.

But Wilson frequently sidesteps the implications of his rhetoric. If planning is to be effective, if capitalists are to be stopped from "looting national assets" (his words), must he not return to the question of who owns what? How is comprehensive planning to be achieved if the people, through some magic process of "democratic planning" which he does not elaborate, control only the commanding heights of the economy? Wilson's new socialism seems to add up to a mixed economy with the mix weighted only slightly to the public sector. How does he expect to carry through a comprehensive economic plan unless business enterprises, on all levels, are closely controlled? Let us not hedge the issue. Popular control to be effective demands popular ownership.

Is it possible that what Wilson calls socialism is not socialism at all? Has he not perhaps done violence to the meaning of the word? Certainly science will not enhance the general welfare unless the question of ownership of the means of production is settled.

Thus we are thrown back upon the old meaning of socialism, which refuses, like Hamlet's ghost, to leave us until we understand its message. And what about Wilson's plans for a new Commonwealth, a community of nations devoted to building and not to war? Does this not imply that Britain must disengage from the Cold War? Even General de Gaulle, hardly a socialist, understands that. Yet Wilson is a fervent NATO man, he is condescending to the Russians, he weeps at the Berlin Wall, and his eyes shine with an imperialist glitter as he recounts Britain's responsibilities east of Suez. (To be fair, it must be added that he was an implacable foe of the 1956 Suez adventurers.)

All this being said, let us remind ourselves that Wilson's program, incomplete, riddled with compromises, is a measurable step forward compared to what has gone before. Wilson quotes President Kennedy: "A tired nation is a Tory nation." Surely the British deserve something better.

Whodunit? Who Cares!

May You Die in Ireland. by Michael Kenyon. New York: William Morrow & Co., 1965. 254 pp. \$3.95.

The cast of this whodunit includes: Dr. William Foley, University math professor . . . age 39 . . . asthmatic . . . built like a terraced punching bag . . . gold filling in lower molar . . . yet somehow has "a faintly owlsh look" . . . claims to like Callas recordings . . . wears the most durable eyeglasses in all of literature . . . inheritor of Castleferry Castle in you-guess-where.

Aunt Rhoda . . . lives in Sioux Falls (Grundy Center humor, as we Hawkeyes label it) . . . her homey letter told nephew Willie of his windfall—or should it be castlefall?

Joy . . . age 37 . . . Ph.D. Foley's girl (?) friend . . . with whom he " . . . would as easily have had six children from union with an antelope." (Want to bet? See page 11, line 21.)

Oscar Hensen . . . chemistry prof crony . . . "big and shaggy" . . . wife warms his slippers in the oven . . . (a mild hot-foot?)

Upon receipt of the letter telling of the inheritance, Associate Professors Foley and Hensen: "Convulsed with laughter, the two linked arms in the center of the room and circled round in a tip-toe dance chanting, 'Got a little castle, got a little castle.'"

Big Nose . . . bad guy with " . . . a protuberant pock-marked nose which bore itself like a banner in advance of the head." The author seems obsessed with this grand olfactory organ. By the end of the novel it has grown beyond the Durante and into trunk proportions.

Mary Casey . . . wide-set blue eyes . . . slightly hooked nose . . . black hair done in a "neat chignon" . . . a nurse who smells alternately of disinfectant and perfume (get it?).

McCarthy . . . Irish ace in a polo-necked jersey . . . a man good squad . . . IQ of about frozen-food locker temperature.

Castleferry Castle . . . not really a castle . . . a 1790 mansion . . . well, not really a mansion either . . . and not old enough to be a ruin . . . actually, a run-down three story dump . . . and really not important.

Chloridine . . . (no, no, not a character) . . . an antidote to radiation sickness and partial protection against radiation burns . . . a very important formula, obviously, it says here.

Minor characters: Jaguar, black . . . Morris, blue . . . Fiat 600, black and shiny . . . Mercedes, apparently no color.

Besides dancing arm-in-arm and singing and listening to La Callas, Associate Professors Foley and Hensen sing exactly 21 words from the song "Chicago"—for which the author had to acknowledge permission from the Fred Fisher Music Co., Inc.

Some sample chapter-end sentences: "I've inherited a castle in Ireland." "He lost consciousness." "Foley fainted." "Foley had never seen so much blood."

*Reviewed by
J. Joseph Leonard,
Department of English*

The dust jacket blurb says the characters are "fresh" and "unique." I would say they are easily as "fresh" and "unique" as dust jacket blurbs.

Sample of colorful prose? "On Parker's bald head the rain drops bounded and splashed like soft, watery bullets."

Shure, and how about some Eire-conditioned dialogue?

"Who was Barry Oge?" Foley asked.

"He was a great warrior chief." (Mary, natch.)

"A sort of Irish Sitting Bull?"

"He was not. He was a great good man, He robbed the rich and gave to the poor."

"That doesn't sound like Sitting Bull, more like President Roosevelt. Who did he rob?"

Or, some acid-green repartee?

"Why don't you calm down? We could send a man."

"A man? We'll have champagne ready."

"We could send . . ."

"Don't tell me, He'll introduce himself as Finnegan and have a copy of the 'Catholic Digest' under his arm. Get this straight, I don't want him."

Now about the plot. There's this pudgy prof who inherits a castle in Ireland and under the letter F on his shiny black travel folder is a tiny speck of microdot film planted by the travel agency and—and, well, I wouldn't want to divulge the plot or reveal the fact that I don't understand why all the fiddle-faddle of planting the microdot (a case of putting the spot on the guy) on a stranger in the first place.

But, come to think of it, maybe that's why the book is classified as a mystery—begorrah.



Recording Notes

Recordings Aren't Produced for a Song

By BOB BUDLER
Copley News Service

What does a recording artist get paid? If you are a record buyer you have undoubtedly asked yourself this question. Obviously, the stature of the artist has a bearing on what he is paid. However, there is a general yardstick we can apply.

Usually, the record company pays all the recording costs, including union scale to the artist, the arranger, the musicians and the copyist. The costs are deducted from the artist's royalties before he is paid any royalties. In other words, all he gets paid is the scale for singers until sales cover the costs.



The royalties, in most cases, are based on 90 per cent of the records sold. This 10 per cent allowance is a throwback to years ago when it was established to cover return of records to the manufacturer for breakage, or for some other reason.

As for specific payment to the artist. It is strictly on a percentage basis. A newcomer might get 2 per cent of the suggested retail price while an established star could command 5 per cent or more. The musical selections are chosen by the record company. Again, a big selling star may have a voice in choosing repertoire.

What does it cost to make a recording? It will run somewhere between \$500 to \$2,500 for a session in which 2 to 4 compositions are waxed. There are many variables involved but it can be seen from this that an album could cost \$7,500 or more to produce. So, the artist has to sell quite well before he shares in the royalties.

When you realize that only a handful of the thousands of releases ever become hits it is understandable why the big selling stars, who reach Hitsville regularly, can negotiate such profitable platter pacts.

POPS

THE CHOICE OF THE GREATEST—JOHN GARY—Richard Rodgers, Irving Berlin, Noel Coward, Hoagy Carmichael, Frank Loesser and Henry Mancini, are just a few of the composers saluted by young Mr. Gary in this album. Gary gives rich readings to tunes like "Don't Blame Me," "Luck Be a Lady," "Tammy" and "I'll Be Seeing You." (RCA-Victor)

SEÑOR 007—RAY BARRETTO—Here's the first album of James Bond music with a Latin American flavor. Barretto blends Latin rhythms with a pop feel. "The James Bond Theme," "Goldfinger," "Thunderball" and "From Russia With Love" are included. (United Artists)

JOHNNY TILLOTSON SINGS—Tilbotson turns in another sharp set using his most recent disclick "Our World" as plug tune. He's got some less known material like "Strange Things Happen," "One's Yours, One's Mine" and "I Never Loved You Anyway." Standards include "Red Roses For a Blue Lady," "How High the Moon," "Angel" and "I'll Be Seeing You." (MGM)

ELLA AT DUKE'S PLACE—This is Ella Fitzgerald at her best in the world of Duke Ellington. Top side is sentimental side with Ella etching ballads like "Something to Live For," "I Like the Sunrise," "A Flower is a Lovesome Thing" and "Azure." Flip is finger-snapping side featuring Ellington works like "Duke's Place," "Cotton Tail," "What Am I Here For" and "Imagine My Frustration." Wonderful wax. (Verve)

MUSIC—A PART OF ME—DAVID MCCALLUM—The content of this set is sharp but the drawing power of the popular "Man From U.N.C.L.E." will spur the sales. McCallum conducts the orchestra in instrumentals of recent hit singles. Arranger H. B. Barnum rates bow for "The In Crowd," "Yesterday," "A Taste of Honey" and "One, Two, Three" among others. (Capitol)

Top Ten Books Across the Nation

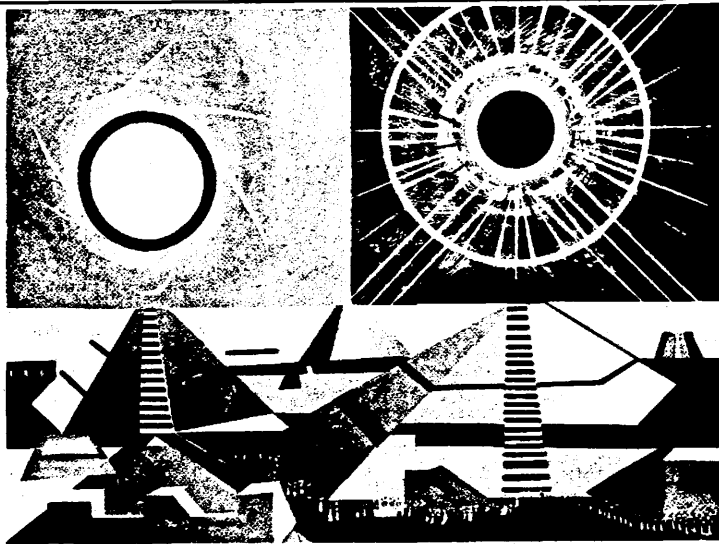
Current best sellers compiled from Publishers' Weekly:

FICTION

- The Source*, James A. Michener.
- Those Who Love*, Irving Stone.
- The Lockwood Concern*, John O'Hara.
- Airs Above the Ground*, Mary Stewart.
- Up the Down Staircase*, Bel Kaufman.

NONFICTION

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



José Gutiérrez

La Ciudad Sagrada

Conozca a Su Vecino

José Gutiérrez

José Gutiérrez nació en Miacatlán, Morelos, en el año de 1900. Concluyó sus estudios de arte en el Pratt Institute, de Brooklyn, y posteriormente fundó una escuela de dibujo y pintura en la misma ciudad. En 1934, mientras trabajaba con David Alfaro Siqueiros en la ejecución de unos murales, José Gutiérrez se inició en la experimentación con diferentes materiales pictóricos y decidió explorar este campo hasta entonces descuidado.

Volvió a México en 1944 y fue el primero en enseñar los usos y posibilidades de los nuevos acetatos de vinilo, silicones de nitrocelulosa y materiales acrílicos. Desde 1945, Gutiérrez ha sido director de Investigaciones y Técnicas del Instituto Politécnico Nacional, de la Ciudad de México. De 1948 a 1953 fue uno de los primeros profesores de

técnica mural y de composición en el Mexico City College (ahora University of the Americas).

En 1955, Gutiérrez realizó una gira por el Canadá bajo los auspicios del gobierno, ofreciendo conferencias sobre el arte mural mexicano y demostraciones de las nuevas técnicas de pintura. En 1956, su manual sobre materiales modernos *Del Fresco a Los Plásticos* fue publicado por la National Gallery, del Canadá. Desde entonces este manual ha servido como fuente de información a otros investigadores que han escrito numerosas tesis y libros sobre el uso de los materiales sintéticos en el arte.

El nuevo libro de José Gutiérrez, *La Pintura Con Acrílicos* salió en octubre de este año de las prensas de la Watson Gupitl Publishing Co.

Television Shows of Interest

Strollin' Through Harlem

Harlem in the 1920's comes to life on "Strollin' 20's," a CBS special, Monday night at 9 on Channel 12. Sidney Poitier stars as "The Stroller," illustrating Harlem's style of life and the kind of entertainment that flourished there during the Prohibition era.

Also featured are performers Sammy Davis, Jr., Diahann Carroll, Duke Ellington and his orchestra, Joe Williams, Gloria Lynne, Nipsey Russell, George Kirby and Brownie McGhee.

Other television highlights this week include:

"The Daughters of Orange," an NBC News Special, focuses on the royal family of the Netherlands. (5:30 p.m. Ch. 6)

This Proud Land. This week's presentation on the ABC special series is "The Way-Out West," a report on the west coast from Los Angeles to Seattle. (7 p.m. Ch. 3)

"The Sound and the Fury," a cinematic adaptation of William Faulkner's classic novel, is the Sunday night movie feature. (8 p.m. Ch. 3)

featured in Leonard Bernstein's seventh annual young performers program. Each will play selections from Moussorgsky's "Pictures at an Exhibition." (6:30 p.m. Ch. 12)

Negro People. "Our Country, Too" views the special world and perception of the American Negro. (8:30 p.m. Ch. 3)

WEDNESDAY

"Cinderella," Rodgers and Hammerstein's musical version of the classic fairy tale, stars Lesley Ann Warren and Stuart Damon. (6:30 p.m. Ch. 12)

"The Last Giant," is the second in a two-part study of Michelangelo. (8 p.m., Ch. 6)

THURSDAY

"Green Pastures," the screen version of Marc Connelly's play, brings to life Bible stories as they might be told by a Southern Negro preacher. (9:30 p.m. Ch. 8)

FRIDAY

"16 in Webster Groves," a CBS News special looking at the world of teen-agers in a St. Louis suburb, is rescheduled, having been preempted two weeks ago by a Viet Nam report. (9 p.m. Ch. 12)

MONDAY

America's Crisis. "Old Age—The Wasted Years," is

TODAY

ABC Scope. Howard K. Smith presents another Viet Nam report, "Tail of the Snake," a consideration of the possibility of Communist China entering the war. (9:30 p.m. Ch. 3)

SUNDAY

Face the Nation. Sen. George Aiken (Rep., Vt.) is scheduled to appear before a panel of newsmen. (11:30 a.m. Ch. 12)

Meet the Press. Guest will be Secretary of Labor Willard Wirtz (12 noon, Ch. 6)

Twentieth Century. "Moscow U" reports on the Soviet Union's largest university. (5 p.m. Ch. 12)

the first of a two-part study of the nation's senior citizens. (8:30 p.m. Ch. 8)

Strollin' 20's. (9 p.m. Ch. 12)

TUESDAY

Young People's Concert. Four teen-age pianists are



A Preview of International Night

Songs, dances and funny stories from around the world, similar to those pictured here, will highlight the International Nights Stage Show.

This is the fourth year that SIU's foreign students have presented the program in an effort to give American students and faculty members an insight into life in their native lands.

The event will begin at 8 p.m. today in the Ballroom of the University Center with the opening of an international coffeehouse and exhibits of arts and crafts.

The stage show featuring 23 acts will begin at 9 p.m. in the Ballroom.

Sunday the exhibits open at 1 p.m. and the stage show will begin at 7 p.m.

Mulazim H. Hamdani of Pakistan will be master of ceremonies for both stage shows which will include acts ranging from a re-enactment of an Indian marriage ceremony to Jamaican folk songs by Lance Lumsden, a SIU tennis star.

Saif Wadi is the program coordinator and Carl E. Kocher and Vicki L. Smith are cochairmen.



ANA ACUNA OF PANAMA DANCES WITH A COUNTRYMAN



MI JIN MOON PARK DOES A KOREAN DANCE



ARAB STUDENTS PRESENTS A HUMOROUS SKIT



SAID ANABTAWI (GLASSES) CHATS WITH ABDULLAH ALIYU. IBRAHIM MUKHTAR AND ALEXIS ALIBGE. OF NIGERIA



LOCAL GIRLS PERFORM PAKISTANI DANCE TAUGHT BY MISS FARZONA HUMAYON

He Likes Playing, Not Running

Naggy Faltas, an SIU senior from Egypt, was a top runner in his country. Today instead of running in the track field, he spends most of his time on the SIU theater stage.

Faltas, who came to the United States in 1962, was champion of all Egyptian high school students in 1958 in the 400-meter event and twice

represented his nation in international competition in Greece and West Germany.

During his last two years at SIU, where he is majoring in theater, the 25-year-old student has played roles in seven dramas, including the recent production of the Greek comedy "Lysistrata."

Faltas hopes to receive practical training as a radio-TV director in this country after he receives his bachelor's degree this summer. "And then I'll put the knowledge gained to use in my home country," he said.

Aviation Group to Meet

Delta Eta Rho, international aviation fraternity, will meet at 7:30 p.m. Monday at the Southern Illinois Airport.



NAGGY FALTAS

Alternatives Offered

Faculty Gives Ideas On Fee Increase

A majority of students can see arguments on both sides. "For a little more money, the student body can reap the benefits of a team that excels." On the other hand, he pointed out that many of the students will be contributing to the winning team but would be unable to see the games.

The attitude of the Athletics Department on this question has been, and after eloquently expressed.

Some members of the academic community have a different view towards the subject.

Phillip H. Olsson, assistant dean of fine arts, simply said, "I'm agin' it."

He said the \$4 increase will have no effect on the brand of football that Southern plays. "It'll take a lot more than that," he said.

Olsson went on to say that it seemed unfair to the students on the Edwardsville Campus, if the increase applied to them also.

Jan Martan, assistant professor of zoology, said that he did not begrudge the athletes the scholarships.

"I wish only that we had something similar for the academic, especially the sciences."

George Kimbell Plochmann, professor of philosophy, doesn't feel that the money would be better spent by giving it to the academic rather than the athletic.

Plochmann said that it is "bad to concentrate the money in the hands of a few for the entertainment of many." He feels that the money could be better spent if it went towards a program of personal development for the majority of the students.

Plochmann thought that if money is needed for college football, possibly it should come from the professional football teams.

He pointed out that the teams are making millions of dollars yet did not have to support a farm system like professional baseball teams do.

Joseph P. Vavra, professor of plant industries, said "I

can see arguments on both sides."

"For a little more money, the student body can reap the benefits of a team that excels."

On the other hand, he pointed out that many of the students will be contributing to the winning team but would be unable to see the games.

Cal Yale Meyers, associate professor of chemistry, said that there is nothing comparable for the academic side.

He thought the increase was "very unfair for a University that is in business to educate."

Meyers thought that a university should have both but not one at the expense of the other.

"The University should have something comparable for the academic side," he said.

H. B. Jacobini, associate dean of International Services, thought it "not unreasonable that fees could be raised on a student vote."

Jacobini feels that it is the duty of state schools to "make available a good education on an inexpensive basis."

He questioned how many \$4 increases can be sustained.

Jacobini agreed with the opinions of the coaching staff that the "University has to make a decision" on the brand of football that it is to play.

He suggested that a more comprehensive poll of student opinion be taken before any decision is made.

If a substantial majority of the students wished the increase then he saw no harm in it. They are the best judges as to whether they could afford the \$4 increase, he said.

He pointed out that in the end "education can live with or without football."

Mueller to Convention

Robert E. Mueller, chairman of the Department of Music, will travel to Cleveland, Ohio, Sunday for the National Association of Music Teachers' east central division convention.

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Fraudulent Phone Call Penalty Set

The increasing number of long-distance telephone calls being charged to incorrect telephone numbers has caused the General Telephone Co. to adopt a practice of prosecuting each person caught making such calls.

The company has had a policy in the past which allowed violaters to get off the hook by simply paying for the fraudulent telephone calls, according to Harold D. Howe, general manager of the local telephone office.

However, in order to discourage the growing number of persons who are making the fraudulent telephone calls, Howe said, each person who is caught is now liable to a fine, restitution of costs, court costs, probation by the county court, and, if a student at SIU, probation by the University.

Joseph F. Zaleski, assistant dean of student affairs, said that when a student is brought before him on such a charge, he is treated fairly and allowed

to present his side of the situation.

Sometimes students receive only a reprimand and an order to make restitution for the telephone calls. "Each case is different," Zaleski said, and each is treated individually.

The telephone company is anxious to apprehend all persons who make the fraudulent calls, because "we're put in a bad light when customers come in and complain about being charged with telephone calls they haven't made," Howe said.

The increasing number of fraudulent telephone calls is "making the University students look like a bunch of juvenile delinquents. I would rather think of them as adults," he said.

Howe said it seems that many students think it is a common practice to make long-distance telephone calls and charge the telephone calls to some one else's telephone.

"It's so foolish in so many ways that it's ridiculous," Howe said. "We don't even have to go out of the office to catch them," he continued.

There have been more than 15 apprehensions of persons making fraudulent telephone calls this year, Howe said. Zaleski said that about half that number were students.



RICK MYERS

Frosh Achieves 4.7 Average Despite Severe Handicap

Rick L. Myers, a 19-year-old freshman from Waterville, Iowa, has more reasons than most to be proud of his fall term grade point of 4.769.

Myers, who is attending his second quarter of classes at SIU, has muscular dystrophy and is listed by the Office of Services for Disabled Students as quadriplegic (paralysis of four limbs). He has only limited function of his arm and leg muscles and uses a power-driven wheelchair.

"The most difficult part of college life is the constant tension of competing, trying to do your best," Myers said. Myers has his sights set on "at least" a 4.25 scholastic performance every term.

Myers gave two reasons for coming to SIU. First, because the campus is one of few in the nation which is adapted for the handicapped; and second, because the SIU business administration curriculum seemed to fit his ambitions.

The ambitious freshman says he has always been interested in financial management and the mechanics of stocks and bonds. He says he

has definite plans for a big business career.

Myers was referred to SIU by War H. Thayer, his counselor from the Iowa Division of Vocational Rehabilitation. The agency pays his college bills and a \$35 weekly wage for attendant services.

As a high school student at Waukon, Iowa, Myers was president of his freshman class, belonged to the National Honor Society and finished seventh in his graduating class. His attendant in those days was his brother, a 6-foot 4-inch, 220-pounder.

"I don't kid myself about the handicap," he said. "There are a lot of things you'd like to do that you can't. But you try to compensate for it by making good grades. You feel you're competing against everybody else."

History Meeting Set

Robert L. Gold, associate professor of history, will discuss problems of property during transfer of Florida to English control, at 7:30 p.m. Monday in Morris Library Auditorium.

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Rusk Suggests Congress Resolve Viet Nam War Doubts With a Vote



DEAN RUSK

WASHINGTON (AP)—Secretary of State Dean Rusk told a worried Congress on Friday if there is doubt about the U.S. position in Viet Nam, let there be a vote—"let us find out."

But first, he said, let every member think long and deeply about the real path to peace.

"There are moments when toughness is essential for peace," Rusk said later.

Rusk talked of personal memory and of world history before the Senate Foreign Relations Committee—and a radio-television audience that spanned the nation.

For hours he defended with treaty, text and map the policy President Johnson has set in Southeast Asia. But he put aside legal argument and mi-

meographed statement when he declared:

"If there is doubt in Congress about the policy, let us vote. Let us find out."

"I would hope that before the votes are taken that members of the Congress would go into a quiet corner and think very long and deeply about what we've been through in the

last three decades," Rusk said. "and on what basis can we build a peace—and then decide which vote is a vote for war and which vote is a vote for peace."

Sen. Wayne Morse, D-Ore., a critic of the Johnson policy, has proposed that the Senate repeal the Aug. 10, 1964, resolution with which Congress

authorized any measure—including armed force—to bar Communist aggression in South Viet Nam.

Morse said he will seek a vote on his proposal next week.

"Now we have pleadings filed on both sides," Morse had said after Rusk outlined the administration case. "There must be a political settlement in the United States."

It was hours later that Rusk talked of a vote.

"How do we organize a peace?" he asked the committee. "Do we do it by saying to those who would like to commit aggression, no, it won't work?"

That, Rusk said, would be his course. "If you tell the other side we don't want trouble, take Viet Nam, that is a step toward war," he said.

Rusk already had said repeal of the resolution, the step Morse seeks, would harm U.S. interests. He said it would bring about "a major change in the world situation."

"To our disadvantage?" asked Sen. Karl E. Mundt, R-S.D.

"To our disadvantage," Rusk said.

Rusk said one-sided worry about a widening conflict could lead the Communists to expand the Asian struggle.

"If only one side worries about escalation," Rusk told the Senate Foreign Relations Committee Friday, "then you can have a big war."

"Of course we are concerned about where this will go," said Rusk. "Of course. And the other side is concerned."

Rusk said U.S. policy-guided, he said, by the commitments of the Southeast Asia treaty—has been steady and firm, but restrained as well.

But he avoided saying just what the United States would do to meet future Communist moves.

Rusk stressed the current boundaries of conflict. "Some people are concerned about a great land war in Asia," he said. "I would like to comment that this is not the shape of that conflict at the present time."

US Captures Base South of Bong Son; 54 Viet Cong Killed

SAIGON, South Viet Nam (AP)—U. S. cavalrymen located another Communist base area south of Bong Son at noon Friday and killed 54 Viet Cong in a fight that lasted into the night.

The contact was reported heavy; American casualties light.

In another phase of the coastal offensive, South Viet Nam's government acclaimed the battle for the Tuy Hoa area rice crop as essentially won. It gave major credit to U. S. 101st Airborne Division paratroopers and South Korean soldiers guarding a harvest expected to total 110,000 tons.

The allies gave up the rich An Lao Valley west of Bong Son—seized with little bloodshed 10 days ago—for lack of troops to serve there as an occupation force. Various valley dwellers, fearing a return of the Communists, abandoned their rice paddies and flew out with departing American units.

He's Eating Better, too

One-Time Anti-War Soldier Earns Stripe on Battlefield

BEN CAT, South Viet Nam (AP)—Wearing a proud smile, Winstel R. Belton was promoted Thursday to private first class. Six months ago he was on a hunger strike protesting the draft and his assignment to South Viet Nam.

"I am personally satisfied that he now honestly believes his actions in the past have not been consistent with being a soldier or a man," said Capt. R. E. Spriggs of Mexico, N. Y.

"I personally wrote to the commanding general, recommended that he be promoted and his sentence remitted. Belton has seen men fight and die for his country, and he has felt the honor that comes when you do fight."

Belton was under a suspended 12-month jail sentence for his hunger strike. The sentence has been remitted.

This was a far cry from last November when Spriggs returned to duty after recovering from a bullet wound to find that Belton had been assigned to his A Company of the 2nd Battalion, 28th Regiment, 1st Infantry Division. He was furious then.

But now Spriggs says he would take the 26-year-old Winslow, Ariz., soldier into combat with him anytime. The change in attitude solidified early in January.

Spriggs was up front near Trung Lap under furious attack when an urgent call for him came through on the radio. Spec. 5 Larry Kabriel of Sumnerfield, Kan., told what happened.

The radioman replied: "The captain's not here. He's up front. There's heavy fire. I can't reach him."

Belton, whose job was laying communications wire, shouted at the radioman: "It's your duty to get up to the captain!"

Belton crawled over, grabbed the radio and moved up until he found Spriggs. Belton has been Spriggs' radioman ever since.

Belton staged his hunger strike at Ft. Benning, Ga., last August. A court-martial gave him a bad conduct discharge, forfeiture of pay and the 12-month jail sentence. But he was told he would not have to serve the sentence if he came to Viet Nam.

At ... The Flamingo's

RUMPUS ROOM

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Campus Activities Guide

Saturday,

Counseling and Testing will give the American college testing program test at 8 a.m. in Davis Auditorium in the Wham Education Building, Morris Library Auditorium, Furr Auditorium in University School and Muckelroy Auditorium in the Agriculture Building. The certificate in data processing exams will be given at 8 a.m. in the Studio Theatre in University School.

The Model United Nations Assembly will be held from 9 a.m. to noon and 1 to 5 p.m. in the Ballrooms of the University Center. The Recreation Committee Bridge Club will meet at 1 p.m. in Room C of the University Center.

Children's Movie will present "Snow White and the Three Stooges" at 2 p.m. in Furr Auditorium in University School.

Movie Hour will feature "A New Kind of Love" at 6:30 and 8:30 p.m. in Furr Auditorium in University School.

The Indian Student Association will meet at 7 p.m. in Room E of the University Center.

A roller skating party bus to Marion will leave at 7 p.m. in front of the University Center.

International Nights will begin at 7:30 p.m. in the Ballrooms of the University Center. Savant will feature "The Mouse That Roared" at 8 p.m. in Davis Auditorium in the Wham Education Building.

The University Center Programming Board will sponsor a band dance at 8:30 p.m. in the Roman Room of the University Center.

Sunday,

Intramural corecreational swimming will begin at 1 p.m. in the University School Pool.

International Nights will continue at 1 p.m. in the Ballrooms of the University Center. A Glee Club recording session will be held at 1 p.m. in Davis Auditorium in the Wham Education Building.

Alpha Phi Omega, national service fraternity,

will meet at 2 p.m. in the Home Economics Building Lounge.

Sunday Concert will feature a brass quintet at 4 p.m. in Shryock Auditorium.

The Southern Film Society will present "Tomorrow is My Turn" at 6:30 and 8:30 p.m. in Morris Library Auditorium.

Creative Insights will feature "Big Game Hunting in Alaska" presented by J. E. Burnside of the Department of Animal Industries at 7 p.m. in Room B of the University Center.

Sunday Seminar will be on "Student Government: What is It?" discussed by John Paul Davis, student body vice president, at 8 p.m. in Room D of the University Center.

Monday

The Inter-Varsity Christian Fellowship will meet at noon in Room C of the University Center.

The UCPB recreation committee will meet at 4 p.m. in Room E of the University Center.

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

Women's Recreation Association house basketball will begin at 8 p.m. in the Large Gym.

The Latin American Institute seminar will be held at 7 p.m. in Morris Library Auditorium.

The Guidance Roundtable will begin at 7 p.m. in the Studio Theatre in University School.

The Rehabilitation Institute will meet at 7 p.m. in the Home Economics Building Lounge.

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

A student music recital featuring Wanda L. Jones, bassoon, and David R. Pence, alto saxophone, will begin at 8 p.m. in Davis Auditorium in the Wham Education Building.

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

Alpha Phi Omega, national service fraternity, will meet at 9 p.m. in Room 102 of the Home Economics Building.

WSIU to Broadcast SIU-Indiana State Game

Mike Lyons will be on hand with the Saluki warm-up to present a summary of this year's SIU basketball season at 7:40 p.m. today on WSIU Radio. The sports staff will follow at 7:50 p.m. with play-by-play action of the SIU vs. Indiana State game.

Other programs:
1 p.m. Metropolitan Opera: Donizetti's "Lucia Di Lammermoor."

SUNDAY

John McClure will be featured on the "Music Maker" at 7:30 p.m. Sunday on WSIU Radio.

Other programs:

Show About Aged Will Be Telecast

WSIU-TV will present "The Wasted Years" on "America's Crises" at 8:30 p.m. Monday. It is the first of two programs dealing with the growing problem of the aged in this country.

Other programs:

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

5 p.m. What's New.

8 p.m. Passport 8, Expedition: "World of the Penguins."

9:30 p.m. Continental Cinema: "Father Panchali."

10:30 a.m. Non Sequitur: Mahler, Symphony No. 3 in D.

4 p.m. Shryock Concert: Live from the campus.

8 p.m. BBC Theatre: "The Lady on the Grey" by John Collier.

MONDAY

"The Use of Chemical Insecticides and Fertilizers" will be the topic of discussion on The Forum of Unpopular Notions at 8 p.m. Monday on WSIU Radio.

Other programs:

2:30 p.m. Virtuoso: "Gould."

3:05 p.m. Concert Hall: Saint-Saens' Concerto No. 1 in A minor, Op. 33; Beethoven's Coriolan Overture; Respighi's Lute Suite No. 2.

TECUMSEH*



Becoming a brigadier general in the British Army isn't easy - especially if you're an American Indian. Tecumseh did it. As a military strategist, he was brilliant, but he made one mistake. He picked the wrong side in the War of 1812.

One of the truly great things he and others like him did do for the new Americans was to give them an appreciation for fine tobaccos.

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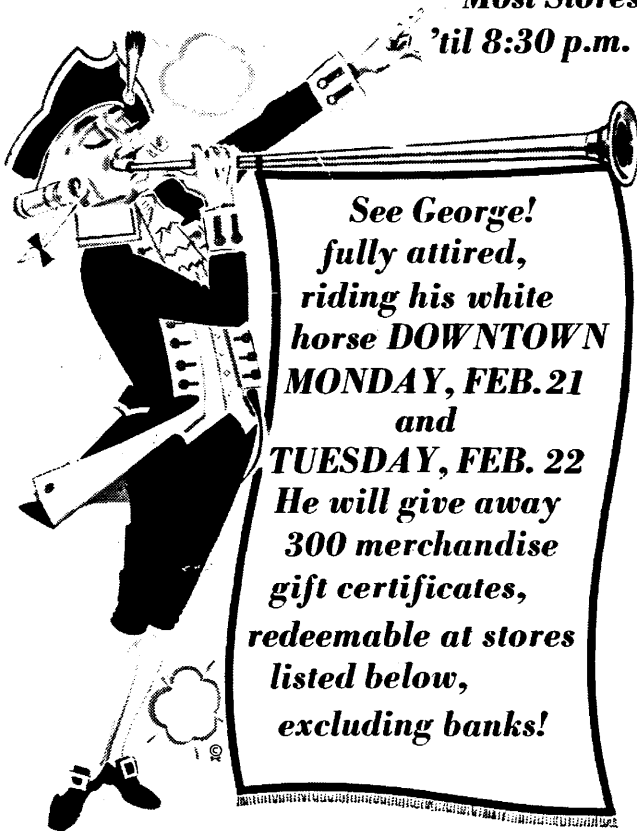
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Bradley Ace Hardware
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Easterlys' Paint Store
Franks Men and & Boys Wear
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J. V. Walker & Sons Mens Wear
Sawyer Paint and & Wallpaper Co.
Hub Cafe
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Leslie's Shoes
Denham's Smoke Shop
Ben Franklin
Little Big Dollar Store
Famous Ready-to-Wear
Kay's Womens Wear
Montgomery Ward Catalog Store

Saluki Defense Prepares for Hot-Shooting Sycamore Attack

(Continued from Page 16)
Terre Haute for the conference title.

The Sycamores' 100-point average, 11th best in the country, is paced by a high-scoring sophomore and a returning All-American.

The sophomore is Jerry Newsome, who is averaging 27.4 points a game to lead them in scoring. The 6-6 pivot is sporting a fancy .639 shooting percentage from the field

having hit 253 of 396 attempts. He is also the leading rebounder with an average of 11 a game.

The All-American is forward Butch Wade, a 6-4 senior. Wade is averaging 20.9 points a game although he has been slowed all year by a series of injuries. Last year he averaged 27 points a game to earn him the All-America honors.

Joining Wade at the other

forward slot will be Mike Phillips, a 6-3 sophomore. Phillips is averaging about eight points a game.

In the backcourt, the Sycamores have a pair of short, but speedy guards. Rich Edgerton and Jim Crone, both 5-10, are averaging 9 and 13 points a game respectively. Edgerton, like Newsome, is a hot shooter. He is hitting at a .577 clip from the field. Hartman will counter for the

Salukis with his usual starting five of George McNeil and Dave Lee at guards, Randy Goin and Clarence Smith at forwards with Boyd O'Neal at center.

McNeil paces the team in scoring with his 18 point average, and fellow guard Lee is next with an average of 13 a game. The two forwards, Goin and Smith, each have averages of 11 points while O'Neal is at 10.2.



MIKE BOEGLER

14 Rankings In Gymnastics Held by SIU

Going into today's meet with the Air Force Academy at Colorado Springs, Colo., Southern's men gymnastics team had 14 individual rankings in seven events.

This total is five more than Southern's closest challenger, defending champion Penn State.

Frank Schmitz, who is still unbeaten in three events, free exercise, trampoline and long horse, is ranked first in each.

His average score is 9.45 in free exercise, 9.5 in trampoline and 9.52 in long horse.

Sophomore Paul Mayer is also ranked high in three events, free exercise, long horse and parallel bars. Mayer is ninth in free exercise and parallel bars at 9.1 and third in long horse at 9.35.

Southern's trampoline and long horse team both had three men ranked high.

In trampoline Schmitz was first. Dale Hardt at 9.25 and Huch Dvorak at 9.05 were fifth and sixth respectively.

In long horse Schmitz was first, Mayer third and Brent Williams sixth at 9.32.

Other Salukis nationally ranked are Fred Dennis, who is fourth in rings at 9.4; Rick Tucker, sixth in high bar at 9.35; Ron Harstad, third in parallel bars at 9.3; Larry Lindauer, eighth in parallel bars at 9.1; and Mike Boegler, ninth in side horse at 9.1.

The Falcons of the Air Force Academy have compiled a 7-2 dual meet record, losing only to Iowa State and Penn State.

Terry Higgins, all-around performer for the Air Force, and Tucker are expected to have close battle on the high bar.

Higgins placed here in the finals last year. Tucker has consistently averaged around 9.3, and has only been beaten in high bar once this year.

After their meet with the Air Force, the Saluki gymnasts will swing back into action next weekend when they travel to Louisiana for meets Friday against Northwest Louisiana State Saturday with Louisiana State.

Davis Will Speak

John Paul Davis, vice president of the student body, will discuss the functions of student government at a seminar at 8 p.m. Sunday in Room D of the University Center.

The Sunday Seminar series deals with contemporary problems discussed in an informal atmosphere. Davis said he will discuss the needs of this diverse student community and the type of government needed.

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FOR RENT

Room at Washington Square Dormitory at reduced rate. Spring term. See Dennis Misavage in Room B-13 or manager. 9-2663. 724

Apartment to share with one girl. Car allowed. Cochlacht Apartments. Call 9-4509 after 5:00 p.m. Available immediately. 716

Two bedroom house trailer. About 2 1/2 miles from Carbondale. Phone 833-7364 at Jonesboro. 708

Room for one boy, new housing, cooking privileges, cars permitted, phone 457-4458. 732

FOR SALE

10'x30' New Moon Trailer. Two bedroom, modern, air conditioned. Cedar Lane Trailer Court. Call 549-2651. 715

Honda cb 160, red, 1965, 2,100 miles, \$475. Call 9-1392 after 5 p.m., 730

1965 Mercury, V-8 automatic, \$100. Call 549-2212. 725

1964 Suzuki 80 cc. Super Sport. Very good condition, \$175, Phone 549-1794. 709

Mobile home, 35'x10', completely furnished, gas heat, electric water heater. Bargain \$1,600. 1415 Jefferson, Johnston City. Phone 983-6561. 705

1951 Red MG TD, Classic. Inquire at 318 South Wall. 706

1961 Ford, 6 cylinder, stick. Four new tires, 2 snowtires, \$350 or best offer. 908 S. Wall, VirVel Gardens, Apt. A. 711

3 contracts Egyptian Sands Apartments, for spring quarter. Air-conditioned. Call Bill Cochran or Jerry Paramski, 457-7868 after five. Open house. 712

1965 Honda, 50. Electric starter, luggage carrier, \$235. Call 549-1912 anytime. Excellent condition. 720

1965 Honda, CB 160. Bored, full race equipment. Not broken in yet. \$475 or best offer. Phone 7-5953. 723

1965 Honda 160cc. Very good condition. Must be seen. Best offer. Phone 457-4758. 740

Contract for two-room apartment, kitchenette, air-conditioned, modern lounge. Call Tim or Mike at Aragon Dorm 457-7904 after 5 p.m., 734

Contemplating engagement? I can save you 20% on your choice of rings. Call Bob Winsor 6:00 or after 10:30-9-3771. 729

HELP WANTED

Female student to assist disabled female student full-time in living activities spring quarter. Must share room at T.P. Excellent salary. 3-3477. 728

Male or female to operate snack bar. Apply in person. Kue and Karom Billiard Center, 104 W. Jackson, 737

WANTED

Free jet fare to N.Y.C. after spring quarter in exchange for grade of physically handicapped male graduate during spring break. Call 9-3189, 713

Corvair 1961 convertible. Excellent shape and condition. Please call 457-7807 after 7:00 p.m. 703

One girl to share large supervised apartment with two other girls. Close to campus for spring term. Call Jane at 549-2693. 738

Married couple need accommodations spring term - Unfurnished or unfurnished. Write Bob Clayburn 7535 W. 58 St., Summit, Ill. 735

Male attendant (full time) for handicapped graduate student. Fixed weekly salary. Call 3-4301 before 5 or 9-4559 after 5. Ask for Denzie Hill. 736

LOST

Brown and white collie mixture puppy. Has choke chain with bell. Answers to the name Sam. Call 457-4675. Reward. 710

SIU identification, library card, drivers license, social security, spring fee statement, ring. Please notify Marilyn Williams, 457-5564. 727

PERSONAL

Girls—Don't buy beachwear or spring sports wear until March 1. I will have for you best brand, best buys, save half or more. Buy like a merchant. Keep the 50% mark up. Take a vacation. Shop with the best buyer in Little Egypt, Your friend, Ted, 206 S. Illinois. 717

WJPF Night beat winners—Marilyn Tripp and Sally Marks, 11 more weeks to win a free sweater, 22 more winners. Swing into spring with Ted. Who knows, you may be a winner. Shop with Ted, 206 S. Illinois. 719

Girls—I have in stock, 22 suede coats. Retail \$139.00. You can buy for \$59.95. George Day Special's just for you, February 22. Sweaters \$14.95 to \$16.95, sell for \$5.00; \$18.95 to \$21.95, sell for \$7.00. No purchase required. Free sweater each week. Drawing Saturday at 4:00. Previous winners—Vicki McDonald, and Jane Seck, 206 S. Illinois. 718

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 - Do not use separate spaces for punctuation.
 - Skip spaces between words.
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- Money cannot be refunded if ad is cancelled.
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5

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'One University' Concept Questioned by Senate

The Carbondale campus Senate will seek a meeting with SIU President Delyte W. Morris to discuss administration goals and purposes concerning the "one University" concept.

The "one University" concept involves joint administration and operation of the Carbondale and Edwardsville campuses.

The Senate voted Thursday night to seek the meeting after sending to committee a proposed bill that would put the body on record as protesting "the increasing operation of the two campuses as one University."

The bill was presented by Bill V. Moore, commuter senator.

Scholarships beginning this spring were approved for the president and vice president of the student body. The president will receive room, board, tuition, fees and \$20 per month. He no longer will receive \$80 a month as manager

of the Student Bus Service. The vice president will receive room and board equal to that paid at Thompson Point.

Dick Brefeld explained a proposed cycle patrol, made up of volunteer students, to help enforce cycle regulations.

A bill was submitted authorizing such an organiza-

tion on a trial basis. The bill was sent to the Student Welfare Committee for study.

Another bill was passed expressing disapproval of the actions of the administration of St. John's University in reference to academic freedom.

The St. John's administration recently dismissed a

large number of faculty members because of their disapproval of University policies.

The resolution will be sent to the St. John's administration and the University accrediting body.

A bill to extend the hours of check cashing service was sent to the Finance Committee for study. The bill called for the extension of check cashing hours until 8 p.m. The cost of this charge would be approximately \$8,000 per year, to be taken from the student activity fee, which is administered by the Campus Senate.

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Local News
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AP News
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Carbondale, Ill. Saturday, February 19, 1966

Salukis Face Indiana State Today

Network Set For Weather Information

Congress has authorized the U. S. Weather Bureau to establish a weather teletype communications system to serve the southern half of Illinois and eastern and southern Missouri.

G. N. Brancato, meteorologist in charge of the Lambert Field Weather Station, St. Louis, explained the system to representatives of area radio and television stations, newspapers and campus agencies at a meeting Friday in Davis Auditorium of the Wham Education Building.

The U. S. Weather Bureau, an agency of the Environmental Science Services Administration, will make round-the-clock weather teletype service available to all mass media—and other agencies willing to pay the cost of the circuit.

Carlton F. Rasche, head of Auxiliary and Service Enterprises, told a Daily Egyptian reporter after the meeting that the SIU division of Civil Defense will probably have the service installed on campus.

"This system is exactly what we've been looking for to keep the campus posted on vital severe weather information," Rasche said.

In addition to a \$25 installation charge, a subscriber will be required to pay a monthly rental charge of \$40 to \$50 for a "receive only" teletypewriter, local channel and a "control unit."

Tentative plans are to start the network April 1. The system will become operational on a test basis between March 15 and 31.

Home Ec Aide Will Visit Campus

Johnie Christian, regional representative in home economics in the U.S. Department of Health, Education and Welfare, will visit SIU next week.

Miss Christian, who is with the Division of Vocational and Technical Institution at Dallas, will be on campus Monday through Wednesday. She will consult with staff on curriculum planning in home economics.

A luncheon for Miss Christian and faculty in the School of Home Economics will be held Tuesday.



IN CONCERT TONIGHT—The New Lost City Ramblers, nationally known folk music trio, will present a concert at 8:30 p.m. today in Skryock Auditorium. The group, led by Mike Seeger (middle), has performed for four sellout audiences at Carnegie Hall. Other members of the trio are John Cohen, a professional photographer, and Tracy Schwarz, a farmer.

Republic of Kenya Official Tells Model U.N. Details of Rhodesian Takeover by Smith

The take-over of Southern Rhodesia by "Ian Smith and his henchmen," was described in great detail by Mwabili Kisaka, counselor of the permanent mission of the Republic of Kenya to the United Nations.

Kisaka delivered the keynote address to the Model United Nations Assembly Friday night in the Ballroom of the University Center.

He was accompanied by J.G. Kiti, assistant education attaché.

Kisaka described the United Nations role in the situation dating back to 1959.

His speech recounted all of the resolutions before the General Assembly and the Security Council.

He described the United Kingdom's role in trying to prevent the take over by the "racial minority."

The United Kingdom protested the takeover, but said that it was unable to interfere in the external affairs of the state, Kisaka said.

He said that a special committee was appointed by the United Nations to study the situation in detail.

All of their recommendations denounced the minority rule, he asserted.

The takeover was described as a threat to world security and peace.

Kisaka said that the United Kingdom hoping for an "overthrow of the government without bloodshed." It maintains that continued economic sanctions will be the answer to the problem.

Kisaka said the African states do not agree that economic sanctions are adequate.

He said "We believe armed force to be the only answer."

Following the speech, Dan Heldman, secretary general, thanked Kisaka for "the most exhaustive historical analysis" he had ever heard of the subject.

In the last sessions of the Model U.N. today, delegates from the 80 participating countries will vote on resolutions proposed by the steering committee and those presented on the floor of the assembly at previous sessions.

Today's meetings will be held from 9 a.m. to noon and

from 1 to 5 p.m. in the University Center.

Among the resolutions to be voted on will be those submitted by the Model U.N. steering committee.

The resolutions include one concerning Viet Nam that would offer the U.N.'s Peace Keeping Forces to come to the aid of South Viet Nam if the government of South Viet Nam should so desire.

Another committee resolution provides that the U.N. shall be invested with powers to arbitrate and adjudicate, in conjunction with the World Court, all conflicts of interest between the nations involved in the "Space Race."

In a third resolution the committee proposes that India and Pakistan should cooperate with U.N. efforts to determine the political will of the people of Kashmir.

The steering committee has submitted six other resolutions concerning multilateral aid, nuclear disarmament, human rights, Palestine, the inter-American police force and Cyprus.

Sycamores Hitting At 100-Point Clip

Southern's defense, which has repelled high-scoring opponents in previous games this year, will get one of its toughest tests at 7 o'clock tonight when it tries to trim the Sycamores of Indiana State.

The Sycamores are averaging exactly 100 points a game so far this year, having scored 2,400 points in 24 games.

"We couldn't expect as superb a defensive effort out of the boys tonight as we got against Wesleyan," said Coach Jack Hartman. "However, anything less might not be good enough to win."

The Sycamores are currently leading Evansville in the Indiana Collegiate Conference (ICC) and are ranked eighth in the country this week by the Associated Press.

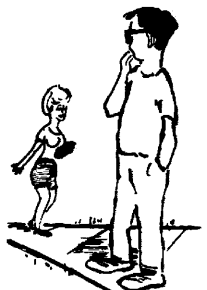
The Sycamores have scored more than 100 points 15 times this year in racking up a 21-3 record. They have scored 120 points or better in four of those games. In a recent five-victory swing through Canada, they tallied 104, 111, 117, 121 and 137 points.

One factor that must be considered, however, is the type of competition they have been facing. Most of their victories have come against smaller schools than Southern has played, although Indiana state is first in the tough ICC.

The Sycamores' three losses so far this year have come from fairly rugged teams. Butler beat them 76-70 and Marquette topped them 94-74. The other loss was to Evansville 82-79 at Evansville. Indiana State plays the Purple Aces Monday night at

(Continued on Page 15)

Gus Bode



Gus says that after studying the SIU administrative organization he thinks it may do for a University, but it would be one heck of a way to run a railroad.