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This Other Eden: The Arts at Edwardsville



This Other Eden: The

By John I. Ades

Writing like a perverse professor of canon law, Oscar Wilde declared in the Preface to *The Picture of Dorian Gray* that "We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely. All art is quite useless."

Well, there is a case for the arts stated with remarkable clarity. Can anything be done about it? I doubt it. There are nights when a man

of poetry and power

The Daily Egyptian presents here the third in a series of essays by SIU faculty members on the relationship of poetry and power.

the arts, and then attempt some brief rationale for what is done.

The new campus itself comes immediately to mind, for in its very design and disposition we have an application of one of the arts. Where should building X go? What shape should it be? What ought to be its relationship to Y? The point is that the answers to such questions are aesthetic as well as functional, and the implications of the former are often more powerful than the latter in expressing to the public the figure a university cuts. "The tall windows are beautiful," says a citizen, riding along the back drive at night. "What windows?" asks his son, a student, sitting in Row M, Center, Room 1402, John Mason Peck General Classroom Building?

Nevertheless, against all the massive solidity and air of serious permanence in the completely rectilinear architecture of the buildings, stands a tall, slender, almost frivolous water tower, rising in a graceful curve to a large spheroid at the top. Oh, it holds water, all right. But I prefer to think of it as a kind of warning to all those serious, formidable buildings: what Robert Frost once called "the intolerable touch of art."

The curriculum of the University offers training in such arts as speech, drama, ceramics, sculpture, painting, music, and literature, and a student is asked to make acquaintance with several of them. He may even take a degree in some of them. If he becomes a teacher or a practitioner of one of these arts, his society will judge him as having put the arts to some clear use, Oscar Wilde notwithstanding. But even if he does not, the theory is that the exposure is of some value—and then he may follow Wilde's advice and admire what appears useless.

Outside the formal curriculum there are literally dozens of enterprises involving the arts which tempt the unwary student to spend his time wisely. There are The Recital Series in which distinguished musicians perform (including an exchange of talent between the two campuses), several choral groups, a Young Artist Series which encourages talented young people to perform before a critical audience and nasty press reviewers, a chamber orchestra, and a string quartet. There are painting and sculpture and ceramics shows. Recently some old plastic chlorine bleach bottles were so artfully arranged that the local artist has been asked to show them again—in Paris this summer. The work of Edwardsville sculptors and potters regularly appears in St. Louis galleries. And once a year at the Alton Campus there has been an Art Fair at which a student can even sell a painting—and give Oscar Wilde the lie once and for all.

The University puts on such plays as *Agamemnon*, *Bus Stop*, *Othello*, *The Taming of the Shrew*, *The Wild*



John I. Ades, who wrote the accompanying article on the arts at Edwardsville, is assistant professor in the Humanities Division.

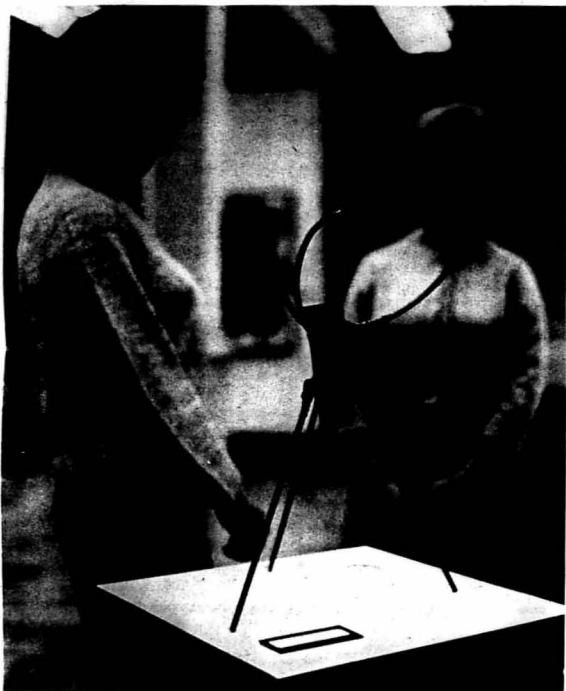
He took three degrees at the University of Cincinnati, and has taught at the College of Wooster (Ohio) and at the University of Cincinnati.

Duck, and *Death of a Salesman*. (It goes without saying, we envy Carbondale its *Lysistrata*.) And there are debates, literary magazines, literary supplements, and a summer session for children's art instruction.

Off campus, students and faculty play in the Alton Civic Orchestra, sing in the community choral societies, serve as judges in public school music and debate contests. The enthusiasms reach as far as St. Louis: several Edwardsville faculty and students hold chairs in the St. Louis Philharmonic Orchestra (four of them first chairs, including the concertmeister), and one faculty member has been guest director at the Gateway Theater. And a former student of mine—a tuba player—did a summer's tour of duty at the Opera House in Gaslight Square. Tuba, or not tuba, that, he used to say, was the question—and Oscar Wilde went down for the last time.

So we spend a lot of time and energy on the arts at this campus. A good thing, I should say. They are a part of life, and the pleasures they give have the power to sustain us when much of whatever else we do seems so much harmful drudgery. The whole man—educated man in good make-up—is aware of what goes on around him, and he gets involved (as in a baseball game) either as player or as spectator. Both roles are indispensable. An educated man greets the world of art even if that encounter makes him unhappy with the actual world around him. "What is now proved," wrote William Blake, "was once only imagin'd." Perhaps the arts finally teach a man, in Henry James's good phrase, an awareness which, if he has enough sense, he can sharpen into sympathy and compassion.

That would be good both going and coming back—like swinging on birches.



SCULPTURE EXHIBIT AT EDWARDSVILLE: Tempting the unwary student.

knows just what that exquisite pop meant. What is the use of The Ninth Symphony? Blake's Job? The character of Falstaff? Lycidas? Or Tijuana Brass, for that matter?

I remember being in a class in Milton, some years ago, at the conclusion of which we were asked to name the work of his we should choose to take to a shipwreck. Most said *Paradise Lost*; some few hopeful souls said *Paradise Regained*; some said "Lycidas" (either because of the attack on the clergy or the part about "Tomorrow to freshwoods, and pastures new"). But one young man cooled it (although we wouldn't have so phrased it in those years) by saying the best thing to take to a shipwreck would be the Air Force Manual on Survival. Of course. We ought to have known.

The arts just won't stand the "use" test. They weren't supposed to. That's why they're called arts. Yet in a highly pragmatically-minded society, we reserve large chunks of time and money for the arts. Can we say why? Let me first indicate some of the ways in which the Edwardsville Campus engages

Arts at Edwardsville

By Jack McClintock

"The program in the arts here is quite lively," said a painter-sculptor at SIU's Edwardsville campus. "In fact, there's so much going on that you couldn't possibly attend all the functions."

The statement belies the common concept of the Edwardsville campus as a poor (though new) relation of the large Carbondale campus.

Of the 7,000 students who attend classes at Edwardsville, Alton and East St. Louis, only the few who have no interest at all in cultural activities will find an excuse for being bored.

Edwardsville's proximity to St. Louis contributes to a cosmopolitan atmosphere, and on the campus itself cultural activities are many—and the number is growing.

For spectators, critics, dabblers, dilettantes and artists there is plenty to do and see.

There's a symphonic band, a chamber orchestra, woodwind and brass ensembles. There's a complete choral-music program, and a string quartet.

The university schedules concerts not only by its own musical groups but by such professionals and touring organizations as the St. Louis Symphony Orchestra and the University of Iowa Woodwind Quartet.

Members of the St. Louis Symphony also serve as part-time instructors in music.

There is a "full program" in sculpture, painting, drawing, ceramics and pottery. There's a theater group that usually produces at least one play per quarter.

There are art exhibitions by faculty and students.

Edwardsville is the home of the journal *Papers on English Language and Literature* (PELL), which recently became the official publication of the Midwest Modern Language Association.

on the cover

As the article on this page relates, the arts program at the Edwardsville Campus is a full and varied one. The cover pictures capture only three of the many activities provided for "spectators, critics, dabblers, dilettantes and artists."

The large picture at the left shows a scene from Anouilh's *The Waltz of the Toreadors*; at the right, above, *Self Portrait of the Artist and His Wife* sculpted in plastic Clorox bottles by David Huntley; and, below right, two members of the University's string quartet rehearse. Photos are by Charles Cox.

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Lynn F. Kluth, director of university theater for the Edwardsville campus, says "perhaps our largest effort is in major productions."

"We try to offer at least one major play every quarter—sometimes two, if we have the staff."

This year the group will offer five plays: Osborne's *Look Back in Anger*, Sartre's *No Exit*, Anouilh's *The Waltz of the Toreadors*, Tennessee Williams' *The Glass Menagerie*, and Oscar Wilde's *The Importance of Being Earnest*.

Kluth says they try to offer major plays at each of the three centers.

"Spreading the stuff around is one of our problems," he says. "This quarter we're doing *The Importance of Being Earnest* in East St. Louis and *The Glass Menagerie* at Alton." *No Exit* will be performed at the Edwardsville center.

Another problem, but a minor one, is casting. "We 'open-cast' and have little trouble getting people," Kluth says. "We haven't had to recruit all this year."

"Sometimes it'd be nice to have a stronger person in a part," he admits, "but we have to take those who show an interest in the theater. That's what we're here for, all of us."

The first issue of PELL was published in the Winter of 1965. Since then the journal, edited by Nicholas Joost, has earned a wide reputation.

It has published articles on F. Scott Fitzgerald's army years, the structural role of antitheses in Pope's *Essay on Man*, dialect in Humphrey Clinker, and a previously

unpublished manuscript of Washington Irving's.

The music faculty—18 full-time and six part-time teachers—also stay busy.

"We're doing fine," says Lloyd Blakely, professor of music. "We've got plenty of work."

They stay busy teaching, tutoring and performing. "We have a very active performing faculty," Blakely says.

A complete first-year music program is offered in both Alton and East St. Louis, in addition to the undergraduate and graduate courses in Edwardsville.

Artist-in-residence on the music faculty is Ruth Slenczynska, the internationally-known pianist. She teaches 32 piano students at the Al-

"...there's so much going on you couldn't possibly attend all the functions."

ton center and finds time for numerous concert tours as well.

John Kendall, an innovator who teaches four-and-five-year-old children the violin using ancient Japanese ideas, is widely known.

Also on the Edwardsville campus is the award-winning painter and sculptor David Huntley.

Virtually all the fine arts are represented. They will be represented again in a Fine Arts Festival celebrating the opening of Edwardsville's new communications building now under construction—whenever that may be. No one wishes to make a guess.



EDWARDSVILLE CAMPUS COMMUNICATIONS BUILDING: When it will be open nobody knows; but a busy future awaits it.



Ruth Slenczynska

Artists-in-Residence

Ruth Slenczynska, Pianist

"The artist's life is always a solitary one. There is only the artist and his instrument. But having students provides me with a family life of a sort."

By Larry Lorenz

"I always wondered what it would be like to have two homes," pianist Ruth Slenczynska says. "Like the Vanderbilts—a home in New York and a home in Florida. Now I know. I have a home in New York and a home in Alton."

Miss Slenczynska became a part-time resident of Alton in 1964, when she joined the faculty of the Alton Center as an artist-in-residence. Since then she has commuted between New York and Alton, with stop-offs all over the world.

"When Dr. Blakely first asked me to come I told him 'no,' because I'm absent on concert tours so much of the time," she says in explaining her reasons for dividing her time between the concert stage and the classroom. "But he said, 'Well, you come back some of the time, don't you? You can come back here.' So I came. Besides, I liked the idea of getting started with a university."

Miss Slenczynska is a small woman, and as she talks she sits on the edge of her chair leaning toward her visitor, completely attentive, her toes balancing lightly on the floor. She smiles a great deal and her eyes, deep-set and brown, smile with her. She pauses slightly before answering questions, and her replies are thoughtfully framed.

But it is her hands the visitor notices. They are calm while she talks, the long fingers intertwined in her lap. Her nails are pared close to the quick, like a man's. And, like a man's, her handshake is firm. But her hands are soft and feminine.

Her hands are her livelihood. For most of her 41 years she has been playing the piano in concert. She gave her first public concert in Berkeley, California, at the age of four. Two years later she gave her first European concert, in Berlin, and at seven she played before a Paris audience. In Paris she studied with Rachmaninoff and Cortot. Then, at eight, she toured the United States.

Touring ought to be commonplace to her now, but she is obviously excited as she discusses the six-week tour of the Orient that awaits her soon. There is even a gleam in her eye as she talks of a trip she made to Atlanta several weeks ago.

Mementoes of her tours are on the walls and shelves of the tiny office she shares with two large pianos. A rug woven in a prison in India; a cigarette box carved in the same stone of which the Taj Mahal was built; pictures of Jan Paderewski ("One of the few in which his wife is present," she reveals)

Darius Milhaud and Carlos Romulo; a framed letter from the first "Ruth Slenczynska Fan Club" in South America. Her desk is like any other teacher's desk. It's piled high with scores for the piano and other papers. There's a 99¢ potted plant, and a small piece of pottery filled with candy and topped with a sprig of plastic holly.

In addition to her busy tour schedule, Miss Slenczynska records. To date, she has recorded all 24 Chopin etudes, one of less than half a dozen artists to have performed this feat.

Back home in Alton, she teaches. And she relishes the classroom as much as she does the concert stage and the recording studio—so much so that during the summers she teaches at the University of Maine.

"The artist's life is always a solitary one," she says quietly, glancing at her hands. "There is only the artist and his instrument. But having students, and helping them work out their problems provides me with a family life of a sort. It fills a definite need."

She adds, "Because of my students I'm keeping myself alert at many levels."

Miss Slenczynska is a practicing believer of the dictum that "of those to whom much is given, much is required." As artist-in-residence she operates on three levels: as performer, as teacher, and as writer. And all are interrelated.

"Concertizing," she says, "helps me in my teaching—makes me more tolerant of my students. And because I concertize it isn't just theoretical knowledge I'm giving them."

Miss Slenczynska is insistent on this wedding of the two disciplines. A teacher who isn't aware of the problems of the concertizing artist at first-hand forgets them, she says, and as a result he "prescribes for his students." Concertizing gives him flexibility, and enables him to realize that "many roads lead to Rome."

Combining the two disciplines requires hard work, however—and long days. On teaching days she rises at 6 and doesn't retire until midnight, just to get in four or five hours of practice. On non-teaching days she practices about eight hours during the day.

Writing articles on music is an extension of her teaching activity and gives her the personal satisfaction of reaching other students and teachers. "If it weren't for my students, I'd never write," she says, "and so they are causing me to grow." An article by her on a teaching technique recently appeared in *Music Journal*.

Underlying all of her activity as an artist-in-residence and enhancing her value to the University and the community is her view of the function of the artist: "To give to an area what he has gathered from outside."

She believes that artists share this function with journalists and international politicians, since they are all "acutely and keenly aware of what is happening around the world."

"As an artist—like the journalist and the diplomat—you are no longer a 'citizen of one area,' she says, "but are a part of the world, of the universe; you must empathize with others."

The artist, according to Miss Slenczynska, must sharpen taste and raise the level of culture in whatever area he happens to live so that people can make better use of their increasing leisure time.

This the artist accomplishes by helping individuals to look within themselves to develop their own resources. Accordingly, she gives many concerts at the University's campuses and centers and throughout the St. Louis area, and lectures widely.

"There is great happiness for a person in looking within and developing something within himself into something of value—whether baking a cake or playing a sonata. People aren't content to be spoon-fed, always—looking outside themselves for resources."

The interview ends, but as her visitor is leaving Miss Slenczynska asks, "May I play something for you?" She sits at the Baldwin grand piano and begins to play. The music fills the tiny room and drifts out the window to a group of students sitting on the lawn.

For a moment out of a busy day there is only the artist and her instrument.

'Quality, Not

Edwardsville's PELL:

Of the three scholarly journals published by SIU, Papers on English Language and Literature (PELL) is the newest.

The other two, Sociological Quarterly and Studies in Philosophy and Education, are firmly entrenched, widely read and respected.

So is PELL, now, and it's little more than a year old. It has published highly regarded articles by such scholars as Kemp Malone,

Herbert Gershman, Paul Guenther and Martin Kallich.

And PELL, edited since its inception by Nicholas Joost at the Edwardsville campus, was recently adopted as the official publication of the Midwest Modern Language Association.

But early attempts to found an SIU journal for scholars in language bore little fruit.

The ideas was proposed as early as 1959, earned the support of Charles Tenney, vice president in charge of planning and review, but the MMLA was cool toward establishing any links. There was a lot of talk and planning, but the project was abandoned.

Later, according to editor Joost, Tenney conceived the idea of an annual publication to handle articles written by faculty from both campuses. He broached this idea to Ralph McCoy of the Morris Library, Earl E. Parkhill of Central Publications, and Joost.

But, Joost says, all three felt an annual publication was not practicable.

"Libraries would forget about it between publication dates," he says. "We thought the only real answer was a quarterly. This is partly a mechanical thing: You have to come



Nicholas T. Joost

Enrich the Campus

David Huntley,
Sculptor

By Jack McClintock

There is a garage in Edwardsville that houses, among piles of rusty junk and old Clorox jugs, two and a half tons of polyethylene plastic.

It belongs to David Huntley, a tall, balding man with a brush-like mustache and direct brown eyes, who managed somehow to get it as a gift from the Purex Corporation.

He uses the plastic to make things. Not practical things (in the ordinary sense), but beautiful things, things that make people smile, and



David Huntley

make them think, and tell them something about themselves and others.

Huntley is a sculptor, and like artists through history, his imagination is his most reliable tool. His raw materials are what-

ever that imagination can make use of.

He will take a boxful of white plastic detergent bottles and heat them and stick them together and sketch faces on them, and then a stranger will look at what he's made and feel the tug of a grin, perhaps, and a little chuckle bubbling up from deep inside.

Or he will melt some plastic and make strips and lay them upon each other, layer upon layer, adjusting, removing, starting over—for years, perhaps—and create a bust of a martyred president.

Or he will make slender, ascetic crucifix out of junk steel.

"Anytime society develops a new material, the artist will sooner or later make use of it," Huntley says. There is no matter so sacred or so mean that it cannot be altered and ordered by imagination into something meaningful—perhaps more meaningful than it was in its original form.

It has always been that way.

Primitive people, Huntley says, used what they had. They used bone for sculpture. They made pigment of clay and blood and roots and beetles crushed between two stones.

"Every material has its own integrity," he says. "Plastic has been so misused by commercial firms—they try to make it look like everything but what it is... wood, metal, you know."

"But it isn't any of those things. It has its own characteristics, its own integrity, and I'm trying to find out what it is and exploit it."



Icarus

Plastic is the medium of today."

Huntley became interested in the possibilities of plastics when he saw how a "stockade" he constructed of plastic-impregnated fabric in South Carolina lasted for 15 years and only required repair then because a truck had run into it.

"And I got the idea for using plastic bottles when I saw one in a junk yard where I was looking for junk to use in sculpture," he says.

Huntley has been working with plastics for the last two years, he says, and the results have been for the most part rewarding.

One of his pieces won an Independent Artists of St. Louis award recently, and he has been invited to exhibit his work in Paris.

Some of his work is serious, more or less traditional, as in the bust of John F. Kennedy, *Prometheus* 63, on page 6.

"Other pieces may have a flavor of humor," he says. "It's as legitimate a subject for art as man's inhumanity to man... remember Charlie Chaplin?"

"But humor has to be implicit, not explicit, or it becomes buffoonery."

Huntley's experimental approach to materials is paralleled by an experimental state of mind during the process of creation. He says he rarely has a clear idea of how he wishes the final work to look—until he is finished.

"It's more a learning process. Any artist has to pay attention to what happens as he works," he says. And the artist may change

his mind, try different tacks or approaches, several times on a single piece of work.

Huntley has also worked with junk. Discarded auto parts and old half-melted, rusty hunks of steel are common raw materials for sculpture today, and it was a quest for this that took Huntley to the St. Louis city dump a few years ago.

"It's a vile place," he chuckles, wrinkling his nose in apparent recollection of some awesome stench. "But for a sculptor, it's a gold mine."

He says that using junk for raw material is not new, either. "Many old mosaics are made of pottery shards."

"Junk makes excellent material, but you have to be careful of what junk you pick. It has to be junk with character," Huntley smiles as he says this, but the essential idea is serious.

But now he's using plastics, slowly poking away at that garagel of polyethylene. "I've hardly made a dent in it, though," he grins. "Two and a half tons is a lot of plastic."

Inclusiveness'

Journal for Scholars

out on time, four times a year, to get second class mailing privileges.

Tenney agreed, and so did the president's office.

PELL began moving. A. B. Mifflin of Central Publications designed the typography, and Sina Spiker was placed in charge of production.

Her job, then as now, was to "prepare copy for publication, and generally to be alert for everything."

As Sina Spiker's office is in Carbondale and Joost's is in Edwardsville, an evident problem exists.

"It's dispersion of effort," Joost says. "We lose eight to twelve weeks a year because of mailing and travel problems between the two campuses."

Problems overcome if not solved, PELL came out for the first time in Winter, 1965. The lead article was Kemp Malone's "Evelina Revisited."

Since then, articles have dealt with music in the Chester plays, defining the surrealist aesthetic, and images of unity in Pope's *Essay on Man*, among other topics.

"We have two purposes," Joost says. "First, to furnish a highly professional outlet for two groups,

members of MMLA and members of the SIU faculty. We do, however, receive contributions from abroad and have printed contributions from others than members of these groups."

"Second, to create a journal of broad professional interest. This is in contrast to increasing specialization of most professional journals. There are journals dealing with Joyce only, and Shakespeare...."

Joost edits the publication with a cold eye. "We're very selective about the papers we take," he says.

Each issue usually contains from one to four articles by staff members, about nine articles in all. There is no desire to expand its size, Joost says.

"We'll keep to 96 pages—we want quality rather than inclusiveness," he explains.

Having overcome its slow start—a sort of start that plagues any new venture, one suspects—PELL is doing well.

"The university is pretty hard-boiled and inefficient about funds and such," Joost says. "But once you prove you have scholars interested in contributing—and we have—and libraries willing to take you—and we have—they are very generous. We think we have a future."

'Calvinist Conscience'

Spurs Editor Joost

Nicholas Joost, PELL editor, attributes his own impressive list of scholarly publications to "a Calvinist conscience."

"I'm a hard worker," he says. "And that's no doubt the reason for it. I really love scholarship, and love to write."

He has written some 30 articles, monographs and books, and his recent book *Scofield Thayer and The Dial*, was voted first place among the top-honors awards of the Chicago Book Circle.

Looking younger than his 49 years, and speaking more modestly than his accomplishments might lead one to expect, Joost moves easily from his editor's desk to the classroom lectern.

He has taught at the University of Miami, The University of North Carolina, Northwestern, Loyola (Chicago), and has been a Fulbright lecturer in The Netherlands.



Uranus

Daily Egyptian Book Scene

Excellence of SIU Press Evident in Two Reprints

The White Peacock, by D.H. Lawrence. Ed. by Harry T. Moore and Matthew J. Bruccoli. Carbondale and Edwardsville: Southern Illinois University Press, 1966. 360 pp. \$6.95.

Plagued by the Nightingale, by Kay Boyle. Ed. by Harry T. Moore and Matthew J. Bruccoli. Carbondale and Edwardsville: Southern Illinois University Press, 1966. 203 pp. \$5.95.

Old Jules Country, by Mari Sandoz. New York: Hastings House, 1965. 319 pp. \$4.95.

Two of the three books under review here are new editions, textually established by Matthew J. Bruccoli, and introduce, together, the "Modern Fiction" subseries in the Crosscurrents series edited by Harry T. Moore and initiated by

Reviewed by
Nicholas T. Joost
Humanities Division

the Southern Illinois University Press this spring. The other, *Old Jules Country*, is subtitled "A Selection from the Works of Mari Sandoz" and is published by Hastings House.

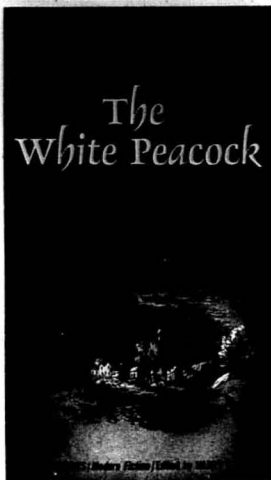
The first introductory item in the new subseries of Crosscurrents is D. H. Lawrence's *The White Peacock*, originally published in 1911. For this, Lawrence's first novel, Professors Bruccoli and Moore have performed a useful service in their respective ways. As a scholar most knowledgeable concerning D. H. Lawrence and his work, Professor Moore writes a succinct introductory sketch placing *The White Peacock* in its milieu—which is Edwardian, industrialized England of the collieries and classes—and helpfully indicating the relation of Lawrence's novel to his later and more famous fiction. Professor Bruccoli, while not pretending to establish a definitive text (the publisher's caveat reads that "Though not intended to be textual editions, each title in this series is based on the best text"), points out—admittedly not as his own discovery—two passages that in the English edition published by Heinemann in 1911 and based on the American publisher's plates, were bowdlerized by Lawrence at the English publisher's request. Professor Bruccoli has made 102 other emendations and in so doing has also made a significant move toward establishing the definitive text of the first novel of an important writer.

The other introductory item in Professor Moore's new subseries in Crosscurrents is Kay Boyle's

Plagued by the Nightingale. "The reappearance" of Miss Boyle's first novel, originally published in 1931, Professor Moore declares to be "an event of emphatic literary importance. The editor asks rhetorically, 'Who since James has handled... more skilfully' Henry James's 'theme of the clash between Americans and Europeans'?" The answer is that "it can safely be said that Kay Boyle in her first novel portrayed a French provincial family far more convincingly than any other American writer"; it is "simply a first-rate novel that has been too long overlooked."

Perhaps. Despite the charm of the novel—impaired, it may be, by an elegant and mannered objectivity that does not altogether harmonize with the rather grim naturalism of the narrative—one is led to question whether Professor Moore through his very good intentions praises too fulsomely to be quite convincing.

The price of *The White Peacock* is \$6.95, and that of *Plagued by the Nightingale* is \$5.95. To palliate such prices, let it be said that both hardbound volumes evince the excellence of the production facilities of the Southern Illinois University Press, and that the Lawrence volume has an attractive dust



jacket and all in all is a distinguished publication.

Far different is Hastings House's issuance of the late Mari Sandoz's *Old Jules Country*, which the publisher offers on the occasion of the thirtieth anniversary of the publication of the author's *Old Jules* as a "generous sampling from Miss Sandoz' nonfiction writing." No editor is cited for the volume, and the appended "Bibliography of the Writings of Mari Sandoz" is sadly incomplete in the data given for each item. It is, however, heartening to

have such a publication, which becomes an unintended memorial volume. In the same week (that ending March 18, 1966), there died Anna Akhmatova, Frank O'Connor, and Mari Sandoz, and of the three writers, Mari Sandoz surely had the fewest pretensions, as an artist. The obituary notice in *Time* (March 18, 1966, p. 106) indeed described her as a "folklorist of the U.S. Great Plains," who "knew much of the Plains firsthand, as a Nebraska sodbuster's daughter in the 1900's." Despite the shortcomings of *Old Jules Country* as the summary of a life's work and despite the shortcomings of Mari Sandoz as a conscious literary artist—if, actually, she ever thought of herself in such terms—the book is splendid. Some of her recreation of the Western Plains is swotted-up popularization—for example, her story of the mountain men and the fur trade. Yet *Cheyenne Autumn* remains a major contribution to the white man's understanding of and empathizing with the plight of the American Indian. And those portions of the anthology concerned with the cattle men and the homesteaders are indispensable as documentations of our American past. One hopes that the readers of *Old Jules Country* will go on further to read *Old Jules* itself, as well as *Cheyenne Autumn* and *The Cattleman*. To have achieved three such books of "gritty realism" is no mean accomplishment. Mari Sandoz, though working in the well-mined vein of the regional writer, remained true to herself and her region, and her clear-sighted and deeply felt fidelity to the Nebraska Plains constitutes an addition to the canon of American literature.

'Tell the Time to None' and 'Gascoyne'

One Novel On, One Off

Gascoyne, by Stanley Crawford. G. P. Putnam's Sons. New York: 1966. 245 pp. \$4.95.

Tell the Time to None, by Helen Hudson. E. P. Dutton and Company, Inc. New York: 1966. 249 pp. \$4.95.

Gascoyne, the hero of Mr. Crawford's novel, is Jack Benny with a vengeance. His motto is, "What doesn't pay ought not to exist"; and he goes about implementing this code by exploiting everyone including himself. His Bonanza Banquette supermarkets have magnetized floors to slow down the shopping carts; his new used cars are carefully collected from choice junk yards and repainted; and his Big Daddy gas stations sell the cheapest products at the highest prices.

But if *Gascoyne* is rapacious in his dealings with his fellow man he is a veritable demon when dealing with himself. He lives, eats, sleeps, shaves, and conducts business from his cars, a '52 Hudson, a '55 Nash, and a '55 Kaiser, all carefully chosen to cut operating costs to the bone. His diet consists of the cheapest kippered herring and Ritz crackers or bourgeoisburgers purchased from his Emperor's Feast Drive-In Hamburger Lounges.

His one extravagance is a carphone which he uses to conduct business through his man, Chester, whom he has never seen, but who always answers the phone with, "Hello, Boss."

Gascoyne is undone when Chester, after working sixty-four straight hours, has a heart attack; but *Gascoyne* finds the reason for the betrayal when he discovers Chester is a Negro. "Turns out I've been depending on a goddamn Negro. Explains a lot and a hell of a lot, just when I've been about to blame myself for all this mess."

The novel revolves around the murder of one of *Gascoyne*'s associates. The plot is impossible to

follow; but since it isn't supposed to make sense, why should anyone try. Mr. Crawford has apparently attempted to write a black comedy of the *Catch 22*, *Dr. Strangelove* school while imitating the style of Dashiell Hammett and Raymond Chandler. Such cross-breeding doesn't come off. The author's answer to the creaking and wheezing of his story is to pile on the absurd, poke the reader in the ribs, and demand that he laugh. What *Gascoyne* really needs is a canned laugh track, an innovation that would save the author a great deal of work and the reader a great deal of time.

The late Fred Allen once said that most people are in the parking lot of life. They all think they're going somewhere, but they aren't.

Miss Hudson's novel is about a

very exclusive lot, an Ivy League school. The parked academicians are as the main character, Anthony Hullam describes them, "part scholars and part salesmen." Each of the characters, except Hullam who has withdrawn after his wife's suicide, are so involved with attempting to enhance his own reputa-

Reviewed by
Jack Dyer
Central Publications

tion or save his own bitterness that he cannot react as a person. The Dean of Graduate Studies hates everyone because he will never become a full professor; the Chairman of Sociology is obsessed with statistical truth and government grants; and the leading English scholar maintains an Olympian detachment.

No one, not even the master of the college gives a rap about the students. The only time truth breaks in upon them is when a young graduate student commits suicide, an act prompted by the petty bickering between two faculty members and the indifference of the rest. Even this event does not force awareness upon the school for the professors are more concerned with what effect the death will have upon their careers than with what forced the student into such a position.

Nothing changes in the parking lot except some makes are hauled away for junk and others take over the vacant places.

The author takes her title from Housman's

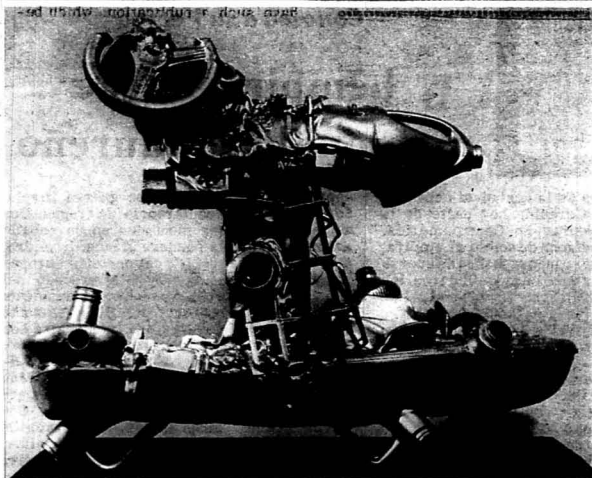
"Tall in their midst the tower
Divides the shade and the sun
And the clock strikes the hour
And tells the time to none."

And it is well she should for both her tone and style remind one of the poet who could catch the basic injustice of the world with a bitter-sweet beauty.



David Huntley
Prometheus 63 (Portrait of an American)





David Huntley

Naustis

A Timeless World

Childhood Recaptured

Chantemesle, by Robin Fedden. New York: George Braziller, Inc. 1966. 98 pp. \$4.00.

In this haunting, very warm and moving book, Robin Fedden returns to the setting of *Chantemesle*, the hamlet on the Seine where he spent his childhood. More, however, than the magic of this strange and beautiful landscape, *Chantemesle* recaptures in an original and totally absorbing evocation, the fascinating, self-contained and timeless world of childhood.

Intimate participator in this world, the elements of the landscape exist mysteriously — and often precariously — somewhere between reality and fantasy. Fedden recalls his parents' house, filled with ghost-like whispers of years past; Cherenche, the "half-castle"; "half-sugar icing cottage of fairy tales"; the bewitching hillside, plain and river; the wild and mysterious forest of exotic birds, giant ants and the myriad caprices of a child's imagination.

Against the mirage of the *Chantemesle* landscape loom the tragic realities of its inhabitants: a head piled high with grey hair, bobbing and finally disappearing beneath the blue-green waves; a fight which draws blood and salty tears; a silhouette poised on the rocky edge of a quarry. Yet they, too, enhance the realm of myth and mystery: the forest's one-eared huntsman; the dwarf-like ranger, a hunchback's son; the stately, yet comic, Mme de Cherenche, whose appearance depends upon the position of her auburn wig; and the old poet-teacher Thib, whose skeletal face gives the impression of "not being contemporary," as if "free of a world." Thib's incantations hold the same

Reviewed by
Constance Morton
Humanities Division

magical promise as the explorations of the forest; yet, and perhaps as representatives of this enchanting and creative world, it was not the poems' content nor the forest's layout which mattered, but "some simple yet indecipherable message which they contained" and which led Fedden to the "threshold of a discovery for which his whole life had been a search."

We are swept up by the timelessness and the dream-like essence of this childhood world through Fedden's interlacing of past and

present narrative and through his deft use of the descriptive language. Boundaries of the real and unreal disappear: the moon becomes a "windless blizzard"; the forest, a ship; black wrought-iron fences, a cage; the canoe, a painter's brushstroke; and window balconies, stage settings for romantic duets.

But, like the vertigo and ecstasy of his first love, the mysteries he has shared with this world soon escape him. In the sad and gloomy awakening, where phrases and gestures replace leaves and river, a sense of betrayal invades the author. Inspired by this feeling of disloyalty, Fedden returns to the *Chantemesle* landscape to settle his debt with an absorbing piece of literary exchange.

With *Chantemesle*, Fedden remains aloof from contemporary trends and recaptures the timelessness he had once experienced in the life and landscape of his childhood.

Traditionalism and Orthodoxy In Modern Jewish Learning

History and Torah, Essays on Jewish Learning, by Jacob Neusner. New York: Schocken Books, 1965. 127 pp., \$3.95.

In the introduction to this slim volume Rabbi Neusner calls his eight essays "a statement on the meaning of Jewish learning in the present age." The general tenor of the book is conservative: the first essay, on Torah exegesis—Midrash—, stresses the distinction between the time-bound historicity of Scripture and its time-less essence. "... if the setting of revelation is the concern of normative history the fact and meaning of revelation are not."

This sentence implies a repudiation of the Reform position. Elsewhere Neusner likewise condemns those who want to carry out the practices of Judaism at all cost and accuses them of substituting deeds for faith. To Neusner, then, traditionalism and Orthodoxy are not the same.

The quality of his faith is manifest in his interpretation of the Eighty-Ninth psalm as a paradigm of Judaism: this is perhaps the finest essay in this collection. Another paper concerns the goals of Jewish learning and its end product, the "ideal Jew." The latter lives ethically within himself and

Marti on the U.S.A. Ed. and trans. by Luis A. Baralt. Carbondale, Illinois: Southern Illinois University Press, 1966. 256 pp. \$5.95.

Americans are said to be highly self critical, a notion—itsself the product of foreign observations—which may explain our curiosity about what outsiders may have to say about our country. We have listened, sometimes proudly, sometimes peevishly, to de Toqueville on our democracy, to Dickens on our manners, to Count Gurowski on our inventive genius, and to Raoul de Roussy de Sales on our devotion to love. Because the American seen by others has been too frequently that seen by critical European eyes, it is appropriate that any book of observations by a spokesman for Hispanic America find an immediate place in the collection.

Such a spokesman is Jose Marti. Best known as the martyred revolutionary who helped lead Cuba to independence, Marti lived in exile in the United States for fifteen years (1880-1895). To supplement a meager income and to maintain an invaluable audience, he wrote essays and articles during that time for the New York Sun and for major newspapers in Venezuela and Argentina. Many of those articles were devoted to his impressions of the United States.

A selection of those impressions, translated and edited by Luis A. Baralt, has now been published as *Marti on the U.S.A.* The book can and should take a respectable place among the others of its genre. It should be mentioned that a few of the articles had earlier appeared in *The America of Jose Marti*. However, the selection, made by its translator, Juan de Onis, did not restrict itself to Marti's observations on his land of exile: it was, rather, about America in the two-continent sense and was meant to

disclose Marti, the Cuban patriot, as much as Marti, the exiled observer.

Before his untimely death Marti had given some thought to collecting his American essays and had suggested that they be divided into two parts: American Men and American Scenes; Professor Baralt has wisely modified the suggestion to give us three: Men, Notable Events, and Life in the U.S.A. In each section Marti shows himself to be not only a perceptive reporter, but a sensitive, informed analyst as well.

Marti's American men are a diverse lot: poets, preachers, tycoons, generals, desperadoes, presidents. He calls Walt Whitman a "naked, virginal, loving, sincere, and potent man . . . the most intrepid, comprehensive, and uninhibited poet of his time." Henry Ward Beecher was a "shaky thinker, a plain preacher, a weak and voluble theologian, a rough and forgetful pastor," but a man who would survive the storms assailing his reputation to preach "the harmony of all creation in love and happiness." Longfellow had the "mystic beauty of good men," and Peter Cooper the "magnificent energy of gentle men." His essay

Reviewed by
Dale S. Bailey
Humanities Division

on the dead Longfellow is perhaps too sentimental, but his essay on the dead Emerson is almost a requiem, a tasteful and discerning eulogy on the man and his thought. He marks the passing of Jesse James, Wendell Phillips, Phil Sheridan and Grover Cleveland with comments appropriate to his estimation of their place in American life. In his moving account of the sorrow of the American people as they buried their assassinated president (Garfield), he anticipates the articles and editorials which appeared in the Latin American press following the death of John F. Kennedy, a spontaneous reaction which was not just a sentimental gesture but a surprising affirmation of the same genuine good will and understanding that run throughout Marti's essays.

Of his comments on notable events (in this selection, the Charleston Earthquake of 1886, the Dedication of the Statue of Liberty, the Commemorations of the Centennial of the Constitution and of the Centennial of Washington's Inaugural), the most valuable is probably the one on the Statue of Liberty ceremonies, for in it Americans may learn something of the passion of the Latin American for liberty as an ideal, of his cognizance of our stewardship over democratic principles in this hemisphere, and of his disappointments at our occasional failures in that stewardship. When the main celebrations move to Farragut Square, Liberty, says Marti, is to be invoked in front of the "impious monument of Farragut which commemorates the North Americans' inglorious victory over Mexico."

In the section on Life in the U.S.A., dealing with such disparate topics as Elections, the Republican Party (which Marti greatly admired), Woman Suffrage, the Industrial Depression, the Indian, the Chinese Immigrant, Mob Violence, and Religion, Marti is the most critical and the most open to misinterpretation. But one should remember, as Professor Baralt reminds us in his enlightening preface, that Marti always speaks as a friend, almost as a father, admonishing this young Hercules of a nation to fulfill its destiny: "A nation," says Marti in the last essay, "is not a complex of wheels, nor a wild horse race, but a stride upward concerted by real men."

Reviewed by
Paul F. Guenther
Humanities Division

technicism and professionalism humanities lose claim to positive, compelling truth."

The final sections dealing with two great rabbis of old demonstrate the practices of life lived by Torah. These last pages are hardly meaningful to the non-Jewish reader who can benefit greatly by the rest. The same goes for Neusner's occasional intra-fraternity ax-grinding. As a whole, however, *History and Torah* is a valuable book by a good man writing lovingly of a great faith, a sensitive interpreter of Judaism to all who care.

Recording Notes

Musical Diets Should Be Balanced

By BOB BUDLER
Copley News Service

Remember the hit song, "The Little Ole Lady from Pasadena?" Guess what? We got a letter from her. Man, was she hot! She chided us for our seeming support of the "abominable" music the teens like these days.

Then she spoiled it all by giddily telling us how much she loves Andy Williams singing "Bye, Bye Blues." "Why can't the kids like records like that?" she asked.

To the lady in Pasadena, we reiterate our position that there is nothing wrong with liking the big beat, if it is part of a balanced music diet. If such is not the case at your house, look in the mirror, the person you see has a responsibility to do something about it.

Furthermore, whom do you think made Williams' revival of "Blues," a hit? You betcha, the teens. The same ones who like the Beatles, Animals, Dave Clark Five, Herman's Hermits, Rolling Stones, et al. They also put Bert Kaempfert's "Red Roses for a Blue Lady" and "Three O'Clock in the Morning" atop the Hit Parade. Adults are big these days for Herb Alpert's Tijuana Brass but if it hadn't been for the teens they might as well have stayed South of the Border.

The youngsters still buy more than 90 per cent of the singles sold, so, they make or break an artist. It is also a fact, according to the American Music Conference, that more teens are serious music students today than ever before. Most of them can dig Chad and Jeremy one minute and enjoy a recording of Bach or Beethoven the next.

It's about time we stop judging all teens by the few nooks. The good kids don't deserve to be knocked because of the minority who like notoriety. As for us, the Charles-ton was okay for the "in" crowd of yesterday so we see nothing wrong with the big beat today (within a balanced program).

If you'll take the time to check you'll find that most teens today have a much better appreciation of music than we parents had, at a comparable age—or don't you remember?

New recordings:

FRANK SINATRA—MOONLIGHT SINATRA—Sinatra shot back to the top as an album seller in the last year and this set should keep him there. Who better to sing about moonlight and romance with sharp instrumental backgrounds by Nelson Riddle. Set of "moon" songs includes "Moonlight Becomes You," "Moonlight Serenade," "The Moon was Yellow" and others (Reprise).

BARBRA STREISAND — COLOR ME BARBRA — Miss Streisand's spring special, just aired on TV, should spark sales of this package from show. She projects a variety of tunes from "Yesterdays," through novelty "The Minute Waltz" and a lively medley which included "Let's Face the Music and Dance," "Sam, You Made the Pants Too Long," and "What's New Pussycat?" Streisand fans will really relish this one (Columbia).

JODY MILLER—THE GREAT HITS OF BUCK OWENS—Topflight country singer (she copped Grammy award for '65) salutes composer Owens in the country and Western songfest. She's boundy throughout on tunes like "Crying Time," "I Got a Tiger by the Tail," "As Tears Go By," "We're Gonna Let the Good Times Roll" and more (Capitol).

MAGIC TOWN — DANNY WILLIAMS — The "White on White" hitmaker is back with a sharp vocal set. Title tune sets pace for album in which young Williams displays his great sensitivity with a lyric. All in tune lineup are "It's Not For Me To Say," "Violets for Your Furs," "Now and Then," "Only Love" and "I Can't Believe I'm Losing You" (United Artists).

JOHNNY HODGES AND ALL THE DUKESMEN—These are classic Ellington standards played by Johnny Hodges and an all-star big band and small group of Duke's men. Hodges' alto sax is present on both sides. The big band plays "Don't Get Around Much Anymore," "Jeep's Blues," "The Gal From Joe's," "Azure," "I've Got It Bad and That Ain't Good," "I'm Just a Lucky So and So" and "Day Dream." "Satin Doll," "Saturday Afternoon Blues" and "I Didn't Know About You" are given the small band treatment. This is a great wax recorded in 1958 and 1961 (VSP-Verve).



Durante los años de la conquista española de la región de Cerquín, hoy parte de la República de Honduras en Centroamérica, vivía un cacique indígena de nombre Lempira. Lempira y sus coterráneos estaban en guerra más o menos continua cuando llegaron los españoles a la comarca. La leyenda dice que en una de las batallas intertribales mató Lempira a veinte hombres con su propia mano, ganando así el día para sus partidarios.

Empero, a pesar de la mala sangre que existía entre las tribus, Lempira supo unir las todas ante el peligro del invasor europeo y juntó un ejército de cerca de 30,000 hombres, 2,000 entre ellos caciques menores y gente de importancia entre los nativos.

Cuando el gobernador Francisco de Montejo supo de la rebeldía de los indios mandó al Capitán Alonso de Cáceres con una buena fuerza de infantes y caballería a subyugarlos. Pusieron sitio éstos a Lempira y sus guerreros quienes se habían refugiado sobre un peñol en una zona poco accesible.

Durante seis meses duró el sitio sin poder ganar los españoles ninguna ventaja. Comenzó entonces la temporada de lluvias y aumentaron las enfermedades entre los sitiadores. Por fin, Cáceres decidió emplear el engaño para matar a Lempira, a quien no tenía

Conozca a su Vecino

Lempira, Héroe Nacional Hondureño

esperanzas de derrotar en guerra limpia. Se disimuló una conferencia de tregua. Dos soldados españoles montados en un caballo avanzaron bajo la bandera blanca. Lempira, sin sospechar la doblez del enemigo europeo se expuso para escuchar el recado del comandante Cáceres, y rechazó altivamente las demandas de rendirse. En el instante el arquebucero que venía montado atrás de su compañero apoyó su arma en el hombro de éste y descargó. La saeta hirió mortalmente a Lempira, pero no se rindió. Más bien se lanzó desde la alto del peñol para morir al caer sobre las rocas abajo. Con su muerte los otros indios se llenaron de pánico y grande fue la matanza de ellos. Esto ocurrió en el año de 1537. Lempira tenía 40 años de edad al morir.

Cuatrocientos años más tarde (1931) se resolvió conservar el nombre del valeroso cacique denominando Lempira la unidad monetaria de Honduras, y además se puso su nombre a la subdivisión territorial del Departamento de Lempira, cuya capital es la ciudad de Gracias a Dios. También son prominentes en el gobierno y la política del país hasta hoy en día los descendientes del Capitán Cáceres.

AGB

Television Shows of Interest
Week of the Documentary

One of the few plaudits that can be given the television industry is that it does an outstanding job of producing news and historical documentaries, thus performing a valuable public service function.

Some critics say that while this may be, too few programs of this type are presented.



Those critics should be somewhat assuaged this week, for no less than seven documentaries are scheduled, ranging from the music world of Beethoven to the undersea world of Jacques-Yves Cousteau, and from a tour of the Midwest to an examination of Red China.

TODAY

ABC Scope. "The People's War," is another Viet Nam Report, examining the war's effects on the people of South Viet Nam. (9:30 p.m., Ch.3)

SUNDAY

Discovery '66 takes a look at "The American Cowboy," in legend and real life, in the adventurous 1800's and now. (10:30 a.m., Ch. 3)

Meet the Press has as its guest Sen. Henry M. Jackson (D., Wash.). (12 noon, Ch. 6)

Saga of Western Man presents a rerun of "Beethoven: Ordeal and Triumph." It explores the composer's role as a musical emancipator and tells of his battle against deafness. (3 p.m., Ch. 3)

Twentieth Century documents the 1944 Warsaw rebellion against German occupation forces in "The Warsaw Uprising." (5 p.m., Ch. 12)

MONDAY

"The Surprising Middle West" is brought into camera

range on the last of the six-program This Proud Land series. Included are a tour of Chicago's Loop, a visit to New Salem, Ill., Greenfield, Village, Mich., and Green Bay, Wisc. (8 p.m., Ch. 3)

America's Crises looks at "Crime in the Streets," the second of four programs on urban problems. (8:30 p.m., Ch. 8)

TUESDAY

USA presents a two-part series on photographer Dorothea Lange. The first part looks at Miss Lange's career (7 p.m.). The second is a conversation between Miss Lange and Peter Odegard, the political scientist (9 p.m.). (Ch. 8)

WEDNESDAY

Hallmark Hall of Fame closes its fifteenth season with the story of Galileo's battle with the Church over his astronomical theories on "Lamp at Midnight." Melvyn Douglas takes the part of

Galileo. (6:30 p.m., Ch. 6) Intertel. "The Difference Between Us," examines the contrasts between secondary education in the United States and Britain. (8:30 p.m., Ch. 8)

"Year of the Gun," is an in-depth look at Communist China: how it views the U.S., what policy it will follow if the war in South Viet Nam continues and other pertinent questions. Observers familiar with the country will present their views. (9 p.m., Ch. 3)

THURSDAY

"The World of Jacques-Yves Cousteau," the last of this season's National Geographic specials, was filmed last summer during a Cousteau exploration of the bottom of the Mediterranean Sea. (6:30 p.m., Ch. 12)

FRIDAY

Spectrum will show views of the surface of the moon as photographed by the Ranger 7 spacecraft. (8:30 p.m., Ch. 8)

Best Selling Books Across the Nation

NONFICTION

In Cold Blood, by Truman Capote.

The Last Hundred Days, by John Toland.

The Proud Tower, by Barbara Tuchman.

Games People Play: The Psychology of Human Relations, by Eric Berne, M.D.

A Thousand Days: John F. Kennedy in the White House, by Arthur M. Schlesinger, Jr.

The Last Baile, by Cornelius Rvan.

The Lady of the House, by Sally Stanford.

Kennedy, by Theodore Sorensen.

A Gift of Prophecy, by Ruth Montgomery.

I Saw Red China, by Lisa Hobbs.

FICTION

Best selling books around the nation as compiled by Publishers' Weekly:

The Double Image, by Helen MacInnes.

The Embezzler, by Louis Auchincloss.

The Source, by James A. Michener.

Valley of the Dolls, by Jacqueline Susann.

Those Who Love, by Irving Stone.

The Comedians, by Graham Greene.

The Billion Dollar Brain, by Len Deighton.

Up the Down Staircase, by Bel Kaufman.

Tell No Man, by Adela Rogers St. Johns.

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Students at SIU can swim, fish, canoe, picnic, take a nature walk or rent a tandem bicycle without ever leaving the campus.

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University residence halls and sorority and fraternity houses border the northern edge of the lake.

Originally known as Thompson Lake, the body of water was developed after the Civil War to provide a pond on which to cut ice. In 1959 SIU drained the lake, cleared it of debris and began developing recreation facilities.

Such facilities include a 650-foot swimming beach with lifeguards and bath and locker house, a boat dock renting row boats and canoes, sheltered picnic domes, fishing piers and picnic tables.

Sports equipment such as rods and reels, softballs, bats, gloves, badminton and croquet sets, horseshoes and picnic baskets are available to students at no charge.

During the summer months, dances, lectures and other student activities are held at a large dome on the lake's edge.



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Campus Activities Guide

Saturday

Circle K will meet at 8 a.m. in Room B of the University Center.
The Inter-Varsity Christian Fellowship Workshop will begin at 1 p.m. in Room 116 of the Agriculture Building. Counseling and Testing graduate record exam will begin at 1 p.m., in Furr Auditorium in the University School.
An intramural corecreational swim will begin at 1 p.m. in the University School swimming pool.

Intramural softball will begin at 1 p.m. on the field east of the Arena.
Jazz Unlimited—Just Jazz Workshop will begin at 2 p.m. in Trueblood Hall in University Park.
The Children's Movie, "Ichabod and Mr. Toad," will begin at 2 p.m. in Furr Auditorium in University School.
The Movie Hour will present Billy Rose's "Jumbo" at 6:30 and 8:30 p.m. in Furr Auditorium in the University School.
Savant will present "The Trial" at 8 p.m. in Davis Auditorium in the Wham Education Building.
The Thompson Point Stage Show featuring The Brothers Four and Bobby Vinton will begin at 8:30 p.m. in the Arena.
A record dance will begin at 8:30 p.m. in the Roman Room of the University Center.

An intramural corecreational swim will begin at 1 p.m. in the University School swimming pool.
The University Center recreation committee will sponsor a bridge party at 1 p.m. in Room C of the University Center.
The Campus Folk Art Society will meet at 2 p.m. in Room D of the University Center.
The Christian Science organization will meet at 2:30 p.m. in Room E of the University Center.
The Southern Film Society will present "Man in a Cocked Hat" at 6 p.m. in the Morris Library Auditorium.
Creative Insights will feature a program by Morris Eames, professor of philosophy, "Cracks in the Kremlin Wall" at 7 p.m. in the Gallery Lounge of the University Center.
The Sunday Seminar, "Drinking for College Students" will begin at 8:30 p.m. in Room D of the University Center.
Interpreters Theater will meet at 3 p.m. in the Morris Library Auditorium.

Monday

Intramural softball will begin at 4 p.m. on the fields west of the SIU baseball field and east of the Arena.
WRA tennis will begin at 4 p.m. on the north courts. The Aquettes will meet at 4:45 p.m. in the University School swimming pool.
The Gymnastics Club will meet at 5 p.m. in the large gym.
WRA golf will begin at 5 p.m. on the softball field and in Room 114 of the gym.
Alpha Phi Omega, service fraternity, will meet at 9 p.m. in the Home Economics Family Living Lounge.
The Inter-Varsity Christian Fellowship group will meet at 10 a.m. in Room C of the University Center.

Data Processing Workshop Slated

A meeting sponsored jointly by the office of the superintendent of public instruction and the College of Education, will feature a program, "Data Processing Workshop for School Administrators," from 9 a.m. to 3 p.m. Monday at the University Center Ballroom.
The meeting will include data processing presentations, an address by Thomas Purcell, director of data processing at SIU and a tour of the Data Processing Center.

Off-Campus Center Will Have Dance

A record dance will be held at 7 p.m. Saturday at the Off-Campus Center. The television lounge and study areas will be open at this time.
The Off-Campus Executive Council will meet at 8 p.m. Tuesday at the center.

Engineer to Show Space Walk Film

Writer W. Landgraf, procedures engineer for McDonnell Aircraft Corp., will speak at a meeting of the Industrial Technology Club at 8 p.m. Tuesday in Room 101, Lawson Hall.
He also will show the color film of Astronaut Edward White's famed walk in space.
2 Groups to Sponsor Car Wash in May
The Department of Dental Hygiene and Tau Kappa Epsilon social fraternity will co-sponsor a car wash from 9 a.m. to 4 p.m. on May 14 at the Murdale Texaco service station.

HELD OVER FOR
2nd big week
ADMISSIONS
CHILDREN 75c
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From 9:00 p.m. to 1:00 a.m.
on Thurs. and Sat. 11:00 p.m. to 1:00 a.m.
on Thurs. and Sat. \$1.00

Peter Sellers
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MATCHES HIS
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THAT TAKES
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8 oz. Strip

Sirloin

\$1.39

Pine Room

Jazz, Opera, Concert Music To Be Broadcast by WSIU

"Music in the Air," light music for dining, will be presented at 6 p.m. today on WSIU Radio.
Other programs:

7 p.m.
Broadway Beat: The original casts and dialogue of Broadway productions.

8:40 p.m.
Jazz and You: Jazz artists and their performances are reviewed.

10:30 p.m.
News Report.

11 p.m.
Swing Easy.

APRIL SPECIAL!

Kodacolor Prints

20¢

U.D.'s and
University Rexall

Sunday
1:15 p.m.
Sunday Musicales.

7:30 p.m.
The Sunday Show: A round-up of the week's major news events.

8:35 p.m.
Masters of the Opera this week features the life and work of Carl Orff.

11 p.m.
Nocturne.

Monday

3:10 p.m.
Concert Hall: Beethoven's Piano Concerto No. 4 in B major.

5:30 p.m.
News Report.

8 p.m.
Forum of Unpopular Notions: The concept of extra-sensory perception.

8:35 p.m.
Toscanini.

11 p.m.
Moonlight Serenade.

12:25 p.m.
News Report.

Michele Morgan Cast in TV Film

Michele Morgan portrays a woman given a second chance at life in "The Mirror Has Two Faces," which will be shown on "Continental Cinema" at 9:30 p.m. Monday on WSIU-TV.

Other programs:

6 p.m.
Paris: 1900 fashions for ladies.

7 p.m.
Film concert.

8 p.m.
Passport 8, Expedition: "Sea Dragon, Under the Ice."

8:30 p.m.
America's Crises: Crime in the streets.

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are springtime
fresh when you
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PAUL W. ISBELL

Isbell Will Speak To Faculty Club

Paul W. Isbell, director of business affairs, will discuss the results of a questionnaire on the possibility of using the expanded facilities of the University Center for Faculty Club activities with members of the club and other interested faculty members at 7 p.m. Sunday in the Faculty Center, 1000 S. Elizabeth St.

The discussion will be preceded by a covered dish dinner to be held at 6 p.m. at the Center.

'Best Male Dancer' To Stage Program

Daniel Nagrin, winner of the Donaldson award as the "best male dancer of the year," will present two programs on campus Monday. Both are open to the public.

In the afternoon Nagrin will give a lecture demonstration in the theater in the new Communications Building. A master dance class will be conducted at 7:30 p.m. in the Women's Gymnasium.

Nagrin has appeared as the leading dancer in "Annie, Get Your Gun," "Touch and Go," "Lend an Ear" and "Plain and Fancy."

His visit to SIU is sponsored by the Women's Physical Education Department, the Women's Recreation Association and the University convocations committee.

Mack Will Speak At Wesley Forum

Students will discuss a modern parable, "The Sun and the Umbrella," to be read by James M. Mack at the Wesley Foundation 7 p.m. Sunday Forum.

"The Sun and the Umbrella" personifies the God-Christ relationship in modern Christianity.

The Sunday Forum follows the 6 p.m. supper (50 cents). Both the supper and forum are open to all students.

This Week's

Featured Pipes

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SMOKE SHOP



JOBEY

2 tone with
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Comoy's Sandblast

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deserve

best tobacco..."

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A mild tasting
aromatic with an
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pleasing to you
and those near
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twenty-four hours a day

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Phone: 549-2833

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Beauty
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Genevieve
Stanley

Reds Lose 257 Men In Battle

SAIGON, South Viet Nam (AP)—Survivors of the Viet Cong's hard-core 1st Regiment struggled Friday night to flee U.S. Marines and Vietnamese troops who have killed perhaps a fourth of the regiment and are trying to trap the rest.

A U.S. spokesman said four or more allied battalions, backed by artillery batteries and air squadrons, blocked Red escape routes from the battle zone in foothills of the central coast 10 miles northwest of Quang Ngai.

He reported a count of 257 enemy dead from Operation Hot Springs, launched with a surprise attack Thursday after a Viet Cong defector pointed out the enemy camp, believed to have contained some elements of North Viet Nam's 21st Regiment as well as the Viet Cong. The spokesman said allied losses remained light.

Amid this stiffest ground fighting of the politically troubled spring, word from Washington was that plans are being developed for U.S. Ambassador Henry Cabot Lodge to return home next month for consultation with President Johnson and other officials on Vietnamese war problems.

2 Junior Colleges Get New Territory

CARBONDALE (AP) — Annexations of territory to two junior college units were approved today by the State Junior College Board.

The board also discussed methods of distributing state funds to subsidize college construction, and reviewed proposals for setting tuition requirements.

Annexation of the Briar Bluff School District to Black Hawk Junior College was approved as was annexation of townships in Washington County to the Kaskaskia Junior College District.

The new Kaskaskia sections include Oakdale, Pilot Knob and portions of Plum Hill and DuBois townships.

Gerald Smith, executive secretary of the board, said he does not expect the board to make an immediate decision on means of distributing the state's \$20.5 million.

Among the problems discussed by the board were the construction standards to be required of colleges applying for funds.



AFTERMATH OF ORDEAL — Two Fayetteville, N.C., boys who spent nearly two weeks in a sealed box car, talk to newsmen in County Emergency Hospital in Milwaukee. The youngsters, William Waddell, 13, left and David Harvey, 12, were apparently kept alive by sipping the few

drops of beer remaining in the empty bottles which were in the box car being shipped to a Milwaukee brewery. The boys were found when the box car was opened on a siding Thursday. (AP Photo)

Provided CIA Cover?

MSU Denies Viet Nam Involvement

EAST LANSING, Mich. (AP) — The president of Michigan State University denied Friday that MSU knowingly provided a front for the Central Intelligence Agency in South Viet Nam.

President John Hannah made the statement at a news conference called to answer charges by the monthly magazine Ramparts that the university allowed itself to be used as a cover for CIA agents while it was helping the Vietnamese government in 1954-62.

The magazine, which has been critical of U.S. policies in Viet Nam, also contended that during the mission MSU bought guns for the regime of then President Ngo Dinh Diem and violated the 1954 Geneva agreement limiting the military capability of both North and South Viet Nam.

At the news conference, Hannah denied both charges. He declared: "Let me state without any reservations that Michigan State did not have a spy operation within its Viet Nam project. It did not have CIA people operating under cover provided by the university, or in secret from the Vietnamese government."

He explained that it was clear from the beginning that President Diem was going to have serious trouble with subversion, and the university hired several men who had a background of intelligence work.

"None of these at the time of employment were known by us to have affiliations with the

CIA—nor did their records indicate that they ever had such a connection," Hannah added.

Later, he said, "some of our people became suspicious that somehow these were CIA men—I don't know how, and we don't to this day know that they were—and we asked the American and Vietnamese

governments to let us out of the counter-subversive program."

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Steers Escape From Corral, Stampede

HIALEAH, Fla. (AP) — Fifty-eight steers escaped from a packing house corral Friday, startling residents and disrupting traffic in a stampede through Hialeah and neighboring Miami Springs.

No one was reported injured, although bullets zipped through the heavily populated area as residents joined police in firing at the animals. More than 20 were shot.

The animals wandered out through an open corral gate, became frightened by the auto traffic and scattered throughout residential and business districts.

Some of the steers galloped across a narrow but heavily traveled river bridge separating Hialeah, a Miami suburban city of 70,000, from Miami Springs. One steer shot in Miami Springs was carrying a bullet received in Hialeah.

Police blocked off several sections of the city trying to herd the animals into groups

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Across from the Varsity Theater-
Corner 16th & Monroe, Herrin-
Dr. C. E. Kendrick, O. D.
Dr. C. Conrad, O. D.

Dear Students,

The CRAB ORCHARD STABLES is sponsoring a Cross Country Trail Ride April 30 and May 1. A horse will be provided, meals will be served from our Chuck Wagon, and square dancing will be held at the camp site at Little Grassy. The ride will be a co-educational affair and will leave the stables at 9am Saturday April the 30th.

The cost per person will be \$15.00, which includes your meals, horse rental, plus full coverage insurance. If you have your own horse an adjustment in rates will be made. You will be required to provide your own bedding, as we will be sleeping out of doors.

If you are interested in joining us for the ride, please make reservations by calling us at 549-4588. The deadline for reservations is April the 25th.

Sincerely,

Don McWhorter
Pres.
Crab Orchard Stables

Shop With

Daily Egyptian

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HAY RACK RIDES

We are now taking reservations for hay rack rides, from organizations, dorms, fraternities. By tractor or team.

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TERRI KIMBLE

Have your picture Taken with Miss Kimball...

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LAST DAY TODAY 9:00-5:30

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SHOES

702 S. Illinois

All Saluki Sports Teams Slate Away Games This Weekend

All the Saluki spring sports teams are in competition away from home this weekend.

Coach Dick LeFevre's netmen are in South Bend, Ind., to face powerful Notre Dame

IM Swimming Winners Listed

The winners of the intramural swimming meet are as follows:

50 yard freestyle: Michael Graff
50 yard backstroke: Victor Lindsay
50 yard breaststroke: Bob Myers and Keith Witcher, tied.
50 yard butterfly: Benjamin Burton
100 yard freestyle: Keith Witcher
200 yard relay: Swimmers "66"

More than 35 students participated in this meet. Swimmers "66" won first place in total team points by edging University City 32 1/2 to 31.

The Rejects placed third with 18 1/2. Theta Xi trailed with 14 points.

in a tennis match. The squad met Minnesota, a member of the Big Ten, on Friday.

In Kansas, Oscar Moore, the SIU mile relay team, and triple jumper John Vernon will try to place the Saluki track team among the top finishers in the Kansas Relays at Lawrence.

Jim Ryun of Kansas ran a quick 53.6 final lap in the opening session of the 41st annual relays to capture first place in the intercollegiate freshman medley event Friday.

Coach Joe Lutz's baseball Salukis are competing today in the second session of a two-day round-robin tournament in Quincy.

The Saluki nine met Quincy College Friday, and today they will be up against Parsons college, which Lutz coached before coming to SIU, and Western Illinois University.

The golfers met St. Louis University Friday. On Monday, Coach Lynn Holder's linksmen will face the Wisconsin Badgers in Madison.



AL ACKMAN

SIU Places Fifth In Sprint Medley

Southern placed fifth in the sprint medley event Friday in the 41st Kansas Relays.

Winner of the event was Oklahoma State with a time of 3:20.1. The other winners, as they finished, were Nebraska, Texas, Oklahoma, SIU and the Air Force Academy.

Members of the sprint medley team, which qualified for the finals with a time of 3:22.9, were Robin Coventry and Ross MacKenzie, who ran the 220-yard leg of the medley, Gary Carr, who ran the 440, and Al Ackman, who ran the half-mile.

Ackman turned in the fastest half-mile he has ever recorded with a 1:51.8.

Correction Made On Football Date

The SIU-North Texas State football game will be played Oct. 22 at Denton, Tex., instead of Oct. 29 as was reported Wednesday.

The complete schedule appears below:

Sept. 17—Wichita State
Sept. 24—Louisville
Oct. 1—at Drake
Oct. 8—Youngstown
Oct. 15—at State College of Iowa
Oct. 22—at North Texas State
Oct. 29—East Carolina (Homecoming)
Nov. 5—at Northern Michigan
Nov. 12—Ball State
Nov. 19—at Southwest Missouri

Volleyball Standings Show

Delta Chi, Phi Sigma Tied

The intramural volleyball standings as of April 22 are as follows:

Fraternity	Won	Lost
Delta Chi	3	0

Phi Sigma	3	0
Sigma Pi	2	1
Theta Xi	1	2
Phi Kappa Tau	0	3
Tau Kappa Epsilon	0	3

Independent

Casbah	3	0
Biology	2	0
Eagles	2	0
Woody Goodies	1	2
ROTC	1	2
Forestry Club	0	2
Slum Rats	0	2

Fraternity-Off-Campus Dorm

Phi Sigma "B"	3	0
Sigma Pi "B"	2	1
Shawnee Garboons	2	1
Mason Dixon	0	2
Tau Kappa Epsilon "B"	0	2

Men's Residence Halls

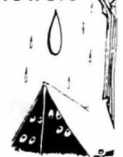
Little Egypt Ag-Co	2	0
Warren-T-Waters	2	2
Felts Overseers	1	1
Boomer II	0	2

Roan Joins Panelists

Herbert Roan, lecturer in design, was invited to be a panelist at the design education conference sponsored by the University of Illinois at Allerton Park, Monticello, Ill. Thursday through today.

Today's Weather

showers



Some scattered showers likely early today with a high around 70. The record high for this date is 88 set in 1925 and a record low of 30 was set in 1951, according to the SIU Climatology Laboratory.

To place YOUR ad, use this handy ORDER FORM

CLASSIFIED ADVERTISING RATES

1 DAY	(Minimum—2 lines)	30¢ per line
3 DAYS	(Consecutive)	60¢ per line
5 DAYS	(Consecutive)	80¢ per line

DEADLINES

Wed. thru Sat. ads...two days prior to publication.
Tues. ads...Friday.

INSTRUCTIONS FOR COMPLETING ORDER

- * Complete sections 1-5 using ballpoint pen.
- * Print in all CAPITAL LETTERS.
- * In section 3:
One number or letter per space
Do not use separate spaces for punctuation
Skip spaces between words
Count any part of a line as a full line.
- * Money cannot be refunded if ad is cancelled.
- * Daily Egyptian reserves the right to reject any advertising copy.

1 DAILY EGYPTIAN CLASSIFIED ADVERTISING ORDER FORM

Mail order form with remittance to Daily Egyptian, Bldg. T-48, SIU

NAME _____ DATE _____

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- ☐ For Rent ☐ Wanted ☐ Services
- ☐ Fund ☐ Entertainment ☐ Offered
- ☐ Lost ☐ Help Wanted ☐ Wanted

3 RUN AD

- ☐ 1 DAY
- ☐ 3 DAYS
- ☐ 5 DAYS

START (day ad to start)

4 CHECK ENCLOSED FOR

To find your cost, multiply total number of lines times cost per line as indicated under rates. For example, if you run a five line ad for five days, total cost is \$4.00 (80¢x5). Or a two line ad for three days costs \$1.20 (60¢x2). Minimum cost for an ad is 60¢.

5

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Campus Shopping Center

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Open 9 a.m. to 6 p.m. Every Day

Pay your Gas, Light, Phone, and Water Bills here

Coach Regards SIU Tennis As Nation's Collegiate Best

While there are no official ratings on collegiate tennis teams, Coach Dick LeFevre still regards his young Salukis as among the best in the country.

"There is a late season playoff which teams may enter, and winning this constitutes the rankings," he says. Even this may be misleading, however. "In the playoffs, one or two top players can win the rating for the entire team," LeFevre says.

Southern plays only those squads which compete with a six-man team. This makes overall balance a necessity for consistent winning.

LeFevre tries to spot tennis talent early.

"In tennis, an early start is almost always necessary," he explains, "so I always check the junior tournaments when I can to see who is coming up in the game."

Southern's squad sports players who began play in localities ranging from Puerto Rico, Colombia, the Philippines and Bavaria. And Dubuque, Iowa, too. Dubuque is the home of the Sprengelmeyer brothers, Bob, Roy and Mike.

Mike, a sophomore, is the last in the family string of tennis talent.

The team helped prove the coach's point on Thursday by sweeping its match with the University of Kentucky, 9-0.



RICHARD LEFEVRE

The victory was the eighth in a row for the Salukis, and five of those victories have come by shutouts.

The team won 18 of the 20 sets, losing only one each in the singles and doubles.

The results:
Joe Brandt beat Larry Roberts 8-6, 7-5.

Mike Sprengelmeyer beat Ken Fugate 4-6, 6-4, 6-1.

Jose Villaret beat Tom Gauspohl 6-1, 6-1.

Al Pena beat Jack Trump 6-2, 6-4.

Thad Ferguson beat Bob Berg 6-3, 6-2.

Johnny Yang beat Don Hamilton 6-2, 6-4.

Villaret - Sprengelmeyer beat Fugate-Gauspohl, 6-1, 4-6, 6-1.

Pena-Brandt beat Hamilton-Roberts 6-2, 7-5.

Ferguson-Yang beat Berg-Trump 8-6, 7-5.

The tennis team is in South Bend, Ind., today for a match with the University of Notre Dame and the University of Minnesota.

Schedule Designates Courts For Next Week's Volleyball

Here is the schedule for intramural volleyball from Monday through Thursday:

Monday

7 p.m.
Eagles vs. Woody Goodies
Forestry vs. Slum Rats

Boomer II-B vs. Felts Overseers

8 p.m.
LEAC vs. Boomer II
Sigma Pi (B) vs. Shawnee Carbons
Casbah vs. Biology

Tuesday

7 p.m.
Tau Kappa Epsilon B vs. Phi Sigma Kappa B
Phi Sigma (A) vs. Delta Chi (A)

Sigma Pi (A) vs. Phi Kappa Tau
Tau Kappa Epsilon (A) vs. Theta Xi (A)

Wednesday

7 p.m.
Slum Rats vs. Eagle
Felts Overseers vs. LEAC

8 p.m.
Eagle vs. Casbah
Forestry Club vs. Biology

Thursday

7 p.m.
Mason Dixon vs. Sigma Pi (B)
Shawnee Carbons vs. Phi Sigma Kappa (B)

8 p.m.
Sigma Pi (B) vs. Shawnee Carbons
Tau Kappa Epsilon vs. Mason Dixon

Canceled Events Are Only Friday's

Only the recreational events scheduled for the Arena Friday night were canceled, Dean Justice, Arena manager, said. "It involved the recreational events for that one night only," he explained.

Justice said a previous announcement that intramural events scheduled for the building might have been misleading.

Chemistry Continues to Lead Faculty-Staff Bowling Series

Amidst a night of high scores, Chemistry solidified its lead in the Faculty-Staff Bowling League, with a 3-point victory over Data Processing.

University Center swept 4 points from Technology in Monday night's series, to retain an outside chance at the championship.

The second and third place teams, Counseling and Testing and VTI, lost three and two points, respectively.

VTI	29	19
University Center	28	20
Business Research	26	22
Housing	26	22
Spares	25	23
Data Processing	23.5	24.5
Dutch Masters	23	25
Grad A's	22.5	25.5
Alley Cats	19	29
Southern Players	17.5	30.5
Rehabilitation	17	31
Technology	16	32

High team series: Housing, 2,891.

High individual series: Jason B. Mowry, University Center, 568.

High team game: Counseling and Testing, 1,041.

High individual game: Dale H. Besterfield, Technology, 215.

TEAM STANDINGS

	W	L
Chemistry	33	15
Counseling and Testing	30.5	17.5

Sports Scheduled For Handicapped

An intramural program for disabled students is now in progress.

The recreational program is as follows:

Swimming, 3:30 to 5 p.m. Saturday, (University School pool)

Archery, 6:30 p.m. Thursday and 3 p.m. Sunday (north of power plant, east of bleachers)

Volley tennis and bowling will be added later.

All disabled students interested in the program should report on time.

Konishi Receives Grant

Frank Konishi, chairman of the Department of Food and Nutrition, received a travel grant from the American Institute of Nutrition to attend the seventh international nutrition congress in Hamburg, Germany, this summer.

JUNE GRADS!

MUSTANG

Inquire today about our special payment plan on the Mustang your choice for June Grads.

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The Daily Egyptian reserves the right to reject any advertising copy. No refunds on cancelled ads.

FOR SALE

'65 BSA Hornet, perfect. Dennis Cloyd. University City 5-211, 602 E. College.

Golf clubs and other equipment never used, in plastic covers. Will sell at 50% off. Call 7-4334.

1965 white Honda 150, 4000 mi. Very clean, full equipment and extras. Owned by factory trained mechanic. \$425 firm. Call 457-8017 or see at 401 E. College St., Apt. 48.

1957 Ply. conv. 6 cy. auto. Call 7-5317 or see Murphy, R. 2, behind Gardens.

1965 VW sedan. AM-FM radio, popout windows, 10,000 miles. \$1575. 9-4372.

1966 Suzuki Sport 50cc., low mileage. Excellent condition. Call 3-4141. Ask for Elliot or Dave.

1966 Bridgestone 50. Must sell. Like new. Going for best offer. 457-5008.

35x8 Ritz Craft trailer. Excellent shape. Outside extras. Call 457-2722 after 5.

Honda 1965 50 Super Sport, black, in excellent condition. \$225 or best offer. Call 9-3742. Ask for Al.

1965 Honda 50. Good condition. 2000 mi. \$200 or best offer. Call anytime. Ask for Carl, 549-3773.

56 500cc. Triumph. Good condition. Mechanically perfect. \$425. 3-2525.

Boat, two motors and trailer. Cheap. Call 457-5486.

1966 Honda 305 Superhawk, only 1000 miles. Also megaphones for CB 160 Honda. 549-3681.

1963 Cushman Eagle. Perfect condition. Only \$200 or best offer. Call 9-1347 after 5 p.m.

Honda 590. Good condition. Must sell. Call Steve 9-4272. Best offer.

1960 VW. Good shape, paint, tires, interior, engine. \$590. Call 457-5570.

S-90 Honda. Good condition. Must sell. Call Bob 684-4667 after 6 p.m.

1965 Suzuki Super 50, like new. \$225 or best offer. Call 7-7093.

Gibson guitar, \$70. Kingston bass, \$65. Amplifier Mark III, \$100. Ph. 3-4937.

Honda 50 motorbike. 1500 miles. Am graduating, must sell. Call John after 5 p.m. 985-8888 Carverville.

1959 New Moon trailer, 2 bedroom, air conditioned, wall to wall carpeting. Good condition. \$5010. Located at Cedar Lane Trailer Court. Call 549-2651.

Parilla 175cc. Call 9-2466 between 12-3.

Voice of Music, 4 track stereo tape recorder. Paid \$320 new, with extra reels of tape, other accessories. Call Jim 7-8518.

1965 Ducati, 160cc., clean. \$400. 206 W. College, side entrance.

1966 Harley-Dav. "Sport 50," 6 mo. old, accessories included. \$225. Call Steve 9-7046. Hurry!

Mobile home, 8x43, air cond., 2-bedroom. \$1975. University Trailer Ct. #28.

1965 Honda 590. \$295 or best offer. Must sell. Call 7-4390.

1961 AJS Matchless Scrambler 500cc. Inquire Terry Anderson, 106 Small Grp. Housing after 2 p.m.

35mm Minolta electric eye camera, like new. \$45. Also for sale new bed with box springs. Call 549-2788.

Stereo, General Electric. Modern decorator style, Danish walnut console with six speaker system. Original cost \$385. Priced low. 457-8296.

1964 Honda Sport 50. Used only one season. 1280 mi. Excellent shape. May be seen one mile south of campus, U.S. 51 behind Golf Station.

Trailer for carrying motorcycle. Excellent condition. \$100. 457-4831.

FOR RENT

Reserve now for summer term. Air-conditioned rentals. One bedroom house trailers \$60 monthly, 2 bdrm. \$80, 3 rm. apartments \$110 plus utilities. Two miles from campus. Ray Robinson, phone 549-2533.

Three bedroom home two miles east of city. Students or family. Call 7-2686 or 549-2622 after 4 p.m.

House trailer for rent. Call 833-7364.

4 rm., modern apt. Air-cond. No. 3, Crab Orchard East. Near Gardens Restaurant. Call 7-8387 after 6 p.m. Avail. May 1.

Renting trailers for spring, summer and fall. Two bedroom, air-conditioned. Close to campus. Inquire of office, 319 E. Heater or phone 549-3001.

Several sleeping rooms. Nicely furnished. Ph. 684-3641.

WANTED

Man or boy with power mower. 421 W. Monroe, 2 families. 457-5587.

Wanted to rent pleasant, furnished house near campus Sept. 1966 to June 1966 for visiting professor. Call 457-5130 after 5 p.m.

Students with good typing skill, male or female to work afternoons at Daily Egyptian. Must be available for work-term term also. Phone or see Mr. Epperheimer, Bldg. T-48, phone 3-2554.

SERVICES OFFERED

Riding horses \$15.00 per hr. or \$10 per day 8 hrs. See our beautiful trail ride. Select your horse from our group of 30. We board horses; we sell horses. See us for your hayrides, get reservations in early. Phone Mrs. Juanita Young 457-2503, West Chautauque Rd., Carbondale, Ill.

Motorcycles and luggage shipped to your home in Chicago and suburbs. Call Jerry at 549-3016 or Barry at 457-8017. Bikes insured.

Summer flight to Europe. Round trip by jet \$330. Call Jan 7-7384.

PERSONAL

Beautifully decorated birthday cakes. Free delivery. Call 7-4334.

LOST

Slide rule, left in Old Main Room 309 or 214. Call 684-4609. Reward. 250

See Page 14 **Daily Egyptian** classified to use your Selective Seller!

No other medium exists that penetrates and persuades as effectively, efficiently, inexpensively and consistently as your **NEW Daily Egyptian classified**.



MISS LUCY K. WOODY

AAUW Gives Fellowship Grants in Honor Of Mrs. William A. Pitkin, Lucy K. Woody

Mrs. William A. Pitkin and Lucy K. Woody, two women closely associated with SIU for many years, have had fellowship grants named in their honor by the Carbondale branch of the American Association of University Women.

Both women are members of the local branch. The grants of \$500 each have been forwarded to the national AAUW

Fellowship fund which aids selected foreign students, and women graduate students.

Mrs. Pitkin, known to faculty and students on the SIU campus as Minnie Mae Pitkin, is executive aide to President Delyte W. Morris. She was president of the local branch of AAUW in 1946-48.

Miss Woody, retired from the University faculty for

several years, was chairman of the Department of Home Economics from 1911-1948, serving concurrently as dean of women. Woody Hall was named in her honor.

The grants totaling \$1,000 voted by the Branch executive board represents money earned by the group in sponsoring children's plays and other activities in which both women have taken active parts.

Betty Jane Johnston, president of the branch said letters sent to these women this week cited them for dedicated service to the philanthropic and cultural life of the University and the community.

Four other members of the branch have had similar



MRS. WILLIAM A. PITKIN

grants named in recognition of their service. They are Hilda Stein, Marina Phillips, Mrs. Kate Russell and Mrs. Mary Lou Barnes.

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Carbondale, Ill. Saturday, April 23, 1966

Brothers 4, Vinton to Sing Tonight

Student Voice Recommended For Council

The Campus Senate will be asked next week to work towards seating a voting student member on the University Council.

David Wilson, General Studies senator, will introduce a bill to have the student body president meet with the associate dean of student affairs to consider means of placing a student representative on the University Council.

The University Council is the highest advisory body to President Delyte W. Morris.

Wilson also plans to ask for a \$50 appropriation from the Senate to have the student body president conduct a voter registration drive among students in order to pass a referendum in Carbondale May 24 calling for establishment of the city-manager form of government.

Wilson also will sponsor a bill which asks for consultation with Board of Trustees members and the administration for a change in the University statutes dealing with student government.

Wilson contends that administration officials took a large part in forming a new structure for student government in July 1964 and establishing the University Student Council, an all-university body.

"This interference led to reaction on the part of student government officials, and ultimately, the the Rational Action Movement," the bill reads.

Gus Bode



Gus says serving on a University committee is just like being a pallbearer; the subject is dead before you ever pick it up.



THE BROTHERS FOUR

To Begin Soon

Paluch Appoints Nine to Student Board To Review Motorcycle Violations

A student board, to deal with motorcycle violations on campus and appeals in cases involving motorcycles, will begin work soon according to George Paluch, student body president.

Nine student members have been appointed to the board which Paluch said will be called the Student Motor Vehicle Control Board. Irving W. Adams, dean of student general affairs, has suggested that the board be called the Student Cycle Control Board until such time as the board is given authority over all vehicle violations on campus.

Whatever it may be called, the board will handle appeals on minor violations and will have original campus jurisdiction in all cases involving "flagrant violations" such as driving while intoxicated, speeding, reckless driving, etc.

Adams indicated that it is the hope of the Office of Stu-

dent Affairs that all vehicle violations will soon be handled by the board.

Campus violations involving nonmotorcycle traffic will continue to be handled by the Office of Student Affairs until the board has demonstrated that it can handle the full load of campus violations.

Wisconsin Artist To Speak at SIU

Harvey Littleton, chairman of the Department of Art at the University of Wisconsin and an authority on glass as an art medium, will be on campus Monday and Tuesday.

Littleton will speak at 7 p.m. Monday in Morris Library Auditorium on "Contemporary Glass Works." He will also speak at 10 a.m. Tuesday in Allyn 10.

Both meetings are open to the public. Littleton's visit is sponsored by the Department of Art.

3rd Annual TP Stage Show To Start at 8 p.m. in Arena

The Brothers Four and Bobby Vinton will share the spotlight tonight in concert at the SIU Arena. The show will begin at 8 o'clock.

Set the Clock Ahead Tonight

Residents of Illinois will be setting their clocks and watches ahead one hour before going to bed tonight in order to "keep time" with everyone else Sunday morning.

The state will officially change to daylight saving time at 2 a.m. Sunday.

The major change for students will be that the Illinois Central Railroad will continue to operate on Central Standard Time.

Coeds who live in supervised housing will return to their dorms on Central Standard Time. This means that girls who take late leaves will be returning at 2 a.m. CST, but the dormitory clocks will show 3 a.m., because of the switch to daylight savings time.

The concert is the third annual Thompson Point stage show, sponsored by the Thompson Point social programming board.

The Brothers Four, folksinging group, made famous "Greenfields," "The New Frankie and Johnnie" and "25 Minutes to Go."

Bob Flick, Dick Foley, Mike Kirkland and John Paine, who began singing for "kicks" at the University of Washington, have combined to form one of the most versatile folksinging groups in the nation.

The four had prepared for careers in law, medicine, engineering and radio-TV management before going on their musical way.

Bobby Vinton, popular recording artist who has sold over 15 million records, is well known for his songs "Blue on Blue," "Blue Velvet," "Blue Boy" and "Mister Lonely."

Vinton wrote the last song while serving in the Army. The 29-year-old singer is a graduate of Duquesne University, Pittsburgh, Pa.

Vinton was a band leader playing for such stars as Bobby Rydell, Fabian and Frankie Avalon before launching his singing career with "Roses Are Red."

Tickets for the show are still available at the information desk of the University Center for \$1, \$2 and \$3.

In previous years Thompson Point has sponsored the folk groups Peter, Paul and Mary and the New Christy Minstrels.



BOBBY VINTON