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'How Sharper Than a Serpent's Tooth It Is...'



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Southern Illinois
University Carbondale

Photo by Bill Staniec

- Mervyn Blake as King Lear
Act 1, Scene 4

'Not Only an Old King's Tragedy — But Mankind's'

— by Eric Christmas, director, page 3

Humanism and Optimism Are Brechtian Whispers

— Review by Mordecai Gorelik, page 4

Daily
EGYPTIAN
Southern Illinois University
Carbondale, Illinois

Volume 46 Saturday, February 27, 1965 Number 99

Mervyn Blake as:



Anthony Dull in 'Love's Labor Lost'



Menteith in 'Macbeth'



Mervyn Blake

Shakespeare Poses No Problems If Actors Take Him in Stride

By Floyd H. Stein

Mervyn Blake, who has the title role in the Southern Players' production of "King Lear," was discussing acting with a visitor.

"There's no such thing as a Shakespearean actor," he declared.

As an actor who has played numerous roles in other works by Shakespeare during 35 years in the Theater, Blake explained:

"You don't alter your approach to do Shakespeare. He was a playwright and wrote for any actor. But you have to be an actor to take him in stride."

Originally from India, Blake was educated there and in England. He studied at the Royal Academy of Dramatic Arts in London and has played Shakespeare in England, Canada and the United States.

"Shakespeare wrote during the age of the poet," he pointed out, "and expressed his thoughts and feelings in verse. It's really easier for an actor to express himself in verse."

Blake said there are other dramatists who are more difficult technically for an actor to interpret. As examples, he cited Tennessee Williams, Noel Coward and Oscar Wilde.

"Each of them has a certain style and the actor has to adapt himself to it to play

their roles.

"Shakespeare is much less difficult. No one should have any qualms about his plays."

Although Blake has appeared in three other productions of "King Lear," this is his first opportunity to play the title role.

"It's a marvelous play and the Lear role is challenging in expressing the humanity Shakespeare has given the king."

Blake won critical acclaim last summer for his interpretation of the Duke of Gloucester in the "Lear" production by the Stratford Festival Theater Co. at Stratford, Ont.

He previously played the Duke of Kent in the play in a Canadian Players production, which was presented at SIU several years ago. An earlier part was a minor role at Stratford-on-Avon, England, in a production with Michael Redgrave as Lear.

A quiet, soft-spoken man, Blake curiously is known around the theater as "Butch," a name that doesn't

fit his personality. He was given the sobriquet while serving in the British Army during World War II when men in his outfit decided everyone should have a nickname.

"They tried several on me for size, but finally decided that 'Butch' was the least likely one to fit. So I became Butch and the name has followed me."

The name notwithstanding, Blake is known as an actor. At Stratford, "all are respectful of the fact he is an actor and a good one," said Eric Christmas, a member of that company and director of the SIU production of "Lear."

"He's a very sensitive actor, very human and very experienced. It's this humanity that we're trying to bring out in Lear."

Through the many years on the stage, Blake can speak of his roles in both tragedy and comedy. He admits to liking both.

However, he has never done anything in musical comedy. "I can't sing."

Humanities Library Records Include Bela Bartok Duos

Phonograph records received by the Humanities Library:

Bach, Johann Sebastian: Concerto in D Minor for Violin, Oboe and Strings. Angel. Leon Gossens, oboe; Yehudi Menuhin, violin. With Vivaldi, Antonio: Concerto in B Minor, Handel, George Frederic: Oboe Concerti—No. 1 in Bb; No. 2 in Bb, No. 3 in G Minor.

Bartok, Bela: Duos for Two Violins (1931). Bartok. Ajtay, Kuttner.

Coates, Eric: Three Elizabeths; Four Centuries, Suites. London. Coates, New Symphony.

Copland, Aaron: Piano Sonata (1941). Violin Sonata (1943). Trio—Vitebsk (study

on a Jewish theme) (1929). Composers Recordings.

Elgar, Sir Edward William: Introduction and Allegro, Op. 47; Serenade in E Minor, Op. 20. Angel. With Vaughan Williams, Ralph: Fantasia on a Theme of Tallis; Fantasia on "Greensleeves."

Grieg, Edvard, Hagerup: Peer Gynt (incidental music). Angel. Hollweg, Beecham, Cho., Royal Philharmonic.

Hummel, Johann Nepomuk: Clarinet Quartet in Eb. Vox. With Weber, Carl Maria von: Clarinet Quintet in Bb, Op. 34.

Kielland, Olav: Concerto Grosso Norvegese, Op. 18. Composers Recordings. Kielland, Oslo Philharmonic. With Brustad: Symphony, No. 2.

Aprenda la Cultura

De Sus Vecinos

(Ensayo del editorial de la revista VISION del 27 de noviembre de 1964)

El fetichismo de la letra escrita.

Una de las causas más frecuentes de perturbación institucional en la América Latina reside en el rigor de interpretación de la letra escrita, que llega hasta extremos de fetichismo farisaico. Particularmente esa dolencia se hace más aguda cuando se trata de la ley constitucional. Entonces surge el abogado que, lo mismo que los jueces, es un ser predominantemente negativo. Su inteligencia, que es mucha, y su erudición que no siempre es inferior, se dedican, con conato sutilísimo, a ver qué cosas no se pueden hacer,

cómo la ley resulta más rígida y prohibitiva, más inflexible, para que no se pueda lograr el propósito que a primera vista parece tener. Sin mucha experiencia en este complejo legal, cualquiera diría que no es posible escribir en español, o en portugués una frase a derechas sin que signifique cinco o más cosas diferentes, y racionalmente opuestas entre sí. Asaltada la ley por sus paralizadores, poco a poco se flexibiliza el derecho anglosajón, calificado de casuístico, con desdén, por el jurista consulto latinoamericano, no existe en la ley — principalmente en la constitucional — de la América Latina. Las estructuras jurídicas demasiado rígidas no se acomodan a los tiempos cam-

biantes, a menos que se las interprete como se está interpretando en estos días la Constitución de los Estados Unidos y como se ha hecho evolucionar el derecho inglés. En la América Latina, como pasó antes en España, hay que esperar la revolución, la suspensión forzada de la regla inamovible, y con mucha frecuencia, la convocatoria a una nueva asamblea constituyente. Ahora, que cuando alguien asume a cintarazos, el poder absoluto, suele reinar un gran silencio de cuatela y de escándalos y atropellos que se cometen encuentran quien los legitime y explique a la luz de las más revolucionarias teorías. Así ocurrió, también en Italia y Alemania donde la Universidad se devanó los sesos para encontrar la justificación del nuevo orden.

New Browsing Room Additions

Include 'Where'd Your Money Go?'

New books added to Browsing Room shelves at Morris Library:

Scarlet Plume, F. F. Manfred

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Modern Advances in Science, James Stokley
Krakatoa, R. Furneaux

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The Godson, a Fantasy, W. Ashton
Kate and Emma, M. Dickens
Funeral in Berlin, L. Deighton
Drive, He Said, J. Lerner

MISCELLANEOUS

No Cause for Panic, Russel Baker

Our Faces, Our Words, Lillian Smith

HUMOR

How's Business?, Wall Street Journal

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'Not Only a King's Tragedy - But Mankind's'

By Eric Christmas
SIU Artist-in-Residence

When Sir Winston Churchill died, my mind turned to the last two lines spoken in "King Lear."

"The oldest hath born most; we that are young shall never see so much, nor live so long."

Shakespeare might well have written this note of almost envious praise for Churchill instead of for Lear, and it is this timeless understanding of man and his world that puts Shakespeare—alive and kicking at the healthy age of 400—right in the middle of the 20th Century.

It has been my aim, in the Southern Players production of "King Lear," to allow Shakespeare to speak to us and for us in this somewhat wobbly world of 1965. This does not mean a "contemporary" style or "modern-dress" approach, but rather a compassionate concern for the humanity of the play and a search for the people rather

than the "message" within its pages.

For although in "Lear" we see the chaos that follows the disruption of order, both political order (for Lear has broken it by dividing his kingdom and abdicating his power) and family order (Lear has overturned this too, reversing the natural dependence of child on father), nevertheless, the particular genius of this work is the fact that within its framework Shakespeare has constructed an extraordinary study of man's condition.

Lear is not necessarily a heroic, super-human figure—he is often childish and a bully. Even his equating the division of his kingdom with the size of his daughter's love is something of an irresponsible prank, a game which carries not so much by its wit as by Lear's playful and finally pig-headed pretense that it is meaningful.



"King Lear" is not just the story of an old man wronged, "more sinned against than sinning." It shows how old age, impelled by its nature to make demands on the young, invites cruelty to-

ward itself. For youth, by its nature, is impelled to throw off the old and the feeble. Technically speaking, it has been my hope in this production to inject pace into the play. So often performances

of Shakespeare's marvelously exciting and, in the best of senses, "theatrical" works, become awe-infected dirges—and the "two hours traffic of our stage" referred to by the Chorus in "Romeo and Juliet," becomes the four-hour traffic jam. Then the greatest curse of the theater—boredom—claims the evening.

The self-indulgent actor-managers of the last century (Sir Henry Irving was possibly the main offender) must be held responsible for much of the ponderous "Shakespearean" attitude toward these subtle and delicate plays. An attitude that is still far too much in evidence on today's stages and—sad to say—in today's classrooms.

When the dust and dogma is swept away, Shakespeare's plays breathe and sparkle with life. And because they just happen to be the work of an extraordinary genius, they reach soundless depths.

Thus, in "King Lear," we find not only the old king's tragedy—but mankind's.



ERIC CHRISTMAS, DIRECTOR OF 'KING LEAR'

Acting Requires Inner Toughness And Lots of Luck, Says Christmas

By Roland Gill

"When one works in the same business for over 30 years, he becomes an expert in all parts of that business without realizing it."

Eric Christmas, a member of the Stratford Festival Theater of Stratford, Ont., had just finished giving a makeup demonstration and was concerned with whether he had made an impression on his audience.

The Shakespearean artist, who is here as artist-in-resi-

dence and director of "King Lear," picked up a plate glass mirror, brushed his hair and continued.

"I've never been in any other business, and I know that acting has the longest apprenticeship of any profession. I've worked on the stage for over 30 years and it took at least 20 of them for me to feel that I could give an adequate performance."

Christmas attended the Royal Academy of Dramatic Art in London where he was awarded a scholarship as the

most promising student of his year.

After two years in English repertory, he gained a principal role in 1937 in a London production of Noel Coward's "Bitter Sweet" and made a solo comedy appearance in the Royal Command Performance at the London Palladium.

In 1948 Christmas moved to Canada. Within nine years, he played in more than 1,000 radio productions for the Canadian Broadcasting Corp.

Since 1954 Christmas has given numerous character performances on CBC-TV and during 1955 made a 10,000-mile personal appearance tour of Canada.

On Broadway he appeared in Noel Coward's "Look After Lulu" in 1959 and won the Clarence Derwent Award for the best supporting actor of the 1961 season for his Broadway role of Dr. Clibe in "Little Moon of Alban" which starred Julie Harris.

"Acting requires a certain inner-toughness," he says. "It requires an undying faith in yourself—and lots of luck!"

Christmas, a short man with a perpetual smile, believes, "Actors are pretty ordinary people. I might as well be an insurance salesman as an actor except that I like my work so much.

"People tend to label actors as eccentrics, but we're all harmless. I think people who envy the acting profession tend to label those in it. People have a certain amount of ham and envy in them and it shows in this respect.

"I believe very strongly in the college theater program. I realize that very few of the people on the campus will go into professional theater, but that is where the profession is growing.

"This business of grease paint in the blood and all that is a thing of the past. Now the actor is trained and educated and goes onto the stage with a background."

Those Behind 'King Lear' Scenes Number 43

More people are involved in the production of "King Lear" than meet the eye.

The Shakespeare tragedy that opened Friday night in the Southern Playhouse has a cast of 29. But those behind the scenes number 43.

The actors in front of the footlights give meat to the play. The backstage artisans and technicians are the bone and sinew.

Together they make up a team for a production that merits plaudits for its artistry.

The presentation will be repeated at 8 p.m. today and Sunday and Tuesday through next Sunday.

The production is staged and directed by Eric Christmas, Canadian and American actor-director, who is at SIU as artist-in-residence for the play.

The title role is performed by Mervyn Blake, Canadian actor who also is an artist-in-residence for the production.

The daughters are played by Marta Harrison as Goneril; Lynn Leonard, Regan; and Helen Seitz and Yvonne Westbrook, who are double cast in the role of Cordelia.

Other major roles are held by Leon Bennett as Earl of Kent; Paul Roland, Earl of Gloucester; Don Russell, Fool; James Jash, Edmund; Joe Robinette, Edgar; Richard

Johnson, Duke of Cornwall; Wailliam Weyestrachs, Duke of Albany; Oswald, Victor Corder.

Others in the cast are Frank Ereff, Michael Harty, William McHughes, Macy Dorf, Kenneth Marsick, Barry Fohrman, John Farrell.

Paul Ramirez, Naggy Faltas, Tom Stowell, Richard

Barton, Richard Westlake, Leni Colyer, Marilyn Koch, Julie Engsmann and Roxanne Christensen.

Members of the Department of Theater are responsible for technical aspects of the production.

The set was designed by Darwin Payne; costume design, Eelin S. Harrison; light-

ing design, Charles W. Zoekler; and stage manager, Robert Pavitts. Serving as assistants to Christmas are John Weldon and Donna Beth Held.

Backing them up are 16 in the costume crew, 7 in the stage crew, 5 each in the makeup crew and lighting crew and 3 in the sound crew.



Photo by Bill Stantec

KING STRICKEN - Lear rests after a heart seizure as Don Russell (right), playing fool, cries out in concern for his king. Watching in the

scene from 'King Lear' which opened Friday night are daughter Lynn Leonard as Regan and Paul Roland (rear) as the Duke of Gloucester.

The Egyptian Book Scene:



BERTOLT BRECHT — A HOPE BASED ON DESPAIR.

Humanism and Optimism Are Brechtian Whispers

The Art of Bertolt Brecht, by Walter Weidell. New York: New York University Press, 1963. 140 pp. Cloth, \$5; Paper, \$1.95.

By now Bertolt Brecht has been almost surgically incised and picked to pieces by the commentators on his life and work. He has been presented as dedicated and calculating, simple-minded and sly, a communist and a dupe of communism; as a poet rather than a playwright, a playwright rather than a poet, and a stage director rather than a poet or a playwright.

In Martin Esslin's brilliant but violently ambivalent study, Brecht emerges both as a groveler before East German bureaucracy and as one of the most important writers of his age; and Esslin and Eric Bentley, with recourse to Freud, find symptoms of sadism, masochism, suppressed homo-

sexualism and a nutritional complex.

Walter Weidell's book (translated from the French by Daniel Russell) views Brecht more consistently and sympathetically as a humanist. Anatole France, who described Emile Zola as "a moment in the conscience of mankind," could have applied the same description to Brecht—though Brecht might not have cared for that rather glorified way of stating it.

Brecht was not given to words like "mankind" (a favorite word of the expressionist school from which he graduated). Even before his conversion to Marxism he was inclined to see "mankind" as divided into separate, often warring groups.

Distinguishing between "mankind" and social classes is an exercise in semantics that recalls *Five Difficulties in Writing the Truth*, an es-

say composed by Brecht in 1935 for underground distribution in Nazi Germany. Weidell gives this paper the attention it deserves.

Brecht stated, "Whoever wants to fight lies and ignorance today, whoever wants to speak the truth, must surmount at least five difficulties. He must have the courage to speak the truth when it is everywhere stifled; the intelligence to recognize it when it is everywhere hidden; the art to make it manageable like a weapon; the judgment to choose those who will know how to make it effective and, finally, enough guile to make them understand it. These difficulties are great for those who write under fascism; they are also very real for those who were exiled or who fled and even for those who wrote under the regime of bourgeois liberty."

Brecht's character, his plays and his stage theories were undoubtedly complex—less, perhaps, because of anything innate in him than because of the pressures of a world whose complexity has turned dangerous in the extreme. In spite of all good philosophical advice, it is no

'Fiddler on the Roof' on Broadway

And You Don't Have to be Jewish to Enjoy It

Fiddler on the Roof, by Joseph Stein with music by Jerry Bock and lyrics by Sheldon Harnick. (Based on Sholom Aleichem's stories.) New York: Crown Publishers, Inc. 116 pp. \$3.95.

One of the few new shows this Broadway season successful enough even to make money for its backers is *Fiddler on the Roof*. It is, as they say, a hit. And the fact that this musical provides an excellent vehicle for displaying the talents of actor Zero Mostel is not the only reason for its good fortune. The "book" by Joseph Stein stands up rather well on its own.

This musical play is based on Sholom Aleichem's delightful stories, mainly those in *Tevye's Daughters*. Often referred to as the Jewish Mark Twain, Aleichem (whose real name is Solomon Rabinowitz) was born near Kiev in 1859 and died in the Bronx the year preceding our entrance into World War II.

He writes with insight, humor and compassion of the Yiddish-speaking Jews of Eastern Europe—a people harassed by poverty, the Russian government and often antisemitic peasants too easily susceptible—with a little government encouragement—to making pogroms. The pen name "Sholom Aleichem" is the Hebrew greeting, "Peace Be Unto You," which connotes a sense of the relatedness and familiarity characteristic of

poorish dairyman with five marriageable daughters for whom he can offer no dowries. His lot in life leads him to anticipate wryly more tribulations than blessings when he frequently and frankly addresses his God.

Also occasionally addressing the audience, Tevye observes at the start of the action that the Jewish inhabitants of the village are like a fiddler on a roof trying to scratch out a simple tune of existence while also attempting to keep a precarious balance without falling. And that balance, we are told, is kept by tradition.

While tradition is the strength and solace of the Jewish community, it gets some-

what twisted in the course of the action. Tevye, for example, has trouble exerting the traditional parental control over his three oldest daughters when it comes to marital decisions. One daughter wants to marry a poor young tailor she loves rather than an older but more prosperous butcher, a match urged by the well-intentioned village matchmaker and formally approved by her father.

Another daughter pledges herself to a penniless student of revolutionary leanings (eventually banished to Siberia) without even asking her father's permission—merely his blessing. A third daughter favors a gentile, a breach of tradition which even gen-

erous-hearted Tevye cannot accept.

To this relatively simple and amusing plot is added a serious aspect. A government-stimulated pogrom arises, beginning with minor demonstrations and leading to the banishment of all the Jewish community from its village. Remembering former persecutions of his race, Tevye wryly remarks, "Maybe that's why we always wear our hats."

Fiddler on the Roof successfully combines the world of Sholom Aleichem with the elements of a Broadway musical. Moreover, Mr. Aleichem's world is a universal one—and you don't have to be Jewish to enjoy it.

Reviewed by

Mordecai Gorelik

Department of Theater

longer possible to look at life serenely:

"Indeed I live in the dark ages!

A guileless world is an absurdity. A smooth forehead

Betokens a hard heart. He who laughs
Has not yet heard
The terrible tidings."

—To Posterity.

Harry Wright, King Camp Gillette

George Eastman, Mike Owens, Etc.

The 50 Great Pioneers of American Industry, by the editors of News Front Year. Maplewood, N.J.: C.S. Hammond & Co., and New York: Year, Inc., 1964. 207 pp. \$10.

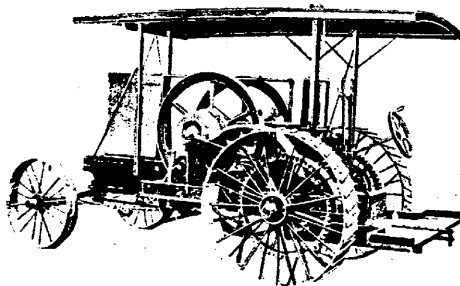
It's riddle time. Two clues: They are animal, and—this is making it too easy—they all made an important contribution to American industry. All you have to do is identify the industry associated with the name.

Harry Wright, John Mauchly and J. Presper Eckert. Wilbur and Orville Wright (No, the aforementioned Wright has nothing to do with these.) Mike Owens. Christopher Sholes. Tough? Try these.

W.K. Kellogg (has to do with breakfast). King Camp Gillette (think sharp). George Eastman (see photo, any photo). Harley Procter (think suds).

They are among the 50 industrial pioneers cited in this attractively-bound, profusely-illustrated, highly-readable volume. The vignettes originally appeared in *News Front*, management news magazine.

This is largely an individual story, often of the Horatio Alger brand.



Rowland H. Macy is typical.

He had some merchandising ideas—fixed prices, cash only, fresh stock weekly, clearance sales, weekly newspaper advertisements. Failed four times. Finally in 1858 in New York he struck a lode, and some years later they came up with a name for it — "department store."

You might disagree with some of these selections and you might ask why no one was included from the world of education or brewing. (After all, circuses and labor unions are included.) But this isn't the kind of book you quibble

about. You just sit back and enjoy.

And the key to the above: Harry Wright and his Cincinnati Red Stockings started baseball on the way to big time. John Mauchly and J. Presper Eckert developed the first electronic computer.

Mike Owens, a glassblower by trade, perfected a machine to produce glass containers mechanically. Christopher Sholes invented the first practical typewriter, though it was Remington Rand Co. that took the bugs out of it for him.

And the Wright brothers—oh, come now.

Kenneth Starck

We live in a miasma of violence, catastrophe, propaganda, apathy, hypocrisy and persecution, on the eve of a possible third, and final, planetary civil war. How does personal integrity survive under such conditions?

Only by means of endurance—and hope. Another of Brecht's poems, *To the Little Radio*, written in exile, tells of the little box he carried with him from country to country; at his bedside, "last thing at night and first thing every day" it ticked off each new conquest of the Führer's hordes as they swept across Europe. Bleak news indeed, from that talking box! But by a simple inversion we can also hear the whisper of Brecht's optimism.

"A hope based on despair... Brecht's optimism can be surprising," remarks Weidell.

To cope with life as he found it, Brecht pleaded for a rational, practical ethic within the reach of ordinary men, not of saints. Don't expect too much; be patient with the meannesses that people visit on each other! "Meanness," says Shen Te, in *The Good Woman of Setzuan*, "is nothing more than clumsiness."

The Golden Rule is not un-Brechtian.

Reviewed by

Christian H. Moe

Department of Theater

the author's people who remain proud and happy despite their stern existence.

Joseph Stein faithfully has brought to stage life the characters and spirit of Aleichem's world.

Fiddler on the Roof has for its setting the Russian village of Anatevka in 1905, a time of Czarist oppression of the Jews. The chief character of the story is Tevye, an im-



MARTIN LUTHER KING ADDRESSES A RALLY

What Manner of Man Is He? This Man, Martin Luther King

What Manner of Man: A Biography of Martin Luther King Jr., by Lerone Bennett Jr. Chicago: Johnson Publishing Co., 1964. 236 pp. \$4.95.

Anyone who, while still in his 30s, has received a Nobel prize and been the subject of two capable biographies, is a remarkable person. As pictured by Lorene Bennett, his classmate at Morehouse College, Martin Luther King is a complex and likable human being as well.

Their friendship gives this book warmth and detail, but the author retains an objectivity which removes it from hagiography and makes it the serious and analytic study which the subject deserves.

Some astonishingly unformed souls still find it hard to understand how Negro Americans have "suddenly" become determined to be full citizens of the nation they have supported so long. Some who knew King during his student days have professed surprise at his emergence as a world figure and the leader of an often unruly mass movement. He was so quiet, studious, and apparently humorless, so fastidious in dress and speech, that they

not see its deep American, especially Negro American, roots.

Briefly but competently Bennett gives the genesis and meaning of King's philosophy. Unlike so many sentimentalists who find a short cut to glory by "giving" themselves to a cause, Martin Luther King has made sure he had something to give. At Morehouse, at Crozer and at Boston University he was deeply affected by men like Benjamin Mays, A.J. Muste and Mordecai Johnson.

He really studied the books of Niebuhr, Rauschenbusch and Gandhi. The philosophy of Personalism, which led King to study at Boston with Edgar Sheffield Brightman, holds that persons are the key to Reality as well as the highest value.

Brightman was a fine Hegel

A Chronicle of Negro Leadership

Trumpet Sounding From Within

The Trumpet Sounds: a Memoir of Negro Leadership, by Anna Arnold Hedgeman. New York: Holt, Reinhart and Winston, Inc., 1964. 202 pp. \$4.95.

A woman who has been in the vanguard of the Negro civil rights movement for more than 40 years, Dr. Hedgeman has remained relatively unknown because of her sex and the fact that she is not readily identified with any of the groups—NAACP, CORE, SNCC—that have come to be publicly associated with the rights movement.

Nevertheless her chronicle—and it is regrettable that her book is little more than a narrative of her career—has significance despite its lack of historical and social perspective. As a diary-like account of one person's efforts in the post-World War I struggle for equality, its very pedestrian prose is a mirror of the Negro's humdrum existence.

In the 1920's, when Dr. Hedgeman began her career as

scholar, and in the Hegelian dialectic King saw a way of understanding history and of preserving in his own life a tension between thought and practice. We at Southern Illinois University find it interesting that King's Ph. D. dissertation was a comparison of Paul Tillich and Henry Helson Wieman.

King has shown remarkable balance in the midst of both sentimental adulation and harsh criticism. His effectiveness has not faded as some have predicted.

America measures herself by her treatment of men like Martin Luther King. Only those insanely blinded by prejudice could place him beside Policeman Bull Connor and Sheriff Jim Clark and still maintain that intelligence and moral capacity can be measured by the color of a man's skin.

a social worker, there was little sympathy or talent for civil rights advances. The integration of a Northern YMCA was a major victory in those days.

The author bears impressive credentials. She was the first woman and the first Negro to serve in the cabinet of the mayor of New York. In the Truman administration she was assistant to the Federal Security administrator. She was the sole woman member of the executive committee of the 1963 March on Washington that preceded passage of the Civil Rights Law.

Outspoken in her criticism, Dr. Hedgeman offers little in the way of new analysis, but her conclusions, such as they are, do serve to confirm what is regarded by some today as a major impediment to rights progress: the failure of the churches.

Moving east from Anoka, Minn., where her family was the only Negro household, she was unprepared for the shock of segregation. "White Christians are not yet Christians," she said.

'I Love You Just the Same...'

Harlem: A City They Call Home

Harlem: A Community in Transition, edited by John Henrik Clarke. New York: Citadel Press, 1964. 223 pp. \$3.95.

Arthur A. Schomburg, whose private library provided the basis for the Schomburg Collection of materials

on Negro life and history in the New York Public Library, insisted that the Negro needs to know his past. The copious offerings-up on the present American (Negro and white) Revolution, whether lamenting the Muslims or lauding the Movement, testify to Schomburg's success in convincing not only Negroes but all men of such a need.

Harlem: A Community in Transition, occupies a unique position among the recent publications on Negro America. It is neither a precisely intellectual Baldwinian view (though an interview with James Baldwin is included) nor a hypnotic Gregoryan (Dick) chant.

Nor is it, as its title seems to indicate, a sociological study. It is a general picture of Mother Harlem, filled with reminiscings by members of the Negro literary Renaissance of the 1920's (Glenn Carrington, Langston Hughes), accounts of the history of African nationalism, (from Marcus Garvey to Malcolm X) and a history of Harlem, its social life and art, interspersed are occasional vituperative, always bitter poems or songs.

Some of the articles ("The Literature of Harlem" and "History of Harlem Theater") are little more than a listing of dates and titles and facts of all sorts, and as such are uninteresting reading. The other more readable articles fall into two categories—those written with some detachment describing Harlem politically, economically or sociologically and those concerned with Harlem's attractiveness and "spirit."

Harlem, the city within a city, is in uptown Manhattan New York. It is a ghetto, and its citizens—more precisely, "inhabitants," since few of the people are allowed to exercise the full rights of citizenship—are mostly black. Harlem gives them little more than identity.

Yet the granting of this identity, which white America denies the Negro, makes Harlem "home," at least spiritually. For though Harlem is despised as a symbol of racial prejudice, it is loved. As a mother, Sylvester Leaks, in "Talking About Harlem," says: "Dear Harlem, I love you just the same—with your woes and all, ills and all, laughter and all, your troubles and all. For I see in you profound beauty, manifested by your ceaseless struggles to mold and fashion something good and meaningful out of it all, in spite of it all..."

This sentiment pervades the book, Harlem is a bitch—but she takes care of her own.

Some of the articles are lucid and exciting. Others are boring. In its general ability to present material, such as the historical Negro, it does a good job.

And even though the book relies heavily on factual material, it clearly has a message: "White man, you better pick up a shovel and help me dig a grave for Harlem, cause if you don't your suffocating child is going for grow up and blow up in your face."

Three Reviews
Of Significance
In the Area
Of Civil Rights



MALCOLM X...
... A WEEK BEFORE DEATH

In Springfield, Ohio, where she worked in a YMCA in 1924, "There were no signs 'colored' or 'white,' but the wall of separation was a vivid in the minds of Negroes and whites as though the signs were present."

White churchmen would cite Ralph Bunche and Jackie Robinson to Dr. Hedgeman "to give me courage." Negro churches offered little comfort, either, "caught up in their budget problems... for the so-called ends of the church."

Still, Dr. Hedgeman's "trumpet" is the one from the spiritual that "sounds within a my soul."

"We know that as justice comes to all Americans, it will come in increasing measure to the people of the world," she writes. To this uncomplicated woman who has worked hard to effect the painfully slow emancipation of her race over 40 years, the truth is as simple as that.

Horace B. Barks
St. Louis, Mo.

John Strawn

Reviewed by

William Henry Harris

Department of Philosophy

have looked for the accident which propelled him into leadership of the Montgomery bus boycott which started it all.

Bennett makes use of fresh material which makes King a much more understandable person. He sets him in an environment and family tradition where rebellion against cruelty and injustice was strongly marked even before his birth.

King has given the democratic revolution his personal force, his strategic imagination and his coherent philosophy. But no one can understand that revolution who does



Pen and Ink Sketch by Paul J. Lougsey of VTI

Reflections on English Marmalade, Supermarkets and the 'Establishment'

This article originally appeared in the St. Louis Post-Dispatch.

By C. Harvey Gardiner
Department of History

We three — teen-age boy, housewife and college professor — had seen England a number of times, as tourists and as residents. As memories of fleeting moments joined general reflections, we each felt a little closer to the true nature of England and the Englishman — as reactions from each of us show.

Teen-ager

One of the most romantic ingredients of England is the secret. It may be the secret, or secrets, of The Tower. Countless musty dungeons reek of secrets. This is the land of the secret of Shakespearean authorship, the secrets of bones in abbeys, of official papers denied the historian, of curious cases in police files.

The biggest secret of all is evident on every hand, yet carefully kept. The scrubby country inns are a party to it, as are the fashionable hotels in London.

In the center of every breakfast table in every hotel and inn in England, a serving dish offers you marmalade.

Shop windows feature marmalade from raspberries, currants, blackberries and many other fruits, but as you size up your own table, glance at adjacent ones and remember the tables of yesterday, last year, and a decade ago, you see only orange marmalade.

Who, in this land of free speech, of freedom of assembly, of freedom of religion, of freedom of conscience fetters the appetite of a nation?

Housewife

The cheerful young shop assistant had a bouncy shock of hair that I thought called for a barber but which, from his standpoint, identified him with

numerous current singing idols and one crown prince.

One day I lifted a box of soap powder and asked him, "Doesn't this come in larger sizes?"

"No, lady, it doesn't," he replied, moving in my direction. "That reminds me," he went on, "of a film I saw last night. It was a program for managers and shop assistants. It featured a supermarket. It was filmed in California, I believe."

I leaned against the soaps, expecting more.

"One manager had spent months studying American supermarkets. You know, he said that in two or three years we'll match their supermarkets. But in that film I



saw an enormous container of soap, as high as my knee. What do you do with them?"

I resisted the temptation to be humorous. Possibly my two carriers of groceries, one zipped bag in each hand, led me to reflect on his saying that English supermarkets would soon match the American ones.

If a supermarket is simply so many shelves of boxes and cans, refrigerated cases, cash registers, wide aisles and scurrying workers—then possibly English supermarkets will shortly approximate those in America. But if the supermarket is a response to a way

of life, the differences between the English and American ones are deep and persistent.

Few English houses have sizable refrigerators. Indeed, many Englishmen insist (with the same limp logic that denies them central heating) that no refrigeration is required—but they make frequent trips for small quantities to forestall spoilage due to lack of it. The American housewife, viewing an English refrigerator, is struck by the almost toylike proportions of the so-called family unit.

There is a more important reason why the supermarket is slow to change English buying habits. Most American supermarket shoppers travel to them by automobile, and

chener in Africa, Clive in India, Wolfe in Canada, and the Duke of Wellington, and from Walpole and Elizabeth I.

The British are pro-Establishment in terms of the arts. Much of the portrait art amounts to the subsidization of painting by the Establishment, and the same may be said of landscapes. In literature, the work of writers with patrons often is as pro-Establishment as the views of those patrons. So are the commissioned biographies and the rhymes of poet laureates and the music earlier than Handel and later than Elgar.

Architecture is a peculiar handmaid of the Establishment. The architectural focus of visitors falls upon palaces, castles, stately houses, abbeys, cathedrals, universities and seats of government. More than anything else, architecture contributes to the evocation of the extended dimension of time and to the greatness of the Establishment against that temporal backdrop.

If that tourist turns resident, he meaningfully injects the specific and the immediate into his evaluation. He sees social, educational, economic and other stratifications of life that are a disgrace in a land that has given so much lip service to democracy and humanitarianism for more than a half-dozen generations. He is appalled at the low standards of cleanliness in English food-handling. He finds himself in the land in which to say that a man's house is his castle is to be reminded that the heating system is likely to be as medieval as that in any castle.

College Professor

This is the land with a state education system imposed upon the masses by men who carefully avoided recourse to that school system in their own youths, and who see to it that their sons avoid it. This is the apologetic land.

everything being blamed on the war—some referring to a war that began in 1939, others to one dated 1914. England wins the designation, "champion limiter of opportunity in the English-speaking world."

That is why tourists are quite likely, as residents, to become anti-Establishment. This is not to say that short term viewers are Conservative and residents are Labour in outlook. Rather it means that the accumulated grandeur of 10 centuries pales before the complacency and lethargy of the present moment.

Current best sellers as compiled by Publisher's Weekly:

Week's Top Books Across the Nation

Current best sellers as compiled by Publisher's Weekly:

FICTION

Herzog, Saul Bellow

The Rector of Justin, Louis Auchincloss

The Man, by Irving Wallace

This Rough Magic, by Mary Stewart

The Horse Knows the Way, by John O'Hara

NONFICTION

Markings, by Dag Hammarskjöld

Reminiscences, by Douglas MacArthur

The Words, by Jean-Paul Sartre

My Autobiography, by Charles Chaplin

The Italians, by Luigi Barzini

Editorial Comment

SIU's Most-Wanted Student

BULLETIN: University officials and students are searching the campus today in an attempt to route off a notorious student who is expected to attend the SIU-Evansville basketball game tonight.

This student is considered extremely dangerous to Southern Illinois University's future reputation.

Any student knowing the whereabouts of anyone meeting the following description is asked to do everything possible to keep him from making his way to the SIU Arena.

Although the suspect may attempt to disguise his false motives by wearing green like the truly enthusiastic fans, students are cautioned not to mistake the two.

Following is a description of the suspect as it appears on a Wanted poster currently being circulated.

WANTED

REASON: Wanted for un-sportsman-like conduct at basketball games; characteristic actions include boo-

ing, blocking spectators' views with banners, throwing paper on the playing court, blowing a horn during free throws, razzing referees and the opposing team and fans, and always looking for trouble.

NAME: Fo Nee Fann.

ALIASES: Hell-Raiser, Trouble-Maker, Rotten Apple, One-in-every-Crowd.

AGE: Late teens or early 20's, but never acts it.

HEIGHT: Too tall to be hidden; stands out above everyone else.

WEIGHT: Too big for his britches.

GENERAL DESCRIPTION: Clenched fist, big mouth with loud voice, characterized by booing and hissing sounds and vulgar language.

OCCUPATION: Makes living by scalping tickets.

WHEREABOUTS: Last seen on campus bragging about how much trouble he was going to cause at SIU-Evansville ball-game.

WANTED BY: The student body before he can mar the

effects of their genuine spirit and enthusiasm.

INSTRUCTIONS: If found, sentence him to solitary confinement in Morris Library, instructing him to do all his, and your, homework. Then head for the SIU-Evansville game and enjoy yourself!

Ric Cox

Play 'Go Southern' for Victory, But Don't Run It Into Ground

As representatives of a group of students that has attended every home game this season we have seen the tremendous increase in school spirit. One of the most important factors has been the school song "Go Southern Go." The band realizes the enthusiasm connected with the song and consequently plays it five or six times a night.

In recent games however, there has been less enthusiasm each time the song has been played. By half time in last Saturday night's game with Ohio U. only one-half the fans were standing each time it was played—although the enthusiasm was higher for this game than any other this season.

The largest crowd in Southern's basketball history will gather in the Arena tonight to watch the Salukis battle the No. 1 small college team in the nation.

This event is breeding something long needed by students here—Southern spirit is coming alive. The spirit has been building for days, and almost everywhere you go

around campus today you see signs of it.

Dorms and houses are proudly sporting victory banners, or preparing banners to urge the Salukis on during the contest. Students are warming up their trusty duck-calls and horns.

But the "go" word around campus today is green. Green dresses, green sweaters, green shirts—green everything.

We strongly urge every student to follow the lead and wear green to the game. Not just a little; wear a lot of it! Show the Salukis you really "go" for them.

Let's not kid ourselves into thinking that the Salukis will have an easy time tonight. They will face a top ball club—and this club will have support. A fiery river will invade the Arena when well over 1,500 Evansville fans pour in, sporting their red attire. These fans can be counted on to work as hard as their team to take a victory home. They have a 29-game winning streak at stake.

You have an equal chance to be an active participant on the Saluki team. Go green to tonight's game. And go with the intent of helping play the game.

David Canterbury
Edward Buerger
Stan Feist

Bob Smith

Letters to the Editor

Don't Forget Courtesy

As an SIU graduate and now a faculty member, I am becoming ashamed of the behavior of many of Southern's students. A good example of this immaturity can be seen at the recent basketball games. The large attendance at the games speaks well of the student body, but one wonders exactly why some people go to the games. Do they go to the games to support the team and show school spirit, or do they go to vent their emotions and exhibit their ignorance of all social courtesies?

At the Ohio game many sincere fans were extremely annoyed by the almost constant blaring of those obnoxious, 3-foot horns being sold at the door. The music of the pep band was rendered completely discordant by the monotone horns. The horns drowned out the pregame and halftime announcements, and the team introductions. One or two so-called "college students" could not refrain from

tooting their horns even while the color guard was entering.

As the crowning touch to this revolting performance, when the score got close, almost the entire horn orchestra tried to rattle the Ohio players on free throws instead of showing a basic principle of good sportsmanship by being quiet.

Anyone who laughs at this letter and says the problem is not serious should have been there Saturday night, or better yet, should go to the Evansville game. If someone with authority does not do something to subdue the horn-blowers, we can look forward to being part of the rowdiest and rudest crowd ever assembled at SIU in the name of school spirit.

In the past I have always defended Southern against the nickname "Cow College," but recently the title seems to be becoming ever more appropriate.

Diane Fairfield

Cheerleaders' Reply to Critics: Join the Squad

We would like to take this opportunity to thank the three young men who have recently written letters to the Daily Egyptian complaining about the "cheerleaders." It is comforting to know that our presence at the games is felt. However, all three of these enthusiastic Saluki "fans" have some wrong ideas and opinions which need to be corrected.

First, we have been trying every means within our power for the past two years to recruit male cheerleaders. During the 1963 football season we had male cheerleaders—and a problem. Some of them would not follow the rules established for the squad. At tryouts last spring there were two men. As anxious as we were to add male cheerleaders to the group, we were not willing to sacrifice quality for this.

Even after tryouts, all of us were on the lookout for able recruits. We found many, but none of them were interested in being cheerleaders when it came down to "brass tacks." Finally in the middle of the football season we had to tell our one interested male that things looked pretty black as far as having male cheerleaders this year. Right now we would like to invite every person of the stronger sex who wants to give cheerleading a try to come to tryouts. They will be held during spring quarter. The exact dates and procedure for signing up will be announced.

Second, the Air Force Band has instructions to play at every time-out during the game. They have kindly consented to alternate with the cheerleaders, allowing us to do a formation cheer on the floor during every other time out. It is indeed unfortunate that in spite of the efforts to keep the "fans" entertained every second, there was a lull

at the Tennessee State game. But we think it is a little too much to expect the boys in the band to have their horns in their mouths and their drumsticks in their hands, poised and anxiously anticipating the next time-out so that they can start playing when the referees blow their whistles.

Third, the cheerleaders don't spend an abnormal (for young women, that is) amount of time worrying about looks. It is almost instinctive for us to pat our hair back into place after completing a round-off or handsping. We'd look like wild women of Borneo in a short time if we didn't. Then we would really hear it from the "fans."

Fourth, our yells may be unclever, but every time we try a new cheer, one of two things happens: we get laughed at because everyone thinks it's stupid, or we are the only ones yelling because the cheer is too hard. So, we listen to everyone complain about how "Harry High School" our cheers are, while very few people offer us any new cheers to try. We will continue doing our same old spell-out cheers, the only kind the "fans" can follow.

Fifth, our first responsibility is to the team. We yell for them whether they win or lose, unlike most Saluki supporters. One of the three young men wrote that we had been down on the court during the Evansville game instead of up in the stands with the Southern fans. We stayed on the main floor because we felt we could do more good for the team down there. In the vast sea of Evansville supporters we were the only people from Southern that the boys on the team could see. Sixth, we stay "comfortably" seated on the floor so as not to block the view of the "fans" behind us. (Inci-

dentally, if you think the floor is comfortable, try sitting on it in that position for an hour and a half.)

It strikes us as rather funny that this avid support (which is certainly deserved by our great team) has come just lately, when the "fans" finally discovered that Southern has a very fine basketball team. We have enclosed the word "fans" in quotation marks throughout this letter because it is somewhat of a misnomer. In our opinion, a real fan is always behind his team, even if it doesn't have a winning season. With this in mind, it is very difficult to write of the Saluki "fans." While there are a great many loyal supporters, there are just as many "fair-weather fans" who have decided recently to support Southern's team, as long as they are winning.

You three young men are certainly interested in the quality of cheerleading at Southern. Obviously you don't think the quality is good right now. We are all anxiously looking forward to meeting you at tryouts this spring. You are the type of men we need and would like to have on the squad. If you do not try out, we hope you will not write any more "nasty letters" about us, at least not until you know the facts. Everyone is entitled to his opinion, but when he supports his opinion with fallacies, he is wrong and needs to be corrected.

We hope we have cleared up a few false notions with this letter. See you Saturday night when we "BEAT EVANSVILLE." The Cheerleaders
Trudy Kullessa
Sue Amberg
Kathy Wolak
Diane Angelini
Janice Ogerby
Marianne Wiley
Diane Alder
Mary Jack Gilbreath



But Green Makes Me Bilious

'THIS IS MAN, MOST SAVAGE OF ALL ANIMALS ON EARTH!'



Kosygin Demands Withdrawal Of U.S. Troops From Viet Nam

MOSCOW (AP) — Premier Alexei N. Kosygin demanded Friday night that the United States pull its troops from South Viet Nam, saying U.S. action there could cause the conflict to "transcend its original boundaries."
"Aggression against the peoples of Viet Nam cannot go unpunished," Kosygin declared in a 33-minute television address reporting on his visit to Communist North Viet Nam, Red China and North Korea.
Administration strategists saw nothing in Kosygin's speech to alter the Viet Nam war. They went ahead with plans to step up the military campaign.
The Soviet news agency Tass account of Kosygin's public report to the Russian people on his recent 11-day visit to North Viet Nam, Communist and China and North

Korea was quickly scanned by Washington policymakers.
Kosygin's report that his brief stopover in Peking was "useful" and helped to "clarify the possibilities of further developing our relations" indicated he accomplished little to heal the Sino-Soviet breach.
Shortly before Kosygin spoke, a curt U.S. not rejected Soviet charges that American "military interference" in South Viet Nam had "created a dangerous hotbed of international tension."
"The currently dangerous situation in Southeast Asia," said the U.S. note, "is the direct result of intervention and aggression launched by North Viet Nam against its neighbors. Should this aggression cease, the international tension mentioned in the note of the Ministry of Foreign Affairs would immediately cease to exist."

Victim of Selma Racial Strife Claimed Trooper Shot Him

SELMA, Ala. (AP) — A Negro who said he was shot by a state trooper during a bloody night of racial violence became the first fatality Friday in Alabama's new civil rights struggle.
Jimmie Lee Jackson, 26, a bachelor, died at Good Samaritan Hospital of a bullet wound in the stomach, inflicted during a night of street demonstrations eight days ago at nearby Marion.
He died of a massive infection complicated by respiratory difficulties, a hospital official said.
The hospital administrator, Sister Michael Ann, said Jackson told attendants when he was brought in that he had been shot by one of the state troopers who rushed to Marion

when it became known that Negroes planned a night march through the streets.

Police Arrest Muslim Enforcer As Suspect in Malcolm X Slaying

NEW YORK (AP) — The first direct police linkup of the Black Muslims to the assassination of Malcolm X came Friday, with the arrest of a husky Negro enforcer for the militant antiwhite sect. Held without bail on a homicide charge, he was the second man accused in the slaying.
Since the 39-year-old Malcolm was shot down at a black supremacy rally last Sunday, police have worked on the theory that his bitter 1963 break with Elijah Muhammad's Chicago-based Black

Muslims lay behind the slaying. Muhammad has denied any complicity by his group.
Thirty-five hours after the assassination, the Black Muslim's Harlem Mosque No. 7 was wrecked by an explosion and fire, in apparent revenge for Malcolm's killing.
However, it was not until early Friday that police charged a direct role in the assassination to a known Muslim. They arrested Norman 3X Butler, 26, a practitioner of the deadly art of karate. He reportedly is a member of Muhammad's elite guard of disciplinary enforcers.
Free on bond, Norman 3X was accused last month of taking a shot at another defector from the Black Muslim ranks. The victim escaped with his life, however,
Norman 3X was charged with "acting in concert" in Malcolm's slaying with Talm-

adge Hayer, 22, who was arrested immediately after the assassination and also accused of homicide. Shot by a Malcolm bodyguard, Hayer since has been held in Bellevue Hospital. He has refused to say whether he is a Black Muslim.
In all, police believe five men took part in the assassination plot, two as decoys and three as actual triggermen.

Elijah Warns Against Reprisals

CHICAGO (AP) — Elijah Muhammad, say... he slain Malcolm X "got what he preached," warned any of his would-be assassins Friday. "We will fight you if you fight us," he said.
Muhammad's fiery hour-and-a-half keynote speech on the opening of the three-day Muslim convention was often drowned out by cries of "yes, yes" and "that's right" from his followers who half-filled the 7,500-seat Coliseum.
The Black Muslim leader, who was protected by unprecedented security measures, cried out that anybody who tried to destroy him was inviting his own doom.
He said the followers of Malcolm X, who was shot down Sunday in New York, "are after me."
After Malcolm X was shot to death Sunday as he was about to begin an address to his followers in New York, there were accusations and threats of reprisal made against Muhammad.

Meyer Recovering From Surgery

CHICAGO (AP) — Albert Cardinal Meyer, Roman Catholic prelate, was making satisfactory progress Friday while pathologists were attempting to identify abnormal tissues taken from his brain.
The condition of the 61-year-old archbishop of Chicago was described as satisfactory 24 hours after the surgery Thursday to remove tissue the size of a walnut.

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Rusty Mitchell, Top Gymnast, Wins Henry Hinkley Award

The Henry Hinkley Award, which is presented every year to Southern's most outstanding male athlete, was presented to Rusty Mitchell, captain of SIU's 1964 NCAA

Band to Put Pep Into Saluki Cheer

The Air Force ROTC pep band will make an all-out effort to encourage the fans to cheer the Salukis on to victory at the Evansville game tonight.

According to Larry Breckman, commander of the band, the selections chosen will be spirited and should help everyone feel the enthusiasm needed to beat Evansville.

Striving for the goal will be Cadets Robert Day, Michael Hertorex, Bert Gardon, Richard Fritz, Larry Ameday, George Besch and Paul McVecker, all featured in trumpet parts, Breckman said. The band will be directed by Cadet Jim Lagastee.

gymnastics championship team, Thursday night.

The presentation was made at the annual award dinner given by Sigma Pi, social fraternity, in honor of Henry Hinkley, who was a member of the fraternity and of Southern's 1942 and 43 basketball teams. Hinkley was killed in World War II.

The selection is made each year by varsity athletes in a vote for the most valuable athlete at Southern.

Mitchell was the mainstay of the Saluki gymnastics team for three years and helped lead the Salukis to their first NCAA Championship last year at Los Angeles.

Besides being the team's leading scorer, Mitchell was named to the All-America gymnastics team in 1964.

He also won virtually every tumbling meet in the United States last year. He won the NCAA, the Pasadena National Invitational, the U.S. Gymnastics Federation and the



RUSTY MITCHELL

National Amateur Athletic Union tumbling titles.

Mitchell is the second gymnast to receive the award since it was first started in 1951. Fred Orlofsky, who received the award in 1962, was the first.

Mitchell joins such Southern athletic greats on the award list as Marion Rushing, Jim Dupree, Dick Gregory and Joe Huske.

In addition to the award, Mitchell received a 28-inch trophy.

Woman Gymnasts Here Hold Two-Division Intraclub Meet

SIU woman gymnasts held an intraclub meet Thursday at the women's gymnasium. Competition was divided into intermediate and advanced classes.

Winners in the intermediate class are:

All-around: Cynthia Vogler, first; Vicky M. Kosek, second; and Shirley L. Mertz, third.

Free exercise: Cynthia Vogler, first; Nancy G. Smith and Vickey M. Kosek, second; and Shirley L. Mertz, third. Balanced beam: H. Suzanne Taylor and Sharon L. Kosek, first; Cynthia Vogler, second; and Mary A. Lambakis, third.

Vaulting horse: Cynthia Vogler, first; Beverly A. Karkaker and Vickey M. Kosek, second; and Nancy G. Smith, third.

Uneven parallel bars: Cynthia Vogler, first; Shirley L. Mertz, second; and Sharon L. Kosek, third.

Winners in the advanced class are:

All-around: Mary Eller Toth, first; Gail Daley, second; Janice L. Dunham, third and Octavia L. Hayworth fourth.

Balanced beam: Gail Daley first; Janice L. Dunham, second; and Mary Ellen Toth third.

Uneven parallel bars: Donna M. Schaezner, first; Mary Ellen Toth, second; and Janice L. Dunham, third.

Free exercise: Donna M. Schaezner, first; Gail Daley second; and Janice L. Dunham, third.

Vaulting horse: Mary Eller Toth, first; Donna M. Schaezner, second; and Octavia L. Hayworth, third.

Other SIU Teams In Major Contests

Four SIU athletic teams will be in competition today with only the basketball team slated to see action at home.

Coach Jack Hartman's cagers will be receiving the most attention as they will be meeting the No. 1 ranked small college team, Evansville College, tonight at 8 o'clock.

The Saluki gymnasts will be in Chicago where they will try for their 38th straight dual meet victory at the expense of the University of Illinois (Chicago branch).

Ralph Casey's swimmers, after competing against Southern Methodist Friday night, will move over to Norman, Okla., where they will meet the University of Oklahoma.

Coach Lew Hartzog's track team will be competing in the Central Collegiate Conference indoor meet at the University of Notre Dame.

Not All Are Sure Who to Root For

The roommate of the basketball Salukis' captain faces tonight's game with divided loyalties.

Steve Threlkeld, an SIU senior from McLeansboro, is a roommate of the SIU captain, Joe Ramsey. Threlkeld was a teammate of Dave Lee on the McLeansboro High School team in 1960.

Another member of the team was Jerry Sloan, who's now with the Evansville Aces.

The question for Threlkeld: Whom to root for tonight? He says he wishes Sloan well, but "I'm going to root for Southern and let the chips fall where they may."

Concordia to Play Salukis in NCAA

SIU's basketball Salukis will meet Concordia of River Forest, Ill., in the opening round of the NCAA Great Lakes Regional tournament in the SIU Arena March 5.

In the other regional game Central Michigan will play Jackson (Miss.) State, according to the Associated Press.

The two winners will play for the regional title on March 6 with the two losers meeting in the consolation game.

The NCAA announced the pairings today although only 21 of the 32 college divisor teams have been chosen. The other 11 are expected to be named shortly. They will include four at-large teams and seven conference champions.

National finals will be at Evansville, Ind., March 10, 11 and 12.

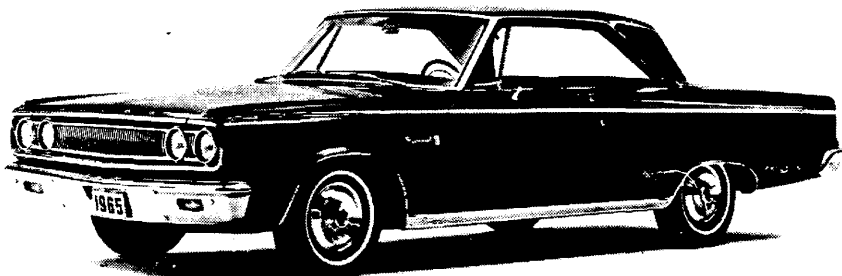
"After we finish this set..."

let's head for 'Charlie's'... Don't call a cab. I want to show you my new wheels—a new Dodge Coronet."

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DAVE LEE



GEORGE McNEIL



BOYD O'NEAL



JOE RAMSEY

Salukis Out to Avenge Evansville

All Systems 'Go' Green for 8 p.m. Showdown in Arena

Southern gets the chance it has been waiting for tonight when the Salukis meet top-ranked Evansville at 8 o'clock in the Arena.

The Salukis will be out to avenge the heart-breaking 81-80 setback they suffered at Evansville in January. If tonight's game is like the earlier cliff-hanger, the sell-out crowd should be in for an exciting night of basketball.

From all indications tonight's game will be another thriller. Evansville, rated as the top team in the small college ranks in both polls, has bowled over 23 victims this year, without a defeat. Southern, meanwhile, has won nine in a row with no opponent coming within 20 points of the Salukis in the last six tilts. Southern hasn't lost since the game at Evansville.

The two teams have met three common foes. The Purple Aces topped Ball State 108-92 and 117-81 while Southern beat them 93-65. Evansville knocked off Kentucky Wesleyan twice 82-67 and 99-70 as did Southern 100-75 and 94-70. The third victim was Indiana State which lost to Evansville 97-76 and 112-84 and to Southern 94-68.

Coach Jack Hartman will use the same starting unit tonight that he did in the first encounter. Walt Frazier and Joe Ramsey will be at the forwards with Boyd O'Neal at center and George

McNeil and Dave Lee in the backcourt.

Frazier remains the leading scorer and rebounder for the Salukis. The sophomore from Atlanta, Ga., has dropped in 135 of 301 field goal attempts and 74 of 92 free throw tries for an average of 17.2 points a game. He also sets the pace in rebounds with 176.

McNeil, the team's most consistent scorer, boasts shooting percentages of .494 from the field and .880 from the free throw line and has a 16.8 per game scoring average.

Ramsey, who will be making

his last regular season appearance tonight, is the third leading scorer with a 15.8 per game average. The 6-5 senior has always been tough against Evansville. Lee, who had one of the best nights of his career in the first match when he scored 20 points, will be up to his usual defensive tricks in the backcourt.

O'Neal has come on strong as Southern's toughest rebounder since the early part of the season and is now averaging ten rebounds a game. The 6-6 pivot man has pulled down 168 rebounds in 17 games, and has shown con-

siderable improvement since moving back into the starting five.

The Salukis have the advantage in depth with Randy Goin, Bill Lacy, Ralph Johnson and Thurman Brooks among others on the bench. Southern's reserves have seen more action this season than has Evansville's.

SIU Captain Ramsey Predicts 10-Point Victory for Salukis

Two old foes who have been battling each other on the basketball court for three years go back at it again tonight with a different outlook on the duel.

Jerry Sloan, Evansville College's All-American, was reluctant to predict a victory for his team in tonight's game with the Salukis, when contacted by phone at his home yesterday. "We're going to do our best to win," said the former McLeansboro teammate of SIU guard David Lee and team captain Joe Ramsey.

But the 6-6, 190-pound senior wouldn't go out on the limb about any victory prediction, let alone a point spread. "We're not that confident about anything," Sloan said.

On the other hand Ramsey wasn't a bit hesitant about predicting a Saluki victory. "I think we'll beat them by 10," he said.

The 6-5 Saluki forward based his prediction on the fact that (1.) SIU will play a more aggressive defensive first half than it did in the first game and (2.) the Salukis

will do a better job of stopping the Aces' Larry Humes, although he will still get his 20 points or more.

Ramsey is not only looking forward to tonight's game because "we're still pretty hungry from that loss earlier," but also because of the chance to duel Sloan again.

"It's a personal duel for me," Ramsey said. "I guess because we were compared so much in high school and we're about equal in size and everything. That's how I probably measure myself as a ball-player, going up against someone like that."

Does Ramsey respect the big All-American? "He's probably one of the toughest men I've ever run up against," the Saluki forward said.

Is the feeling mutual? Probably Sloan best answered that when asked if Ramsey's great defensive play ever gave him trouble. "I guess it did. I scored six points the last time we played," said Sloan, who has averaged 16.7 points a game.

Game Coverage Starts at 7:30

WSIU-TV will begin pre-game coverage of the Saluki-Evansville College basketball game at 7:30 p.m. today with a taped 20-minute program.

"Saluki Basketball '65" will be shown then on Channel 8, and will feature an interview with Saluki Coach Jack Hartman. A film clip of the final four minutes of the first encounter of the two clubs, played at Evansville, will also be shown.

Channel 7 in Evansville will tape the ball game, and fans in that area will be able to see the action at 10:30 p.m.

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HELP WANTED	
Female to take full time care of wheelchair female student at Thompson Paint Halls. Job pays well. Call 453-3477 evenings. 303	

Basketball Season Climax Arrives

SIU is in high gear today, making last-minute preparations for its tangle with the Evansville College Purple Aces at 8 o'clock this evening in the Arena.

The largest basketball crowd in Southern's history (10,014 capacity) expected to pack the new Arena to watch what has been billed as the small-college division basketball game of the year.

Besides the live audience, thousands more are expected to follow the game over radio and television.

Among stations broadcasting the game will be KMOX radio in St. Louis, which will tape the match and rebroadcast it later in the evening, following the St. Louis University game.

Live television coverage

will be offered by WSIU-TV, which will begin a pre-game show at 7:30, and its live broadcast at 7:50.

Other radio stations giving live broadcasts will be WJPF, Herrin; WHCO, Sparta; WFRX, West Frankfort; WIMJ, Murphysboro; WFBQ, Harrisburg; WKRO, Cairo; and WGBF in Evansville.

On the home front students are preparing for the game, putting finishing touches on the many banners which W.D. Jus-

stice, Arena manager, has given permission for fans to display at the game.

Campus spirit groups are making sure all students attending the game remember to wear green clothing.

Phi Kappa Tau, social fraternity, is selling green derbies at the Campus Supply Store, located in the shopping center on University Avenue near the Swinging Doors. Felt derbies are being sold for 75 cents and cellophane ones cost

25 cents. These costs are to meet expenses only. Several hundred had been sold by this morning.

A pep rally will get underway at 6:30 o'clock this evening in front of Lentz Hall at Thompson Point, and proceed to the Arena. Members of the ROTC pep band will be present to supply music at the rally.

The pep band, commanded by Larry E. Brickman and under the direction of James

A. Lagestee, will provide music through the game. Close to 50 members of the organization are expected to play in this performance.

A half-time show will be presented by the Women's Gymnastics team at SIU.

To be allowed into the game a student must present both ticket and his activity card. This, according to an Athletics Department spokesman is to prevent adults from entering the game on student tickets.

No policy banning horns has been made, according to Justice, but he stressed that it is hoped the students themselves will use some self-control so that they do not interfere with the broadcasting or the actual playing of the game.

February 27, 1965

Activities

Local News

Sports

Page 7

Page 12

Pages 10-11

Council to Act On Plans for New Setup

Pat Micken, student body president, has called the Student Council into a special session to act on the final draft of the Council's plans for the future structure of student government.

The special session, decided upon at Thursday night's regular meeting, will be held at 2 p.m. Sunday in the University Center.

The basic principles of the report, drawn up by a committee of the campus council, were approved at Thursday's meeting, but the final draft had not been completed.

200 Here Getting Anti-Poverty Aid

About 200 students at SIU are receiving financial assistance under the federal work-study project of the anti-poverty program.

In the first month of the program, students who are receiving aid are working in from 75 to 80 departments. By next year the Student Work Office expects to have about 350 students working in the program.

The \$93,182 that the Federal Government allocated to Southern is being used to expand the student work program. Raymond P. DeJarnett, assistant director of the Student Work Office, said that the federal funds have provided money to hire more student workers. He explained that there is much work that is not being done simply because the University doesn't have the money to hire workers to do it.

DeJarnett also said that in the future he hopes the federal aid can also be used to raise the wages of student workers.

'King Lear' Set For 8 Tonight

The Southern Players production of "King Lear" will be staged at 8 p.m. today and Sunday at the Southern Playhouse.

The production will be given again at 8 p.m. Tuesday, and will run at that time every night of the week until Sunday, March 7.

The box office will be open for ticket sales from 10 to 12 a.m., 3 to 4 p.m. and 7 to 9 p.m. each day.



EVEN THE SNOWMAN GOES GREEN

Too Many TV Murders

Ernst Raps Mass Media for 'Bad News,' Says Some Government Secrecy Is Good

The advocate of the freedom of the marketplace of ideas spoke this week on the SIU campus.

He is Morris L. Ernst, who couples a lifetime's identification with this cause, with a contention that government cannot operate totally in a goldfish bowl. As the New York attorney and champion of freedom says, he is non-dogmatic.

Ernst, speaking informally to the Journalism Students Association and guests in the Home Economics Lounge Thursday evening, covered a wide range of ideas that included the status of American television, to the position of the residents of emerging nations.

The mass media, whose rights Ernst defends, came in for criticism on such scores as emphasis on "bad news," "giving the people what they want," concentration of power and monopoly, stress on aggressiveness and sadism, and failure of one medium to call another to account.

Ernst favors this general position: The truth has a chance of winning out in the marketplace of conflict of ideas and cross-criticism.

For this reason, the de-

clining number of daily and weekly newspapers concerns him; a monopoly of newspaper and electronic media in a community is bad; in a worldwide television system such as Telstar, one man can decide what Carbondale residents shall be shown from Timbuktu.

"The media should have diversity, and call each other to account," Ernst declared.

He also took issue with the press for concentrating on what he called "bad news." This, he contended, constitutes a form of managed news the same as news is managed by the government or by corporations or press agents.

"The amount of good news in this country is unbelievable," Ernst said. In his expressed opinion, the bad news should not be suppressed, "but run great, good news."

Without secrecy, the United States would not have had a constitution, Ernst said. Speaking of persons involved in such governmental affairs, Ernst said they must maintain their bargaining power, and remain in position where they can change their minds.

Ernst offered thoughts on a

wide variety of topics, such as:

Leisure: This is a peculiar American problem, "an avalanche of leisure." If Americans become a bored people, "we may become an aggressive and violent people."

The court system: "... an honorable attempt to find the truth."

The picket line: "... the poor man's newspaper."

The United States: "... a legal invention."

Democratic government: Only 20 to 25 nations have enough literacy and communications to elect their own officers. Only this number has "the faintest concept of peaceful succession in office."

The constitution: Only one of its provisions requires approval of all 50 states, for amendment: Each state shall have two senators.

On violence: The television murder rate is higher than that of the United States, but to many of its viewers television represents life.

On censorship: In the past, the "fiction" has been attacked. New knowledge is needed to provide answers on cause and effect relationships.

'Search' Deadline Set for April 10

The Department of English has announced that anyone interested in submitting material for inclusion in the fifth series of "The Search," a magazine published by the department, should do so before April 10.

Those planning on writing in any poetic form should confer either with a poetry instructor or Georgia G. Winn, professor of English.

Students Produce Movie 'Kidding'

Seven months ago several SIU students began shooting a motion picture. It began half-heartedly as something of a joke.

However, they finished the movie, added sound, printed up invitations and are presenting the premiere at 8 p.m. Monday in the Elks Lodge Ballroom, Murphysboro.

The entire project was conceived, photographed, directed, acted and financed by members of the 1964 graduating class of Murphysboro Township High School.

The movie, "You've Got to be Kidding," is a chase movie, and according to the production company, Lincana Pictures, it is "based on man's endless pursuit of riches."

The producers, Michael C. Williams and Michael E. Ellis, hope that the half-hour movie will be presented for paid attendance in the near future.

Lincana Pictures only shot the movie on Sundays, which accounts for the fact that it took seven months to complete.

Gus Bode



Gus says that with all the tape recorders appearing in campus lectures, the book-worms must be changing into tapeworms.