2-19-1966

The Daily Egyptian, February 19, 1966

Daily Egyptian Staff

Follow this and additional works at: http://opensiuc.lib.siu.edu/de_February1966
Volume 47, Issue 91

Recommended Citation


This Article is brought to you for free and open access by the Daily Egyptian 1966 at OpenSIUC. It has been accepted for inclusion in February 1966 by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.
Op Art: A Universal Art Form

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

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

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

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

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

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

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

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

Perceptual movement is evidenced in optical art, as in the color-bound vibrations achieved by the juxtaposition of intense complementary colors, or the constantly changing circular patterns of lines due to the neuronal mechanisms responding to them. Through these optical paintings, the viewer perceptually experiences moving images in response to the static painted form.

The purpose of optical art or perceptual abstraction is to cause a response in perception. Its emphasis is on universal types of responses—universal because of the anatomical and physiological identity among men.
Edua Andrade's "Cronometrics 5:45" (above) looks as though it has depth, but like all the paintings on these pages, it is a flat surface. Marcel Barbeau calls his painting "Two Eggs Well Done" (below). It has two grids in red, black and white, shifted out of alignment for the optical effect.

James Kelly's "Peppermints" is executed in bright primary colors on a yellow background.
Op Art: That's the Way the Eyeball Bounces

By Jack McClintock

One trouble with people reared in the democratic tradition is their notion that anybody's opinion, on anything, is as good as anybody else's. This is especially true in the arts, because deciding what is good art and what isn't appears on the surface finally to become a mere matter of opinion.

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

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

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

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

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

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

Voltaire's "Juxtaposition vertueux" is something else again. It's about four feet square. It has wide vertical bands of color on it, like a Miami Beach awning of red, green, blue.

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

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

Right again.

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

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

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

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

His eyes keep right on bouncing and seeking a focal point to stop on, like a racing Cobra seeking the pits with a shimmery in the front end.

It is the kind of painting Fox describes as "composed of a series of equally important areas evenly distributed over the whole canvas," or equally unimportant areas.

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

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

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

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

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

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

Yes.

"Untitled" has a sort of yellow and blue ground, with sorts of red and white concentric rings at what we finally decided was the right-hand side, and black...things poking out from the center of the rings and moving toward some other...things, these last being red and green.

There's a sort of oriental arch at the rear, the kind that in some Eastern religious symbolism means heaven and earth and man's aspirations or something. The best part is the three nemi-realistically executed eggnog forms floating towards the left-hand side of the canvas.

It is tempting for uncharitable viewers to hope they'd float right off the edge and break on the floor. Someone once wrote that art is like a mirror: if the viewer sees nothing in it, it is precisely because he has nothing in himself, and has brought nothing to the work. It's a perceptual comment.

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

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

Daily Egyptian
Published in the Department of Journalism Tuesday through Saturday throughout the school year except during University vacation periods, examine periods, or periods of no classes.

Editor, E. Enos Key, Jr.; Managing Editor, John D. Johnson; Executive Editor, Fred A. Taggart; Business Manager, Richard S. Davis; Advertising Manager, William S. Morgan.

Published by the University of Southern Illinois College of Journalism and Department of Journalism and Mass Communication; funded by the School of Journalism and the University of Southern Illinois. Statesman of the Illinois 1941; history and traditions of the University. Dealers and news agents located in Carbondale, St. Louis, Springfield, Edwardsville, Chicago, Quincy, and other Illinois cities.

Editorial: Thursday, 12:00 P.M., University of Southern Illinois, Southern Illinois University, Carbondale, Illinois. Board of editors published every Thursday during the University year and every other Friday during the summer school. Faculty, students, and the public are invited to express opinions on the news, events, or activities of the University. All letters should be addressed to the Editor, DAILY EGYPTIAN, Carbondale, Illinois 62901.
LOST IN THE CAVE: Tom (Jack Price) and Becky (Annette Foster) cling to each other when they discover the awfulness of their plight.

Tom Sawyer:
Childhood Revisited

By Vance Fulkerson,
Director of Tom Sawyer

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

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

The greatest difficulty was deciding what and whom to eliminate; I felt as if I were doing Tom an injustice when I cut out some of his most humorous narrative elements. I decided to investigate an innovation in interpreter’s theater, called chamber theater, and found it be just the style I needed for *Tom Sawyer*.

Chamber theater is a technique of exploration of prose fiction, initiated by Dr. Robert Breen of Northwestern University. It retains the narrative element that is lost in strictly dramatic forms and permits the fusion of prose narration, dramatic dialogue and action.

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

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

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

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

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

Matinees for high school students will run during the week of February 21-23 at 3 p.m.

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

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

By Irving Dilliard

The greatest of all the artists of the rough and ready American West of the eighteen-eighties and nineties? Leave it to Storyteller and historian as well as artist, the drawing Montanan spent most of his life around Great Falls, where he died Oct. 24, 1926. There are Russell devotees who say that his thousands of paintings and sketches and illustrations of Indians, mountain men and bull-whackers, buffaloes, horses and cattle left even Frederic Remington rivers and buttes behind.

One of his most famous oils is the unforgettable gray and white painting, "Waiting for a Chinook," which shows the gaunt, winterbound steer standing head down and nearly knee-deep in snow, a half-dozen coyotes circling about, biting their time. Then there is the famous drawing of a line of Indians, astride their ponies along a crest, all watching the valley far below, the historic "Coming of the iron Horse." Russell made his first visit to New York City in 1892 at the urging of two magazine illustrators, John Marchand and Will Crawford, who saw his work in Montana. Arriving at the "big camp," as he called New York, he and his wife Nancy lodged in the Park View Hotel, where he recounted later:

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

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

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

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

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

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

Charlie's appeal in his early 'teens to go West brought a proposition from his father. If he could attend military school in Burlington, N.J., for a year, he might then go West if he still wanted to. The parental hope was that Charlie would grow to like school, attend college, forget the West and help run the growing family business.

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

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

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

Workers in Revolt

This is a magnificent volume; an anthology of cartoons, photographs, strike stories, letters, strike reports, and speeches, journal articles and hand bills, produced by the Industrial Workers of the World (I.W.W.) in their hey day, I doubt if any other source can come close to this working condition, and the spirit of the migrant workers of half a century ago so effectively. Here we find the folklore of the great American revolutionary movement. It is expressed in many forms with an irreverence for power and authority, with dash, and often with great poetry.

Who were the I.W.W.? A few years ago the country, the itinerant workers harvested crops, sawed trees, cut ice, built roads, laid railroad ties. In the Midwest they followed ripening crops from Kansas to the Dakotas. On the West Coast they gathered the fruit, the vegetables of California, Oregon and Washington, and found whatever out of season work possible. Most of them beat their way to freight cars from one place to another, and railroad companies estimated that at any time about half a million laborers were riding the rails, walking the tracks, or waiting at railroad junctions to catch onto a train, at any time.

Carlton Parker noted, "This group might be called a fraction of the migratory millions active in the country." "Although the I.W.W. was as active in other parts of the country as it was in the West, the image of the organization came to be that of a migratory or seasonal worker without close family ties. In Carlton Parker's fine study of California migrants close to 80 percent were under forty, and 35 percent per cent left school before fourteen. Nearly 30 percent gave their occupation as 'floating laborers,' and 7 percent expressed radical views on political issues.

"Parker concluded that the I.W.W. can be profitably viewed not only as a psychological by-product of the productive character of industry, but also as a literature of the organism itself." He characterized the American I.W.W. as 'a lonely folk worker, usually malnourished and in need of medical care (who) was as far from a scheming syndicalist, after the French model, as an underfed sheep could come.' His mind was 'stamped by the lowest, most miserable labor conditions and outlooks which American industrialism produces.'

"Tedford using in his article, 'Causals of the Woods' also pictured the migrant as 'a rather pathetic figure . . . wracked with strange disease and tortured by unrealized dreams that haunt his soul.'

Yet the I.W.W. publicity made the distinction that although many saw their occupation as degrading, he himself was not degraded.

What was the I.W.W.? The I.W.W. was organized in 1905. One of the founders was the poet, William B. Smith. They held meetings of the Working Class. We are here to collaborate the workers of this country into a working class movement in possession of the machinery of production and distribution without regard to capitalism masters.

"There are 200,000 I.W.W. members from a variety of state, district and national organizations, socialists, anarchists, radical miners, and revolutionary industrial unionists. They were equally at war with the capitalist system and the American Federation of Labor whose leaders they termed labor fakers. They were at war with the capitalist system because of the desperate inhuman conditions of labor for unskilled workers in industry, agriculture and mines. Strikes were their only means of protest. It is only by means by which they determined to form 'One Big Union' of causal and industrial workers whose collective might not only could bring the capitalists to their knees, but would enable the workers themselves to achieve control.

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

"One of their great crusades was the struggle for the eight hour day. The I.W.W. was opposed to any form of political activity. According to Parker, the I.W.W. was merely a box. Instead they argued for direct economic activity, such as strikes, sabotage, and infiltration. They accepted the class war which they had experienced in their relations with employers and determined to wage it to the bitter end. Yet, apparently this was much worse than their bite. Their literature, their songs and citations would lead one to think that the world was indeed on the brink of open class warfare. Yet, they suffered defeat after defeat. As one reads of their terrible conditions of work one can readily sympathize with their vocal and printed violence. But in a major immediate effort was to alienate the general public and bring all the forces of organized society to bear, in an effort to crush them.

Yet there was another positive effect of their campaign which should not be ignored. It gave these homeless, isolated wanderers and workers a sense of dignity and self-respect. They felt themselves members of a great social and moral crusade, the crusade for social justice. This was expressed in many ways, poetry, songs, cartoons, etc. One of their great songs was Solidarity. It is impossible within the compass of a review to do justice to the story and the record of Rebel Voices. It is a great book, particularly for one who has lived through the 36 years and remembers so many incidents of their violent history. I have but one criticism. It has no index.

Sense Joins Sensibility
E. A. Robinson Reconsidered


No one editing an anthology of twentieth-century English poets with the recognition of their achievement can fail to express the same delight and admiration that the poet, the critic, the man of letters feels for his old friend. The critic, unaccustomed, as he often is, to condescension to his audience, is filled with such satisfaction and respect, so much admiration as he views the poet's death and the poet's last stanza. He says, "I think it possible that I have never read any better poem."

When Herman Hagedon did the 'official' biography of Robinson, which was opposed to the "official" view of him, he was more accurate than any other account of his life or the poems. Robinson was a superior biography of the poet and the poetry. One critic, H. Hagedon, noted, "In the original version, no index.

"Moving on, I find the introduction of the poet, who was an essay on poetry in this time could do so without taking Edwin Arlington Robinson into his collection of biographical and autobiographical accounts. His work is a superior biography of the poet and the poetry."

By E. A. Robinson, He was filled with the melancholy of the end of his life, his poetry, and his life. And the poet has been allowed to make the rounds of the many legends about him, and at the same time make a re-evaluation of his poetry.

Robinson has always been a figure "out of round," and Smith has done much to make clear the life and the poetry, He deals not only with the
Harold Wilson: Articulate Socialist

Harold Wilson: A New look for socialism?

Whodunit? Who Cares?

Whodunit? Who Cares?

February 19, 1966

DAILY EGYPTIAN

Page 7

Harold Wilson: Articulate Socialist


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

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

Labour abandoned its traditional socialist position following disaster at the polls in 1959. The party eliminated most of part of its constitution concerning "the right of the members of the means of production, distribution and exchange, or in whatever form, to control the system of social administration and control of each industry or office."

A sign or any bitter struggle at the time of its abandonment, Labour's commitment to common ownership, and the control and in fact, the power over the commanding heights of the economy.

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

Wilson is a pragmatist and he is obviously uncomfortable in theoretical stances. There is some foreshadowing of the one line assertion, the Marxist origin of the Labour Party which he led, and the socialism which he practices. He is a trained economist who has seen enough to be convinced that neither the jungle of the marketplace, nor the self-seeking monopolies of capitalism is the proper economic system in which the requirements of science and technology can be employed to improve the human condition. In the post-industrialized West, the day has arrived when the state must be the manager of the fulfillment, but only if yoked to the cause of the Socialism, as Wilson sees it, can no longer be thought of strictly in terms of who owns what. Socialism is now a specific agreements concerning the application of the products of the human mind to the nourishment of the body and spirit through national public works.

The emergence of a political economy redefined by a more active and permissive role of the state, Wilson asserts, that a nation can be certain of reaping the harvest of its material and mental resources only through comprehensive planning. "Since technological progress left to the mechanicism of private industry and private property can lead only to high profits for a few ... and mass redundancies for the many, if there had never been an economic mechanism which could lead to higher profits for the few ahead, automation would have created it."

Wilson devotes most of his speeches on finance and currency control to the implications of applying the products of the human mind to the nourishment of the body and spirit through national public works.

The emergence of a political economy redenifed by a more active and permissive role of the state, Wilson asserts, that a nation can be certain of reaping the harvest of its material and mental resources only through comprehensive planning. "Since technological progress left to the mechanicism of private industry and private property can lead only to high profits for a few ... and mass redundancies for the many, if there had never been an economic mechanism which could lead to higher profits for the few ahead, automation would have created it."

Wilson devotes most of his speeches on finance and currency control to the implications of applying the products of the human mind to the nourishment of the body and spirit through national public works. "If it is possible that what Wilson calls socialism is not socialism at all? Has he not perhaps done violence to the meaning of the word? Certainly science will not enhance the general welfare unless the question of ownership of the means of production is settled."

Thus we are thrown back upon the old meaning of socialism, which refuses, like Hamilton's ghost, to leave us until we understand its message. "What about Wilson's plans for a new Commonwealth, a community of nations devoted to building and not to war? Does this not imply that Britain must disengage from the Cold War?" Even General de Gaulle, hardly a socialist, understands that, Yt Wilson is a fervent NATO man, he says, "we can only be held responsible for our support of other nations, Wilson is a fervent NATO man, he says, "we can only be held responsible for our support of other nations, when it suits our own interests."

All this being said, let us remind ourselves that Wilson's program, incoherent, riddled with compromises, is a measurable step forward compared to what has gone before, Wilson quotes from 'Finnegan's Wake' by James Joyce, "the human race is a fish native." Surely the British deserve something better.
Recording Notes

Recordings Aren't Produced for a Song

By BOB BUDLER
Copley News Service

What does a recording artist get paid? If you are a record buyer you have undoubtedly asked yourself this question. Obviously, the nature of the artist has a lot to do with what he is paid. However, there is a general yardstick we can apply. Usually, the record company pays all the recording costs, including union scale to the artist, the engineer, the musicians and the copyist. The costs are deducted from the artist's royalties before he can draw any pay. In other words, all he gets paid is the scale for singers until sales cover the costs.

The royalties, in most cases, are based on 90 per cent of the records sold. This 10 per cent of the suggested retail price while an established star could command 5 per cent or more. The musical selections are chosen by the record company, and the costs then

THE CHOICE

SENR0 007-RAY BARRETO-Here's another choice made by the record company. When you apply.

As for specific payment of this set is sharp.

Two. Three


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

ELLA AT DUKE'S PLACE—This is Ella Fitzgerald at her best in the world of Duke Ellington. Top side in sentimental side with Ella etching ballads like "Something to Live For," "Galveston," "A Flower Is A Lovely Thing" and "Anona." Flip the fingers-snapin' side featuring Ellington works like "Duke's Place," "Cotton Tail," "What Am I Here For" and "Imagine My Frustigation," Wonderful wax (Verve)

MUSIC A PART OF ME—DAVID MCCALLUM—The content of this set is sharp but the drawing power of the popular "Man From U.N.C.L.E." will spke the sales. McCallum conducts the orchestra in instrumental renditions of hit singles, "Remember," "Bud" and "Ray." Famous tune box by box for "In Crowd," "Yesterday," "A Taste of Honey" and "One, Two, Three" among others. (Capitol)

Top Ten Books

Across the Nation

Current best sellers compiled from Publishers' Weekly:

FICTION

The Source, James A. Michener
Those Who Love, Irving Stone
The Lockwood Conard, John O'Hara
A Time More than the Ground, Mary Stewart
Up the Down Staircase, Bel Kaufman
NONFICTION

Kennedy, Theodore C. Sorenson
A Gift of Prophets, Ruth Montgomery
Gone To Africa: a look at the Psychology of Human Relations, Eric Berne, M.D.
In Cold Blood, Truman Capote.

DAILY EGYPTIAN
February 19, 1966

Jose Gutiérrez

Jose Gutiérrez nació en Misaclán, Morelos, en el año de 1900. Concluyó sus estudios de arte en el Pratt Institute, en Brooklyn, y posteriormente fundó una escuela de dibujo y pintura en la misma ciudad. En 1943, mientras trabajaba con David Alfaro Siqueiros en la ejecución de unos murales, Jose Gutiérrez se inició en la experimentación con diferentes materiales plásticos y decidió explorar este campo hasta entonces desértico.

Volvió a México en 1944 y fue el primero en escastar los usos y posibilidades de los nuevos acráticos de vinilo, silicona de retículo celular y materiales acrílicos. Desde 1945, Gutiérrez ha sido director de Investigaciones y Técnicas del Instituto Politécnico Nacional, de la Ciudad de México. De 1948 a 1953 fue uno de los primeros profesores de técnica mural y de composición en el México City College (ahora University of the Americas).

En 1953, Gutiérrez realizó una gira por el Canadá bajo los auspicios del gobierno, ofreciendo conferencias sobre el arte mural mexicano y demostraciones de los nuevos técnicas de pintura. En 1956, su manual sobre materiales modernos Orígenes y Los Plásticos fue publicado por la National Gallery, del Canadá. Desde entonces este libro ha servido como fuente de informa-

ción a otros investigadores que han escrito numerosas tesis y libros sobre el uso de los materiales sintéticos en el arte.

El nuevo libro de José Gutiérrez, La Pintura con Bricolaje, salió en octubre de este año de las prensas de la Watson Guptil Publishing Co.
A Preview of

International Night

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

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

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

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

Sunday the exhibits open at 9 p.m. and the stage show will begin at 7 p.m.

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

Saif Wadi is the program coordinator and Carl E. Kocher and Vicki L. Smith are cochairmen.
He Likes Playing, Not Running

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

Faltas, who came to the United States in 1962, was champion of all Egyptian high school students in 1958 in the 460-meter event and twice aviation group to meet

Deka Esa 8th, international aviation fraternity, will meet at 7:30 p.m. Monday at the Southern Illinois Airport.

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

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

NO. 1

We're no. 1 in sales, we're no. 1 in service and we're no. 1 in the hearts of our countrymen

Alternatives Offered

Faculty Gives Ideas

On Fee Increase

A majority of students voting in a recent campus-wide opinion poll indicated that they favored increasing the fees $4 a term to provide money for NCAA scholarships for various athletic teams. The attitude of the Athletics Department on this question, however, is another element expressed.

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

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

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

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

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

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

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

Plochmann said that it is "bad to concentrate the money in the hands of a few for the entertainment of many." He feels that the money could be better spent by giving it to the academic rather than the athletic.

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

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

Joseph P. Vavra, professor of plant sciences, said "I can see arguments on both sides."

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

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

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

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

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

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

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

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

He questioned how many $4 increases can be sustained. Jacobini agreed with the opinions of the coaching staff that the "University has to make a decision" on the brand of football that it is to play.

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

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

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

Mueller to Convention

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

Guitar and Drum Lessons

Classes Now Forming!!

Sign Up Before Feb. 27

REMBRANDT

Music and Recording Studio
415
S. Illinois
Phone 457-4437
(Across From the Varsity Theater)
Frosh Achieves 4.7 Average Despite Severe Handicap

Rick L. Myers, a 19-year-old freshman from Waterville, Iowa, has more reasons than most to be proud of his fall term grade point of 4.70. Myers, who is attending his second quarter of classes at SIU, has muscular dystrophy and is listed by the Office of Services for Disabled Students as quadriplegic (paralysis of four limbs). He has limited function of his arm and leg muscles and uses a power-driven wheelchair.

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

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

The ambitious freshman says he has always been interested in financial management and the mechanics of stocks and bonds. He says he has definite plans for a big business career. Myers was referred to SIU by War H. Thoyer, his counselor from the Iowa Division of Vocational Rehabilitation. The agency pays his college bills and a $35 weekly wage for attendant service.

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

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

History Meeting Set

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

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

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

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

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

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

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

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

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

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

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

FRAUDULENT PHONE CALL PENALTY SET

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

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

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

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

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

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

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

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

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

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

HAIR STYLED by PROFESSIONALS

Young HAIR STYLIST
415 S. Illinois
WALK IN SERVICE
Call 457-4525

Honest George Day Special
Monday & Tuesday Only!

NAME BRAND SWEATERS
• CARIDGANS
• PULLOVERS
• MOHAIR
• WOOLS

ALL THIS SEASON'S DESIRABLE STYLES
SALE STARTS MONDAY MORNING
COME EARLY FOR BEST SELECTION!
Rusk Suggests Congress Resolve Viet Nam War Doubts With a Vote

WASHINGTON (AP) - Secretary of State Dean Rusk told a worried Congress on Friday that there are doubts about the U.S. position in Viet Nam, let there be a vote — "let us find out." But first, he said, let every member think long and deeply about the real path to peace.

"There are moments when toughness is essential for peace," Rusk said later. Rusk talked of personal memory and of world history before the Senate Foreign Relations Committee and a radio-television audience that spanned the country.

For hours he defended with treaty, text and maps the policy President Johnson has set in Southeast Asia. But he put aside legal argument and mis-
Campus Activities Guide

Saturday,

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

With 1966 Radio. The sports staff will meet at 7 p.m., in Room C of the University Center.

The Model United Nations Assembly will be held from 9 a.m., to noon, and 1 to 5 p.m., in the Ballrooms of the University Center.

The Recreation Committee Bridge Club will meet at 1 p.m., in Room G of the University Center.

Children’s Movie will present “Snow White and the Three Stooges” at 2 p.m., in Furr Auditorium in University School.

Movie Hour will feature “A New Kind of Love” at 8:15 and 8:30 p.m., in Furr Auditorium in University School.

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

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

International Nights will begin at 7:30 p.m., in the Ballrooms of the University Center.

Savant will feature “The Mouse That Roared” at 8 p.m., in Davis Auditorium in the Wham Education Building.

The University Center Programming Board will sponsor a bocce dance at 9:30 p.m., in the Roman Room of the University Center.

Sunday,

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

International Nights will continue at 1 p.m., in the Ballrooms of the University Center.

A Glee Club recording session will be held at 1 p.m., in Davis Auditorium in the Wham Education Building.

Alpha Phi Omega, national service fraternity, will meet at 1 p.m., in the large Gym.

WSIU to Broadcast SIU-Indiana State Game

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

Other programs:

10:30 p.m. Non Sequitur: Mahler, Symphony No. 3 in D.
4 p.m. Shrink Concert: Live from the campus.
8 p.m. BHC Theatre: “The Lady on the Grey” by John Collier.

SUNDAY

John McFerrin will be featured on the “Music Makers” at 7:30 p.m., Sunday on WSIU Radio.

Other programs:

Show About Aged Will Be Telecast

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

Other programs:

4:30 p.m. Social Security in Action.
5 p.m. What’s New.
8 p.m. Passport 8, Expedition: “World of the Penguins.”
9:30 p.m. Continental Cinema: “Father Fanuwish.”

Other programs:

Becoming a brigadier general in the British Army isn’t easy — especially if you’re an American Indian. Tecumseh did it. As a military strategist, he was brilliant, but he made one mistake.

He picked the wrong side in the War of 1812.

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

In the last 150 years the quality and variety of tobacco blends has grown to the point where even the most discriminating smoker can satisfy his taste in tobacco. We have such a selction of tobacco and pipes.

Buy... H.I.S. clothes at The Lions Den

The Squire Shop Ltd.

Murdale Shopping Center

Available at GOLDE'S

200 S. ILLINOIS

STORc FOR MEN
Washington's Birthday

IN DOWNTOWN CARBONDALE

Most Stores Open ’til 8:30 p.m. Monday

See George! fully attired, riding his white horse DOWNTOWN MONDAY, FEB. 21 and TUESDAY, FEB. 22. He will give away 300 merchandise gift certificates, redeemable at stores listed below, excluding banks!

Merchants Are
CHOPPING PRICES!
Many items will be sold below cost!

Hurry
DOWNTOWN
for a BANG-UP SALE-ABRATION
you will not soon forget!

Shop These DOWNTOWN CARBONDALE Merchants

Eaton & Brown Appliance Co.
Durall Appliance Mart
Williams Appliance Center
Carbondale National Bank
First National Bank
P. N. Hirsch Dept. Store
Bleyers Dept. Store
McGinnis Dept. Store
Rechter Bros. Dept. Store
Hewitt Drug Store
Lawrence Drugs
Goss Home Furnishings
Rhodes Burford Furniture Store
Bradley Ace Hardware
Cannon’s Jewelry Store

Easterly’s Paint Store
Franks Men and Boys Wear
Golde’s Store for Men
J. V. Walker & Sons Mens Wear
Sawyer Paint and & Wallpaper Co.
Hub Cafe
L. B. J. Steakhouse
The Bootery
Leslie’s Shoes
Denham’s Smoke Shop
Ben Franklin
Little Big Dollar Store
Famous Ready-to-Wear
Kay’s Womens Wear
Montgomery Ward Catalog Store
Saluki Defense
Prepares for Hot-Shooting Sycamore Attack

(Continued from Page 16)

Mike Bigger

14 Rankings
In Gymnastics
Held by SIU

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

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

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

His average score is 9.45 in free exercise, 9.3 in trampoline and 9.52 in long horse.

Sophomore Paul Mayer is also ranked high in three events, free exercise, trampoline and long horse and parallel bars.

Mayer is ninth in free exercise and sixth in parallel bars and third in long horse at 9.35, the closest to his
averages of 11 points while swimming with his 18 point average. He
averages 29.2 points a game to lead him in scoring. The 6-6 pivot is sporting a fancy 63% shooting percentage from the field
having hit 253 of 396 attempts. He is also the leading rebounder
with an average of 11 a game.

The All-American is forward
for Southern's team, a 6-foot 6
forward. Wade is averaging 20.9
points a game although he has been allowed all year by a series of injuries. Last year
he averaged 27 points a game to earn him the All-American honors.

Joining Wade at the other
forward slot will be Mike
Phillips, a 6-3 sophomore
Phillips is in averaging about
eight points a game.

In the backcourt, the Sycamas
have a three-headed monster but speedy guards, Rich
dergton, Jim Croone, both over 5-10, are averaging 9 and 13 points a game respectively.

Edgerton, like Newcombe, is a
hot shooter. He is hitting at a .577 clip from the floor.

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

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

1965 January, V-6 automatic, $1900.
   Call 549-2923.
   725
   1964 Suzuki 80 cc, supercharger, Very
   good condition, $275.
   Phone 349-5490.

Mobile home, 35'x10', extremely
   furnished, gas heat, electric water heater,
   Bargain, $1,600. 1415 Del
   Robinson City, Phone
   600-4275.

Two bedroom trailer, 16'
   in length, $450. Electric
   equipment.

WANTED

FOR RENT

276 North Wall.

Terry Hillard, 9.25 and Barry Dorawan, 9.40, were fifth and sixth respectively.

In long horse Schmitz was first, Dale Haner at 9.25, and Larry Williams sixth at 9.32.

Other Southern gymnasts nationally ranked are Fred Dennis, who is fourth in rings at 9.42; Ted Tucker, sixth in high bar at 9.35; Ron Harasz, third in parallel bars at 9.33; Larry Linder, eighth in parallel bars at 9.41; and Mike Bigger, ninth in long horse at 9.3.

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

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

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

After their meet with the Air Force, the Saluki

ymnasts will swing back into

action next weekend when they travel to Louisiana State for four Friday against Northwest Louisiana State Saturday with Louisiana State.

Davis Will Speak

John Paul Davis, vice-

president of the student body, will discuss the functions of student government at a 7 p.m. meeting Sunday in Room D of the University Center.

The Sunday Seminar series deals with contemporary problems discussed in an informal atmosphere. Davis said he will discuss the needs of this diverse student com-

munity and the type of govern-

ment needed.
The bill was presented by Bill V. Moore, commuter senator. Scholarships beginning this spring were approved for the president and vice-president of the student body. The president will receive room, board, tuition, fees and $20 per month. He no longer will receive $80 a month as manager of the Student Bus Service. The vice-president will qualify to that paid at Thompson Point. Dick Brefeld explained a proposed cycle patrol, made up of volunteer students, to help enforce cycle regulations.

A bill was submitted today authorizing such an organization on a trial basis. The bill was sent to the Student Welfare Committee for study. Another bill was passed expressing disapproval of the actions of the administration of St. John's University in reference to academic freedom.

The St. John's administration recently dismissed a large number of faculty members because of their disapproval of University policies.

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

A bill to extend the hours of check cashing service was sent to the Finance Committee for study. The bill called for the extension of check cashing hours until 8 p.m. The cost of this charge would be approximately $400 per year, to be taken from the student activity fee, which is administered by the Campus Senate.

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

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

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

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

"This is the system of what we are looking for to keep the students informed on vital weather information," Rasche said.

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

Tentative plans are to start the service in April, said Rasche. The system will become operational in both campuses by March 15 and 31.

Home Ec Aid

will Visit Campus


Miss Christian, who is with the Division of Vocational and Technical Education, Illinois, will be on campus Monday through Wednesday. She will consult with staff on curricula planning in home economics.

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