

The Draft And You Statistics Offer Indication Of Whom Draft Will Call

What are the odds on finding yourself in military uniform either because you are drafted or because you volunteer for regular or reserve duty after a glance over your shoulder at the draft board?

Selective Service headquarters has in its files some statistics which give a clue. At the beginning of 1966 more than 31 million men were registered, with over 130,000 more being added each month. This big total, of course, includes millions over the 19-to-25 year age group now being drafted. And it also embraces other millions deferred or exempted.

In the "qualified" category (this means 1-A and 1-A-0, the latter being conscientious objectors available for non-combatant service) about 1.5 million were on hand at the start of the year.

FIGURING IT
Selective Service figures it this way:
At the age of 26, of each 10 who have registered, six are or have been serving in the regular Army, Navy, Marines or Air Force—or in National Guard or reserve units.

The other four did not serve because they failed to meet Defense Department standards

AVERAGE AGE
The average age for being drafted is slightly over 20 years and may increase somewhat in coming months.

It's possible to draft a man between the ages of 26 and 35, with the youngest being called first, if the available pool of men below 26 is exhausted.

Only those classified as 1-A or 1-A-0 may be called.

First on the order of call are delinquents—those who have failed to perform some of their draft law duties.

After that come: Volunteers for induction—those under 19 who want to get their military obligations over with as soon as possible.

The 19-through-25 group, unmarried or married after Aug. 26, 1965.

The 26-through-35 year olds. The 18 1-2 to 19 year olds.

RECLASSIFICATION
Those not subject to draft unless reclassified include men who have already done their



BASIC TRAINING AT FORT DIX, N. J.

in mental, physical or moral categories, were deferred by draft boards or exempted by law.

Selective Services says it fills the monthly quotas predominantly with single men who are 19 through 25 years old. The oldest available men are at the top of the list.

The older a man is, however, the more likely he is to be deferred or exempted for various reasons.

INDIAN SUMMER, By John Knowles, New York Random House. 243 pages. \$4.95.

By J. A. C. DUNN
From Charlotte Observer
John Knowles, a former UNC writer-in-residence, it appears is an unauthorized giant.

He keeps shrinking. "A Separate Peace," his first novel, was excellent. A modern "Stalky," people said. A successor to "Catcher in the Rye," people said. Great expectations.

Knowles' next two books carried less impact. Some of the bloom came off the literary rose. Now "Indian Summer" has barely enough power to blow a feather off your palm. Whatever happened to John Knowles?

"Indian Summer" reminds you of a term paper by an undergraduate bored with the assignment. Its protagonist, an ex-GI named Cleet, is not memorable. He doesn't even arouse concern. He is boring. He does not live: he is merely chronicled.

Knowles does not breathe upon Cleet; he writes about him, from a distance, as though he neither knew nor liked him very well.

At first you think Knowles

been in controversy arising out of demonstrations protesting the Viet Nam war. The law makes a student eligible for deferment until graduation from college, provided he goes to school full time and his grades are satisfactory. Selective Service lets the local boards decide whether he is really working at his education or just using it to keep out of the service.

A young man reaching 18 years is required to register with his local board (there is one in about every community and the address usually appears in telephone directories) within five days after he becomes 18. Registration is easy.

Better do like the Selective Service law says. The maximum penalty for violation of provisions of the law is five years in prison or \$10,000 fine or both.

McNAMARA SAYS
And, as Defense Secretary Robert S. McNamara told Congress early in 1966:

"We cannot look forward to discontinuance of the draft in the coming decade unless changing world conditions permit the reduction of our regular forces substantially below the levels which have proved necessary since the beginning of the Korean war."

So don't count on wars going out of style and the need for selective service or volunteer enlistment ending. We'll talk about volunteering tomorrow.

There is a paucity of crafts

ed tondos are purest Huggins. But he breaks out of it occasionally to offer some more original compositions in well-defined shapes of hot color on rectangular canvases.

Brinkhous went all the way with Howard and his "landscape" form of welded, formed steel, even down to the fire-engine red color he painted it.

Schneider is more imaginative with a great, happy welded toadstool of welded metals. Wheelock and Rose have exciting, huge, painted purist wooden geometric constructions. All in all, the sculpture offers more promise, individuality, technical proficiency and has more to say than the paintings in the show.

There are two sculptors, Surratt and Harp, who have obviously seen the work of Henry Moore, but whoever said there was anything truly original in the way of art?

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Ackland Exhibition Like An Orphan At A Family Reunion-Plunk, Plunk

The current student art exhibition at Ackland Art Center is nothing if it isn't derivative.

Of course a certain amount of influence is inevitable in the teacher-student relationship, but the junior grade Huggins by Faulkner and the junior grade Howard by Brinkhous pretty well bow the viewer over.

Faulkner's purist hard-edged

in the show, and the beginning art work is generally dull and tight. Someone came up with some pompous, dull written statements to accompany the works.

The Ackland has treated the exhibit like an orphan at a family reunion. There is no list of works, or even artists.

Only the last names of the graduate students are shown. "The individual students and teachers put the work up," a museum spokesman said.

The paintings are monotonously hung, plunk, plunk, with no attempt being made to design a cohesive exhibition from the individual works.

Abstract expressionism is

pretty much out, as elsewhere, but op, pop, assemblage and abstract figurativism are not in, as they are in most art centers these days.

There is a preponderance of somewhat formally organized non-objective abstraction, quite a bit of collage and little figurative work.

The hard-edged colorists seem the most promising, and Steoss looks like a real comer. Taken as a whole, the exhibit is several cuts below that of student exhibits shown elsewhere in the area. UNC at Greensboro, for instance, far outdoes UNC at Chapel Hill in the quantity and quality of works, and in the presentation of them.

The show will be on view through the first week in October. Oct. 8 through 30 will bring a traveling show from the Smithsonian: "William Blake, Poet and Printer." Blake, a mystic who lived 1757 through 1827, is best known for his painting, but he was a man of many parts and the coming exhibition presents definitively some of his lesser-known facets.

Gallery hours are Tuesday through Saturday, 10 to 5 and Sunday from 2 till 6. The museum is closed on Mondays. Admission is free.

Art World

By OWEN LEWIS



STUDENT SCULPTURE — The massive polished wood sculpture pictured above is one of many large, heavy pieces on display in the Student Art Exhibition at Ackland Art Center this week. Sculpture in the show is far more impressive than the paintings according to DTH Art Critic Owen Lewis.

—DTH Photo by Mike McGowan

John Knowles Keeps Shrinking



John Knowles ... Indian Summer

a character. He is faintly funny, vaguely zany and rootless enough to make you wonder what he will do next.

Enter his best friend from the big wealthy family in his Connecticut home town. At this point Cleet's promise as a character pales. The course of his development was not exactly soaring to begin with. Suddenly it plummets.

Cleet goes to Connecticut (sinking rapidly), and within a chapter hits bottom. He is no longer human. He has become a literary zombie. His problems aren't even worth mentioning. He could solve them by simply leaving town, a course of action which would be completely in character for him. But he is not allowed to. Knowles keeps him hanging around playing a fuddled, off-key second fiddle to his wealthy friend, and the whole mechanism of the story sizzles, freezes and halts.

A story is like a train: The coal of environment produces the fire of circumstance, which heats the water of the steam of motive, which drives the engine of action, which pulls the train of plot. But Knowles seems to be trying to move his story-train with no more fuel than scrap

might have a pretty good comic character developing, sort of a combination of Sampson Shillitoe in "A Fine Madness," Yossarian in "Catch 22," and The Cincinnati Kid. Cleet gets out of the Air Force in 1946, starts hitchhiking home to Connecticut from Texas, stops in a little Kansas town to work at a cropduster's airfield, and begins to give faint little twitches suggesting growth as

paper. It doesn't produce enough heat. No steam is generated. The engine won't move. The story never leaves the station.

And something seems to have happened to John Knowles writing. Once he had pace and bite. He could be truthful without being vindictive. He could be compassionate without being soupy.

Now he just writes in a

monotone, like somebody reading a speech.

Too bad about John Knowles. Selling a story is one thing. Selling the author's name is another — like labeling margarine butter.

Come on, now Knowles. Pull yourself apart and start again. Nobody is buying shabby workmanship like that — except, apparently, the publisher.

Swingline PIZZLEMENTS

[1] Divide 30 by 1/2 and add 10. What is the answer? (Answers below)

[2] You have a TOT Stapler that staples eight 10-page reports or tacks 31 memos to a bulletin board. How old is the owner of this TOT Stapler?

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