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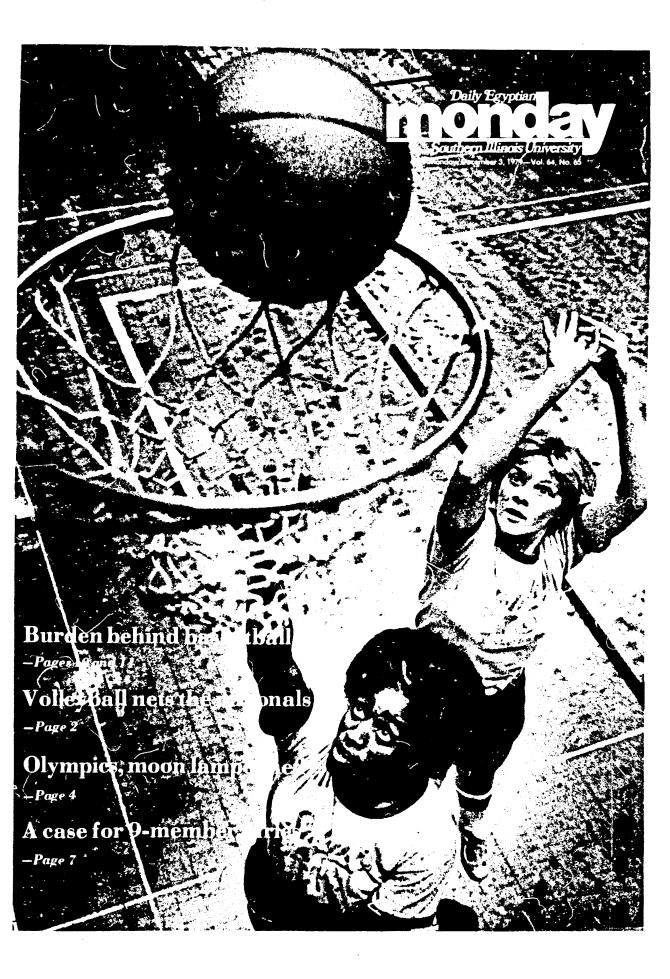
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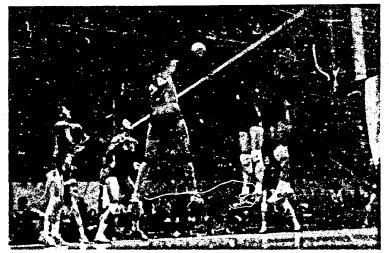
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These women volleyballers are exhibiting Salukis will host the top 20 women's teams in the kind of action that will take place Dec. 6-8 the country. The favorites in the tournament in the Arena at the Division I AIAW National are defending champions Utah State, Volleyball Championships in which the and Hawaii and UCLA.

SIU volleyball to host nationals

Mark Pabich Staff Writer

nationai volleyball The championships, Dec. 6-8, will mark the first time that the mark the lost time that be women's athletics program has played host to a national tournament. The event is a major beginning for volleybal! in the Midwest and Southern Illinoi

The tournament will also be the ending of senior all-stater Robin Deterding's career as a Saluki.

Saluki. "I've been so busy with practice and with trying to stir up interest in the tournament, that I haven't really sat down and thought about the fact that this will be my last competitive playing," Deterding said. "If I do sit down and think about it, though, I guess it makes me s little sad.

"Volleyball is just on the edge of explosion down here at SIU. The nationals should push the

The nationals should push the sport over the edge. I'm leaving just when things will set to the point where they should have been when I was a freshman." The tournament will feature the top 20 teams in the country, including last year's tour-nament winner Utah State. Saluki Coach Debtie Hunter said the tournament will feature some surgising action.

said the tournament will feature some suprising action. "The fans will get quite a show," Hunter said. "I can t imagine anyone leaving the Arena without a smile. "When teams like UCLA and San Diego square of Gr-sparks fly. The caliber of play is more than outstanding. Some of the best vollevhall players in the best volleyball players in the world will be competing in the tournament. There will be All-



Robin Deterding Americans and Olympic hopefuls. The 20 teams have been divided into four pools of five



teams. Play will begin Thur-sday morning at 9 a.m. and will continue until 9 p.m. Friday will teature the same schedule with the championships on Saturday at 8:30 p.m.

Defending Champion Utah State, Hawaii and UCLA are ranked as favori'es to win the tournament title. The Salukis are in pool four, along with the University of the Pacific, Pepperdine, Ohio State and the University of Pittsburgh.

Hvater said that although her team is young and inex-perienced, they would put on a good showing in the tournament

"Schools in our pool and in the entire tournament are taking us very seriously as having an excellent volleyball program," Hunter said. "Our fans here at

Southern will be impressed with Southern will be impressed with our showing. We finished off our regular season playing strong volleyball and our practices have looked good."

Hunter and the women's athletics department have been working on the details for the tournament since last May. Besides going through university red tape, Athletics Director Charlotte Wess, and Hunter have had to schedule accommodations, facilities and

the media. The tournament will be aired live on the ESPN sports network.

work. "We've put forth our best effort to give the country and SIU the finest volleyball action of the year," Humter said. "I hope people get involved and experience this great athletic event."



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Film fest caught in cross-fire

By Mark Marks Student Writer What would any event be without a little controversy? This year's Chicago Film Festival apparently did not estival apparently did not ant to answer this question as want to answer this question as it offered just such a sideshow. In a conscious attempt to upgrade the quality of adult film (that word isn't here and should never have been associated with pornography) in Chicago, the festival has increasingly showcased mature films for mature people...px films for mature people-not only during the actual festival but at select times throughout the year.

Of course, no changes come without detractors and the Chicago festival has plenty of its own.

Gene Siskel, film reviewer for the Chicago Tribune, is the most influential one. He consistenly finds fault in many of the festival selections "that can only be described as dreary." In a festival preview this year he dramatically cautioned his readers to not "get the idea that the Chicago festival is dedicated to suffering."

Part of Siskel's animosity may be attributed to good old-fashiored newspaper rivalry. Roger Ebert, a fervent festival supporter and one of this year's ges also happens to be the Pulitzer Prize winning critic for the rival Sun-Times. Un-fortunately, it is the festival



Winner of the best frature award at of the film, Veronika Papp, center portrays Chicago's 15th International Film Festival a young nurse, loyal to the Communist Party, was the Hungarian film, "Angi Vera." Star who fails in love with a married teacher.

itself, which is caught in the cross-fire, that is suffering. For a major American festival, it runs on a paltry sum of money. Although record-breaking crowds are confirmed for this year, the focus of the total still for this year, the festival still needs about 1,000 new members in its "Cinema Chicago" organization to qualify "for a major new grant" grant.

grant. Michael Kutza, festival director, is having a hard time raising money. In a Chicago Magazine interview, he put the

blame largely on Siskel. Many prospective backers apparently won't help the festival due to won't help the festival due to Siskel's continued lack of en-thusiasm for it. It is an un-fortunate indication more of the power in the Tribune's influence with Chicago money-brokers than in Siskel's powers as a

than in Siskel's powers as a critical writer. In any case, the festival will survive. But it should be en-couraged for the excellent job it's doing opening the avenues of world film and world culture into the heart of the Midwest.

Kutza has made a career out of spotting the trend-setters before they start trends. He is a proven capable programmer. The "German New Wave" films, for one example, were shown first in this country before they were "discovered" the following years in New York.

Not that it's crucial to be on top of the trends. But Kutza makes a consistent effort to survey the best films from all

(Continued on Page 5)

Arnis expert to demonstrate martial art

Walking softly and carrying a big stick has been raised to an art in the Philippines—a martial art.

Marthal art. Arnis, a form of fighting using finely carved wooden canes shaped like swords and daggers, will be demonstrated by Remy A. Presas at noon, 4:30 and 6 p.m., Monday in Ballroom B. The exhibitions are sponsored by the Self-Defense Club. Presas, known as "The Father of Modern Arnis," is credited with reviving and modernizing the ancient Filipino martial art that may have been headed for tinction.

Unlike other martial arts, which make use of complex body manuevers, Arnis puts emphasis on the use of the stick and the hand-arm movements for self-defense.

Presas wants to make Arnis an international sport. He is a sixth dan blackbelt in karate and has a blackbelt in judo, but he said that "a skillful knowledge of Arnis can make one outplay a master of judo or karate" karate.

The Spanish explorer Magellan may have been killed by an Arnis practioner in the Philippines in 1521. Magellan's chronicler, Pigafetta, recorded that many of the natives carried a pointed, short hardwood stick that they used in the fighting.



Boredom prompts modest proposal

By R.L. Pyle Stu dent Writer

While watching the President of the United States conduct a news conference on television the other day, it struck on the vision the other day, it struck me just how boring life actually is in the 20th century. Of course, we have our various "movements," have our various "movements," disputes and tax reforms to keep us from falling asleep, but in comparison to the appearance of Christ and the War of the Roses, our age has done little to distinguish itself. The landing of men on the moon might cause some discussion and the Reatles may raise an eyebrow, but future historians will, for the most part, yawn through our chapter of the story of the world. We must seriously consider just where we stand in respect to the past episodes of history. We must recognize that we live in an era in which the Fonz is a hero and gasoline prices are the central point of conversations

So, what can we do to save ourselve from becoming the laughing stock of histor

Well, a war is always good for a few paragraphs in the encylopedia, especially if it is long or overly destructive. But war is distasteful, useless and not very unique; we should encylopedia, avoid it. Further space travel is intriguing, but has proven to be useless, also. The emergence of a religious also. The emergence of a religious messiah would be nice, bui again, not unique. No, we need to achieve something original, a deed which no other are has done and so exceptional that it will never be forgotten. This acton should involve the entire planet, (for effect), and be led by the U.S., (for obvious reasons) and therefore obvious reasons), and therefore provide a magnanimous, lasting im pression on the history of mankind. It is in this spirit that I propose that we blow up the moon.

Now, anyone who has read this far will be, probably, rubbing his or her eyes in wonder and finding countless reasons not to entertain such an idea. I hore the reader will allow me to continue and show that this concept is not as preposterous as he or she might think.

The first question I must answer is: Why? Of course, I could reply quite rightfully with: Why not? But in this case, mere philosophy will not do. To backtrack a bit, I believe it is obvious that there is definitely a need for some magnificent, far-reaching event in this world at this time. To violently explode our moon would serve as a general release of steam; a punching bag for relief of tension; a shot of whiskey the nerves. The Earth could open for it spain and relax into a mood of ac-complishment. Our lives will be richer for doing what heretofore has not been done or even dared. Not just the achievement of a few, but of an entire planet! I must say, the idea moves me greatly.

The event has no limit for greatness. Once a positive decision has been reached and put to a proper vote by the people, the nations of the world can congregate to draw out plans for this special occasion. Suggestions will be taken from all walks of life on how the destruction should be done. (For my own part, the use of nuclear devices should be discounted due to the radiation which would infect the universe. I believe the answer lies in lasers, but I will leave that to more

learned nen than myself to decide.) Rockets, if that is the answer, will be built and then pads to launch them. Various countries will be named to construct the needed machinery and launch areas will be located in ce strategic s ots. Plans will have to be strategic s.ots. Plans will have to be made to allow for the rotation of the Earth so that all people in all nations will be able to witness the spectacle. Need I add at this point how much manpower will be required? The effect on our economy will not be small.

After the months of preparation and the day of the "Moon Shot" nears, the people of the world will be wild with expectation. Children will be in Christmas-like spirits and all the world's activities will virtually stop. The first "launch" will originate in the United States (since it was our idea)

and should be near the Fourth of July. and should be near the Fourth of JUTY. The timing should be that the people of the Western 'temisphere will see half of the destruction, while, one night later, the East will see the completion. Strangers will meet at huge gathering spots, where the viewing is best, and become friends under the

enormity of such an event. And, again, the world's economy can only benefit the world's economy can only benefit considering the tremendous amount of souvenirs, T-shirts ("I saw the Moon go poof!") and, of course, bincculars that will be purchased. For years to come parents will tell children of "the day the moon was blown up," and certainly a day will be set aside in commemoration for future agenerations to recognize and for future generations to recognize. And what could bring us greater pleasure than the thought of some [3rd century historian puzzling over the reasons of his forefather's demolition of the moon?

I am sure that some critics will inevitably ask: Why the moon? It seems quite plain to me that it can be seems quite plain to me that it can be the only choice as all other stars, planets and so forth are much too distant to have the same effect. Our moon is highly visible at certain times of the year and watching it explore with the aid of a telescope would be splendid. If some pieces did land on Earth, I am sure that any man who walked out of his house to find his car crusted under a ton of molten rock would be the envy of his neighbors. There is also the

envy of his neighbors. There is also the possibility that some persons might even want to buy it.

I must admit that the destruction of I must admit that the vest we have on the moon will do irreparable damage to poets and other romantics and it is expected that we will hear their expected that we will hear their protests. But we must remember that no great deed was ever done without causing the unhappiness of some. And to these few, the luxury of "Why not?" applicable. We have placed men on e moon only to find out that it is the nothing more than common dirt and rock. Beyond the aesethic value that lovers and sengwriters find in its nightly glow glow, the moon is of no use



The moon shines bright on such a night as this, When the sweet winds did genly kiss the sky." From "The Merchant of Venice," by William Shakespeare

electricity and radar, the light it sheds is of no consequence; we have clocks to tell us the time; and we certainly recorded the flow of tides well enough so that we no longer need the moon for

so that we no longer need the moon has that purpose. So let us put aside our petty worries and issues and set a grand plan into action. It is most likely that we will draw criticism from future inhabitants of the planet, but that is a small price to pay for achieving such a great feat. There is ao doubt but that we will be the Increase a doubt but that we will be the talk of generations to come; and, certainly, the spiritual gain of the world in unity toward a common goal over-shadows the loss of a practically worthless mass of rock.

Yes, the possibilities here are ab-solutely mind-boggling.

Patriotism easy with Winter Olympics

By John Carter Monday Editor

I had never considered myself a strong American patriot until one day last week I realized, by golly, I had to be. It happened one evening, just

like thi

Inter this: I was shaving in the bathroom of my trailer when, out of the corner of my eye, I noticed five little rings on the bottom of the of shaving cream. Ramm. investigated: "Official can Shaving Cream of the 1940 Winter Olympics."

I can hardly express in words

swell of all-American emotion that came over me. After all, I bought that brand for extra protection with nary a thought for our men and women in sweat suits. Imagine, a mere college student in the Midwest doing a bit for the 1980 Winter Olympics. I finished the shave with the fervor of a Texas Republican; I was proud of myself.

Yet, I was soon to realize that I had not yet begun to support. I headed uptown and met my

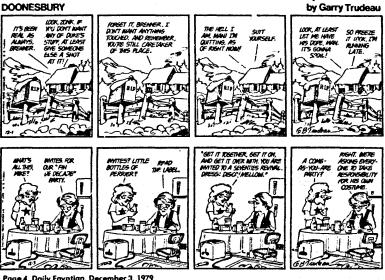
friend Sam at a tavern. "Give me a draft," I told the

bartender.

Sam's face took a strated, Sam's tace took a strated, offended expression. Looking me in the eye, he said, "Wait a minute bartender. Don't give him a draft, Give him the 'Official Beer of the 1980 Winter Olumniae " Olympics." What? Yes?

Yes! To think, ail autumn I had been drinking regular American beer when the U.S. Olympic Team needed my help! I could only hope no weightlifters, wrestlers or help! boxers had gotten word. My friend saved my further shame.

by Garry Trudeau



I was grateful, and I promised him I wouldn't error ever again. I drank my beer not from the bottle, but from a glass, and I didn't peel my label either. When I was done. I wanted it intact so I could hold it up to the bartender and say, "I want bartender and say, "I want another 'Official Beer of the 1980 Winter Olympics." And I did. Just like that.

Dutifully, the two of us had a few more, and we exchanged some patriotic quips: "Win it or leave it," I cried; "We have nothing to fear but steroids themseives." Sam suggested; 'Damn the East Germans, gold nedal ahead," I demanded; medal abead. Ask not what the 1960 Winte Olympics can do for you, but what can you do for the 1980 Winter Olympics,' Sam Winter pleaded. That one sobered us a bit, and

it was then that we fell to silence and pondered: What more can we do?

We do? The bartender pulled two open bottles of the "Official Beer of the 1980 Winter Olympics" from behind his back and said, "These two are on the house, boys. But what are you looking so glum about?"

Joil tooking so guint about: I said, "Thank you, sir. We're wondering what we can do for the 1980 Winter Olympics? I use the official Javaving cream, and we both drink official beer. But, is there more

18 there more: "Well," the bartender said. "do you watch the 'Official Television Network of the 1980 Winter Olympics'? "I don't even have a TV."

Sam said. "We do," the bartender replied "We've got the station on right now. Watch a com-

mericial or two. You'll see." The first was for a car. "No chance." Sam and I said in unison. "That car is ugly!" We were wrong. The an-nouncer said, ""Official Car of the 1980 Winter Olympics." We felt like scoundrels. We vowed not to slin again not to slip again.

There was a pantyhose commercial. We watched at-

tentively. No endorsement. Then came a tire com-mercial. Sam observed, "The 'Official Car of the 1980 Winter Olympics' is going to need an official tire."

When we realized that he was right, I said, "I've needed new tires for some time now, and darned if I don't know which ones to buy!" "I know what you meen"

ones to buy!" "I know what you mean," Sam replied. "I hope my 'ol pick-"p kicks off just as soon as I get a job, cause I'll buy that 'Official Car of the 1980 Winter Olympics." With recognition Olympics.' With recognition like that, it'll b_just as good as the best of our athletes!"

the besi of our athectes: I nonded my head in a green ent Regular roornanming came back on. "Well, what did I tell you?" the bartender said. "There's a lot you can do. Have you heard about the 'Official Camera of the name Winter Olymmics?" about the 'Official Camera the 1980 Winter Olympics'? We shook our heads

"How about the 'Official "How about the 'Official Restaurant of the 1980 Winter Olympics' the 'Official Soft Drink of the 1980 Winter Olympics,' the 'Official Clothes of the 1980 Winter Olympics,' and the 'Official Home Video of the 1980 Winter Olympics?' There's more if you want to hear about it." We didn't.

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Festival good in spite of critics

over the world, not just the most

over the world, not just the most successful or notorious. Among the winners were, for best feature, "Angi, Vera" from Hungary. It details the story of a young nurse who, loyal to the Communist Party that fed, clothed, sheltered and educated ber since or honead ebidbeed.

counce, sheltered and educated her since orphaned childhood, falls hopelessly in love with her married teacher. . A startling work, "Angi, Vera" is unique for completely wrenching away audience identification from Angi in the final five minutes. In a scene that matches the excention council linal ive minutes. In a scene that matches the opening scene, in which she exposes anti-patient practices in her hospital, Angi publicly renounces her clandestine love before her lover and her cadres. The audience I watched it with granged as one

The audience I water groaned as one. Yet it opens top debate the level of state interference morally permissible in a per-son's lite-something with which not only Eastern which not only Eastern son's life—something with which not only Eastern Europeans should be con-cerned. Still, Hungary is going to become one big crack in the Eastern bloc ii it keeps producing films like this one. The semimental favorite of 1979 had to be "Best Boy." 1979 had to be "Best Boy." Director Ira Wohl chronicles three years in the life of his retarded cousin Philly, a man in his mid-50s. Rescued by his father from a brutal home for the retarded while still a teenager, Philly grew up rarely going out and never expanding as an individual. That is, until

as an individual. That is, until Ira came along. Stirred by his passions as a filmmaker and his conscience as a human being. Philly's father shaves hims; by the end. Philly shaves himself. Along the way, thanks to Ira's special status as family member, we're allowed indimate pictures of Philly's steps toward in-dependence. Trite, if mereiv listed, some of them were hilarious or tragic bul never maudlin and always sincere. "Best Boy" contains more privileged moments per screed

"Best Boy" contains more privileged moments per screen minute than most documen-taries do in an hour. Winner of the Best Screenplay award, Carlos Saura's "Mama Turns 100" from Spain, had to be one of the funniest films presented. A kind of surreal "You Can't Take It With You", Mama can barely contain a house full of rany characters. Her beautiful granddaughter, who smokes "Maui Wowie", can't take her hands off her cousin's husband; the adolescent granddaughter likes cousin's husband; the adolescent granddaughter likes to sniff moth balls and smash her fingers in doors; her 60-year-old son tries to fly using a laulty hang glider and conjures tauty hang giver and conjutes up visitations by helicopter-delivered angel; and Mama herself has conversations through weils. It is a black comedy of a high order.

The most subversive film of the festival (as well as the best) had to be Mark Rappaport's. He is the most interesting



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working today and "Imposters" is simply the latest addition to his own genre. To speak of the plot would be an insult. The film contains one of the most literate American scripts and a truly unique visual style. With double and triple entendres, word games, continuous ex-pectation reversals, and great throwaway lines, Rappaport somehow lashions characters somehow fashions characters we can sincerely believe. His visual style is foreve- flat, underscoring artificiality and theatricality.

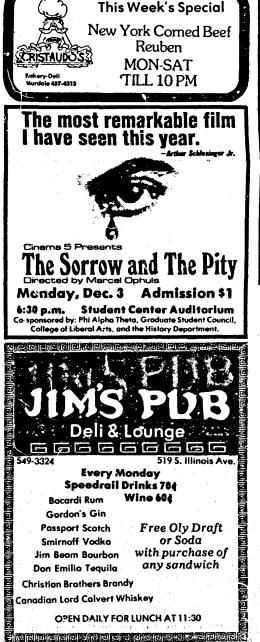
Rappaport want nothing less than to try to reinvert aur human relationships, to lift them out of the morass of Americana and kitsch to which they've descended. Hollywood they we be are his biggest target— they we stolen all our dearest myths of love, sex and death. To overcome their perversions, we'll first have to subvert and destroy our irench-fried role models. Rappaport's joyful

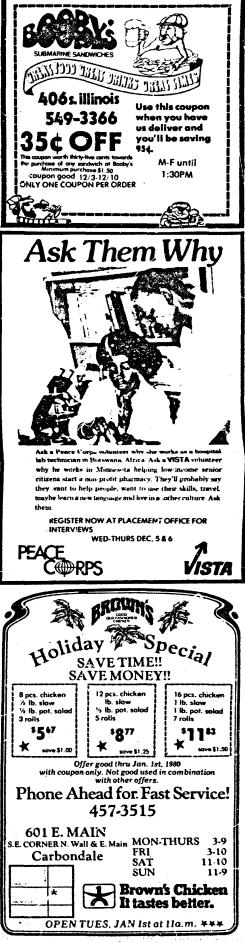
method combines the best of both subversion and destruc-tion—he kids stale myths to death. It's surely a task worthy a separate genre

of a separate genre. Maximilian Schell may not have his own genre but his retrospective proved he cer-tainly has a talent for film-making. He screened three of his older works which lead into the premiere of his superb Oden yon Horvath adaptation "Tales from the Vienna Woods". Personally introducing his

from the Vienna Woods". Personally introducing his own films, Schell made a veiled, though timely, reference to the crisis in Iran before screen? his is tone-poem, "The redestrian" on memory and

"As in these days, if the masses had said no, it (World War II) wouldn't have hap-pened. It's important for each period. It's important for each person to make that decision. That will help keep the world free." With that statement, Schell's purpose and the Chicago Film Festival's pur-pose converged.





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Kuralt reports on U.S. lifestyle

dent Writer

"Dateline America." By Charles Kurait, 224 pages, Harcourt Brace Jovanovich, \$10.95

Perhaps nobody knows small-town, backroad American better than CBS newsman in Charles Kuralt; "Dateline Ame and America, collection of some of his stories from his radio program of the same name, Kuralt weaves same name, Kuralt weaves observation, insight, humor and a sometimes-poetic delivery into an engrossing tapestry of

AReview

America's spirit. Many of the locales of his stories will be familiar to the reader because of the uniqueness of their names. Anyone who knows Kurait the journalist work knows he enjoys reporting from places with reporting from places with names like Granny's Neck and Hell-For-Certain, which he mentions in his foreword.

And the topics in this book are as widely varied as the many states he has visited. There is something here to please almost any taste, and yet it never seems that Kuralt is spreading himself too thin. He always seems to know what he's talking about.

Kuralt on nostalgia: "Put another nicke! in. in the nickelodeon. It's a quar-terodeon now. and there aren't even any Jimmy Dorsey songs on it.

On the thickness of hotel walks: "Well, the guy next door has finished his shower. Now I can hear him putting on his rooks." socks.

Even some zany football cheers are given the "once over" for sports fans. In con-templating the Yale cheer, (which goes, very simply. "Brek-ek-ek-ek! Cu-ax' Co-rely Kurble chemist the com ax!), Kuralt shows the com-bination of insight and wit that permeates this book.

"It doesn't sound very erudite," he explains, "until erudite," he explains, "until you know, as every Yale student knows, that it is derived from

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The the croaking chorus in Frogs by Aristophanes. Only in the Ivy League does Aristophanes strike fear into the hearts of upposing football teams." teams.

But as well known as he is for tooling around with his crew in his big "On the Road" van, and hobnobbing with the back-woodsmen, farmers, and desert woodsmen, tarmers, and desert hermits, Kuralt includes some comments from the big city, where his reporter's nose guides him straight to the representatives of American

uniqueness. Like the Man Will Never Fly society in Philadelphia, the motto of rhiladelphia, the motto of which is "Birds Fly, Men Drink." Like the Procras-tinators Club in the same city, whose "biggest success was their protest against the War of 1812; they staged the protest in 1966."

For all its delights, this is not a perfect work. Kuralt tends to classify people in a state as all having pretty much the sam characteristics, and does so too regularly to be kidding.

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ENVERSAL STUDIOS



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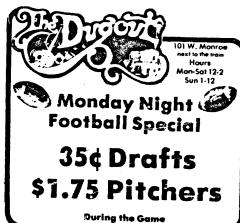
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THANKS FOR 'YANKS'... - Gene Shallt NBC 10DAY SHOW

YANKS

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Robert Roper

Study favors juries of 9

By Ed Dougherty Staff Writer Nine-member juries may provide a better alternative than six-member or 12-member than six-memoer of 12-member juries to attain correct decisions in the U.S. court system, says Robert Roper, assistant professor of political science at SIU-C.

science at SIU-C. Roper uncovered these fin-dings when he conducted a \$10,000 research program with funds provided by the Law Enforcement Assistance Ad-ministration.

"The purpose of this project," Roper said, "was to evaluate both the simulated impact of the both the simulated impact of the U.S. Supreme Court decisions which outline an optional reduction in jury size from 12 to below 12 members and those decisions which allow for less than a unanimous verdict." In October of this year, an article by Roper was published in American Politics Quarterly.

The article, "Jury Size: Impact on Verdict's Correctness," gave a detailed explanation of Roper's study and its results. The study originated from material collected for Roper's dissertation, which he com-pleted at the University of Kentucky in 1978. Roper, who came to SIU in the fall of 1978, said he researched this area to determine the ac-curacy of verdict correctness. Even though the decision of a jury is legally the correct one, jury is do not always reach an accurate decision.

Nine-member juries seemed to be more accurate, Roper said, because there tends to be said, because there tends to be more interaction and discussion between jurors. "Nine mem-bers provide enough resources to meaningfully discuss the issues, yet -ot too many people such that discussion of the issues becomes confused," Roper said.





DAN AYKROYD-NED BEATTY JOHN BELUSHI-LORRAINE GARY-MURRAY HAMILTON-CHRISTOPHER LEE TIM MATHESON TOSHIRO MIFUNE WARREN OATES ROBERT STACK TREAT WALLAMS in An Albam Production of A STEVEN SPEERERG FLW

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COMING FOR MAS

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Intercollegiate basketball begins

Mary Boyes, a starting for-ward for the Salukis, has her ankle taped by Judy Chafin, trainer and graduate trainer and graduate assistant for the women's athletics program. Below, Barry Smith, four-year veteran forward and co-captain of the Salukis goes over a play during practice with Coach Joe Gottfried.





By Mark Pabich Staff Writer

At opposite ends the campus in Davies gym and in the Arena, men and women are setting picks, hitting the boards and going one-on-one for nearly three hours everyday.

They're practicing basket-ball-for the men's and women's intercollegiate

Coaches Joe Gottfried and Cindy Scutt run their practices the same way-hard and fast. Players are constantly moving. passing and shooting. Not a moment is wasted during either workout.

workout. Practice for Joe Gotüried's team begins at 2:45 p.m., but players begin shuffling into the Arena around 1:30 to get taped and talked to. The hour or so before practice is loose, and a time for the coaches to talk individually with the players about problems and per-formance

formance Gottfried explained that the individual attention before practice is an important part of eech workout.

"We try to work closely with each of our ballplayers," (-ottfried said. "If we can get

things straight before practice, our time on the court will be better spent." Actual practice begins with everyone on the floor in some

strange positions, without a basketball in sight. They're basketball in sight. They're stretching: a preventitive measure that never scems to stop. Junior guard Scott Russ said that all the stretching will help prevent costly injuries during the season. "Ten short minutes a day is net much time to seaso the back

not much time to spend to keep yourself off crutches," Russ said.

said. From that point on, practice runs like clockwork. The coaches follow a tight plan that details exactly what will be stressed each day.

At 3:05, Wayne Abrams holds At 3:05, Wayne Abrams holds a ball over his head looking for an open man on the Salukis' new out-of-bounds play. At 3:10, players are going full court working on a new defense. At 3:15, everyone is..t center court watching a new play being walked inrough.

The whole practice is run that way. Gottfried said that by following an unerary, he can make sure everything that

needs to be worked or receives attention.

Every now and then, practice is interrupted by one of the coaches cailing out players names with numbers after coacnes with numbers are names with numbers are how many wind sprints each players has to do. Windsprints are many aractice to has to do. Windsprints each piayers has to do. Windsprints are "awarded" during practice to players who lorget to box out on rebounds, or fail to hustle on a full court press.

They're just little reminders "They rejust little reminders so that the players are con-scious of their mistakes." Gottriec said. "They also add to the conditioning." Workouts end with a grueling

drill that has players wondering whether they are coming or going. Assistant Coach Mike Riley

s, Wayne Abrams holds s, Wayne Abrams holds er his head looking for man on the Salukis' new ands play. At 3:10 on a new defense. At ryone is.t center court on a new defense. At ryone is.t center court g a new play being hole practice is run that ottfried said that by g an unerry, he can usual with the drill, but with a different kind of twist. When the drill, but with a different kind of twist. When the drill, but with a different kind of twist. When the drill, but with a different kind of twist. When the drill, but with a different kind of twist. When the season. "We do a lot of running," reshman Kelleye Rogers said "Before, during, and after the season."

said. "By not knowing which team gets the ball, the players are on their toes and play heads up. It's an effective tool to help us defend against full court pr

presses." Practice ends, but players linger, shooting and players inger, shooting and players favorite competitor in one-ca-one is Assitant Coach Rob

one is Assitant Coach Rob Spivery, a former collegiate and international player. "Practice is tough a lot of the time and we work hard," said Scott Russ. "It pays of., though If I would have worked this hard in high school practices. I'd be a much better player than I am row."

Right about the time the men Right about the time the men are showering up, the women are over at Davies Gym just getting ready to start practice. Workouts for the lady Salukis don't start with a basketball either. In fact, practice doean't even begin in the gym. The women run a mile before every practice. Coach Cindy Scott stresses conditioning throughout practice and the entire season.

"We do a lot of running," freshman Kelleye Rogers said. Before, during, and offer the

eason we run to keep in condition. Once muscles are stretched

Once muscles are stretched out, the women scatter to seperate basket for free shooting. This part of practice gives each player a chance to develop individual shots and work on form and range. Throughout practice, Scott blows her whistle to stop the action and explain a new play and to point out mistakes. Scott is careful to individually walk through and show each new move herself. The third-year coach is a former baskethall star from Memphis State. Srott captaned MSU in 1974-75 and still ranks as the all-time leader still ranks as the all-time leader in assists.

"We try to work on one new play a day," Rogers said, "plies working on the ones we already Know

A large portion of practice consists of acrimmaging. One-on-one, three-on-three, five-onfive ive. Sophomore Vicki Stafko aid that scrimmaging gave the team the best simulation of actual competition. "By scrimmaging, any game

situation could come up, and that doesn't happen when you work on set drills and plays,"



Stafko said. "Also, the coach can see how everyone reacts and works wih one another." Players utilize = variety of equipment at practice other than a ball and a net. A rebouding machine that is designed to help athletes jump higher is employed. So are spring nets that players practice passing at Passing is something that is stressed in women's basketball according to Stafko.

"We move the ball around the court a lot," Stafko suid. "We always look for the 'sest shot, not necessarily the best shooter."

Fractice ends for the women with what the players af-fectionatly call "lines." Lines are winds, mis, fast, long and tiresome.

"When we get through with lines, we are all ready to drop," Rogers said. "That's definitely the hardest part about prac-tice."

Up and down the court, the players run, bending down to touch the baseline, the half court line, and other imaginary lines that need attention.



Senior guard Waya Abrams, 41, moves for the hoop with freshman forwar Darnall Jones close at band.

Guarding against injury senior Lynne Williams take time for stretching exercise before practice.

Kelleye Rogers, (right) shoots a basket in practic while Alondray Rogers wait for a rebound.

Staff photos by Tina Collins

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Activities

Alpha Phi Omega, meeting, 7 p.m., Quigley Hall Lounge. Tai Chi Chian Association, meeting, 7 p.m., Pulliam 211. Real Estate Club, meeting, 7:30 p.m., Lawson 141.

p.m., Lawson 141. hi Alpha Theta, film, "The Sorrow and the Pity." 6:30 p.m., Auditorium. 'ellowship of Christian Athletes, meeting, 7 p.m., Activity Rooms A and B.

A alo B. Inter-VarSity Christian Felowship, meeting, 10:30 p.m., Activity Room A. Undergraduate Student Organization, meeting, 7 p.m., Activity Room C. Campus Crusade for Christ, mersing, 9 a.m., Activity Room C. and 7 p.m., Sangamon Room. Science Fiction Club, meeting, 7 p.m., Activity Room D. WTDB meeting, 6 p.m. Activity

WIDB, meeting, 6 p.m. Activity Room D. Ananda Marga, meeting, 10 a.m.,

Ananca warga, meeting, to a.m., Ohio Room. Muslim Student Association. meeting, noon, Saline Room. Forum a mittee, meeting, 3 p.m., A. torium.

DULA Course ii, meeting, 7:30 p.m., Illinois Room. Campus Judicial Roard, meeting, 6:30 p.m., Ohio Room. Saluki Flying Club, meeting, 6 p.m., Mackinaw Room.

Bach, ethnic fare to be performed at Christmas show

Two full-length Bach cantatas and a piece composed of four Flemish carols will be per-formed by the Univesity Choir and Chorus at the annual

and Chorus at the annual Christmas Concert 8 p.m. Dec. 5 and 6 at Shryock Auditorium. The concert, sponsored by the School of Music, is planned by Robert W. Kingsbury, director of the choir and chorus and is free fre

The concert will include such pieces as Bach's "For Unto Us A Child Is Born", four Flemish carols performed by small ensembles and a group of in-strumentalists, and Bach's

ensembles and a group of in-strumentalists, and Bach's "Gloria in Excelsia Deo". The chorus is composed of aryone who wants to join, whereas choir members must audition. Most choir members and all of the soloists per-forming are music majors-about 130 chorus and choir members will participate in the concert. concert

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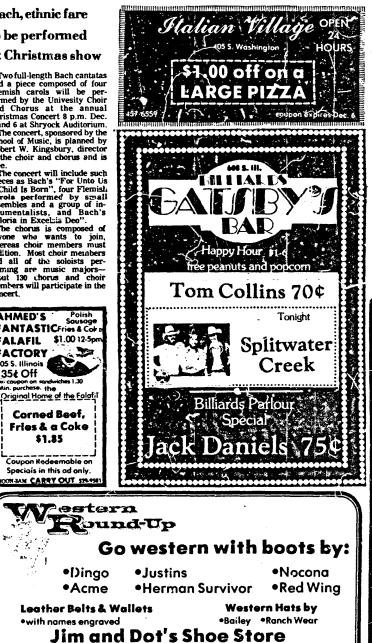
George Mace, vice president of University Relations, will speak to the Phi Kappa Phi Honor Society at noon Tuesday in the Cornith Koom. Mace will speak on "The Purposes of the Academy.

Shelia Steele, an earthquake specialist, will speak on the dangers of earthquakes when they occur near nuclear facilities, as part of the Apple Tree Alliance's meeting at 7 p.m. Monday in the New Life Center, the corner of Grand and Illinois avenues.

Officers for the Undergraduate Division of the Ad-ministration of Justice Association were recently elected. They are: David Streeter, president, John Strohmeier, vice-president, Vallery Dubson, secretary and Debbie Verbie, treasurer. The club will meet from 11:50 to 12:35 Tuesday in Quigley Lounge.

Phi Beta Lambda will hold a special meeting at 7 p.m. Monday in the General Classrooms Student Lounge, Room 121. The food drive dance publicity will be discussed.

The film "The Sorrow and The Pity" will be shown at 6:30 p.m. Monday in the Student Center Auditorium. Admission is \$1. The rovie is co-sponsored by Phi Alpha Theta, the Graduate Student Council, the College of Liberal Arts and the Department of History.



833-5245







The Who take a musical trip with the Mods

By Bill Crowe Staff Writer

The Who, one of rock music's true legends whose success spars 15 years, was systematically proclaimed dead after 15.5's mediocre "The Who By Numbers," and drummer Keith Moon's tragic, but inevitable early death in 19

They were proclaimed to have become creatively dormant, lazy and, God forbid. "boring old farts."

God forbid. "boring old farts." However, Moon and his cohorts had a few surprises left. Released almost parallel to Moon's death, "Who Are You" was an affirmation of the group's bility to put out high which which ability to put out high-quality music without compromising their distinctive style.

The Who's latest release, a brilliant reworking of their 1973 opus of the Mod generation: "Quadrophenia," is yet another sign that this band is far from dead, but ravaer beirg rebora. Though "The Kids Are A aright." and the "Quadrophenia" soundtrack feature previously recorded mai/erial, this past year can still be considered one of The Who's most productive ever. "Quadrophenia" can best be described as a musical trip through the British Mod movement of the mid-1960s which The Who were the per-sonification of. Dave Marsh of Rolling Store has described the Mods as kids who "wore mobair suits and pin-stripe The Who's latest release, a brilliant

who "wore mohair suits and pin-stripe shirts" and listened to lots of rhythm and blues. Seeing a Mod in the '60s is quite a bit like viewing a punk today.

The original was innovatively produced, emphasing the exceptional instrumenal skills of Townshend. Moon and bassist John Entwistle. However, lead singer Roger Daltrey was justifiable, angered by the album's presentation of his usually husky vocals Daltrey said he sounded bare and weak compared to the instruments. The "Quadrophenia" soundtrack version, to be followed by a soon-to-be-released film, corrects all the minor flaws which the original was accused of. Entwistle has effectively re-vecorded and remixed the music to create the necessary dramatic effect for transition of material to film. Entwistle, whose contributions to the The original was innovatively

Entwistle, whose contributions to the Entwistle, whose contributions to the band have always been underrated, adds the needed muscle to Daltrey's heroic voice. He also magically in-terweaves Townshend's intricate guitar work on "I've Had Enough" with guitar work on "I've Had Enough" with a pleasant string background. The changes from the original material are few hat effective few, but effective.

If possible, "Doctor Jimmy's" majestic "What is it? I'll take it, Who is she? I'll rape it" chorus sounds even more ptoud and arrogant on the sountrack than the riginal. "5:15" is also given added power with Ent-wistle's remixing. Who knows, maybe even AM radio will play them and give these songs the "hit" status they deserve. deserve.

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Several of the original's cuts have been deleted from the soundwack and replaced by previously unissued material, the most interesting of which is "Zoot Suit," the first song The Who ever recorded when they were cailed The High Numbers in 1963.

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Unfortunately, two brilliant songs ("Sea And Sand" and "Drowned") and two masteriul instrumentals which helped tie the story's concept together (the title track and "The Rock") were

among the casualizer. "Joker James" is the most welcome new Who song in years. Jimmy, you see, likes to juay tricks on the girls he dates. He sets a whoopee cushion under one and pours itching powder down the back of another. "Joker James" is a welcome step backward for The Who to their "J"m A Boy" and "Boris The Spider" days when a hit single was more important than putting across a concept.

concept. Kenney Jones, The Who's replacement for M.cn. makes his re-ording debut with the band on "Get Out and Stay Out." "Four Faces" and "Joker James." All three of these songs were initially to be a part of the original album but for some reason never made it

it. Side four of the soundtrack is all Sixties-period material, including cuts by James Brown, The Ronettes and Booter T and the MG's, which has apparently been added to create more of a feel for the era being created on film film

The Who have another film, "Mc-Vicar," finished and have bought an Vicar, inished and have bought an interest in England's Shepperton Studios, so their next move may be into extensive filmmaking Hopefully their musical aspirations will not die in the process. They still have so much to give

Whether you enjoy Townshend's intellectual presentation of the Mods in the original or Entwistle's dramatic reworking of the material. the original of Entwistic's dramatic reworking of the mat:rial, "Quadrophenia" is a musical gern which has been greatly overlooked any, compared too often to its predecessor Who opera "Tommy."



Is Tom Scott pop, slop, jazz, rock or what?

By Jordan Gold Staff Writer

Tom Scott is an excellent musician. He plays saxophone with skill and has mastered keyboard and percussion instruments as we'l. Scott has released everal solo albums containing a lot of pleasant, listenable music. He also has played with several star performers such as Joni Mitchell, Steely Dan, George Harrison and the Blues

A question arises, however, when listening to a Tom Scott album: What the hell is it?

the hell is it? Is it jazz, pop, muzak, slop, disco, rock, or what? Scott's latest effort, "Street Beat," is no different from his others. While it may be thought of as a jazz album, "Street Beat" is a combination of pleavant, saxophone-led songa. pleasant. bleatant, saxophone-led songa, downright disco and rock'n roll. Scott takes a melody and repeats it over and over within the framework of a four or five-minute song.

The result is, surprisingly, not too bad. This music should not be taken seriously as jazz, but it is fun. Most of Scott's melodies are pretty catchy and are easy to listen to. They make for good background music.

Scuit gets help from such crack

musicians as "Buzz" Feiten, Hugh McCrackey, Rick Marotta, Jim Horn, Ralph MacDonald and Neil Larsen. They help to make the melodies smooth and pleasant, which is the best they can do.

This is neither a good or a had album. It's kind of like a Beach Boys album: It's fun and without substance



Armatrading displays, fresh, unique sound

By Karen Gulio Staff Writer

Trying to compare the sound of Joan Armatrading to compare the sound of Joan Armatrading to any other con-tempolary vocalist isn't possible—her style and voice are so unique that she has a sound of her own.

The advertisements for Ar-madtrading's new 12-inch record. madtrading's new 12-inch record, containing four original tunes, say "the songs were so good, they couldn't wait for an alburn." For once, an ad-vertisement reveals the undisputed ruth. "How Crue!" is a well-blended collection of four great tunes by Ar-matrading. On it she whips out lyrics with her tough, almost masculine voice, but at the sume time acch cond has a but at the same time, each song has a tresh usiqueness that makes you wish the album would go on and on. The first tune, "Rosie," is a reggae-

The first tune, "Rosie." is a reggae-rock tune with fast and descriptive rock tune with fast and descriptive iyrics. Armatradi.g's voice is cajoling; she paints a vivid picture of a sassy street urchin. The song is alive with inerriment and spunk as Armatrading whips out lyrics that are down-to-earth, but never ordinary. "How Cruel," the second song and the one that's getting the most radio play, starts out with bitter words about people warding to "see my blocd much

people wanting to "see my blood gust out." It's a song about criticism and racism; Armatrading sounds like she's a little bitter about people. But if she's hurting, she's taking it in her stride by socking everyone this rocking tune, complete with her own grat guitar leads and a slick saxophone solo. Armatrading uses her soprano voice to convey strenth and emotion in "How Cruel.

The third tune, "He Wants Her," has Armatrading shows how her low, mature-sounding voice can be as mooth and cool as marble. She seems smooth and cool as marble. She seems to have an unending collection of metaphorical phrases. The "he" in "He Wants Her" is a torn cat, a stallion, a rat, a fox and a rooster. (I'd like to meet him.) At the end of the tune, she gives a

him.) At the end of the tune, she gives a burning guitar solo. Alas, the fourth and last song comes too scon. "I Really Must Be Going "is a slower tune nd it tells the story of a dissolving relationship. Annatradi.g sings with lots of emotion, as if the words are painful to say. But her voice remains strong and a beautiful guitar solo adds even more feeling to this song.

it's doubtful whether anyone else could record a Joan Armatrading original-her sound is her cwn. Four songs of her unique style is worth the price.

> **Records** courtesv of Plaza Records

Simplicity marks Fogelberg's latest album, 'Phoenix'

By Craig DeVrieze Staff Writer Someone once asked me how old I someone once asked me now old 1 thought Dan Fogelberg was when he was castrated. They were intimating that his flowery lyrics and music lacked the "levance and punch of that of a Town hend, Springsteen, Jagger or even a Browne. But if Fogelberg's music doesn't have the muscle found in some rock and roll, it gains strength from his rigid sense of old-fashioned morality

If Fogelberg is a romantic relic, he doesn't seem to mind. A philosophiser of sorts, he rarely dwells on today's up-beat lifestyles. Instead he sings about nature and relationships that seem almost alien to modern times. His newest release, "Phoenix," may just be the Peoria native's finest effort.

While sometimes heavily orchestrated, like his last two efforts, it is gently understated with a pleasant simplicity that Fogelberg hasn't delivered since his debut album, "Homefree."

Fogelberg's heart is in the land, and he uses it as a metaphor for honesty and Tighteousness. And he uses it often. In "Longer," an extremely soft ballad, he professes his love in terms of nature: "Stronger than any mountain cathedrai, Truer than any tree ever

cathedral, Truer than any tree ever grew, Deeper than forest primeval, I am in love with you." His love and respect for the land was obviously the catalyst for writing the one song on "Phoenia" that is political in true. "Face the Fire" is an angry rocker defaming nuclear energy and its ar worates. Its message and the musical yower behind it are forceful, but the

vower behind it are iorceful, but the lyrics are slightly over-drawn. But Fogelberg makes up for any lyrical deficiencies on the rest of the album with "Wishing on the Moon." It is probably as well-written a song as Fogelberg has ever produced. Reminiscent of Dylan's "Blowing in the Wind" it is about unfulfilled romantic-Reminiscent of Dylan's "Blowing in the Wind," it is about unfulfilled romantic ambitions: "How many doors will you have to open, Desperately hoping each one's the last, How many more will you close behind you, Bitter and blind to the shadows you cast." Giving credit where credit is due, even the least enthusiastic critic would have to say that Fogelberg is a ver-scale, involvative musician. None of his six albums have followed the same musical pattern.

albums have followed the same musical pattern. Fogelberg has expressed embitions of one day writing classical music. His last two efforts, "Netherlands" and his collaboration with Tim Weitberg, "Twin Sons of Different Motivers," moved in that direction. But "Phoenix". halis that pattern with a lighter, more folksy musical style.

As a musician and vocalist, Fogelberg has steadily progressed. He employs the minimal amount of assistance on "PL-cenix," handling nearly all the guitar, piano and back-up Notals on a way cone his wood, thus vocals on every song. His vocal style has greatly improved from his early career and his soprano vocals enhance

"Cyper which has soprano vocals enhance "Phoenix." "Cyper Wind" is his most pleasant light-hearted ballad since "Comes and Goes," which was on his third album, "Captured Ang." "Heart Hotels" is an interesting song that approaches disco. yet still works. Tom Scott's flowing sax solo highlight the song. "Phoenix" is Fogelberg's album. In addition to handling most of musicianship, he wrote the album; co-produced it with Norbert Putnam and Marty Lewis); arranged the or-chestration along with Glenn Spreen; and designed the cover. In a musical age when decadence.

In a musical age when decadence, anger and political volatism are con-siuered neccessary elements in creating relevant music, it takes courage to make pleasant, romantic music filled with old-fashioned in-tegrity. In that respect, Dan Fogelberg is as much of a man as anyone. "Phoenix" proves it.