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ROCK

past and future



If you ever hurt inside,
who do you turn to?

Why just flip. . .

(Turn to page 2)

(continued from page 1)

...out your James Taylor or Elton John, your own thirty-three and one third r.p.m. plastic surrogate Jesus complete with complimentary hymnal lyrics suitable for framing. And lean back and relax with one eye on the window for that golden moment when your camp isolationist prayer service will chase the sun out from behind the clouds.

Believe that if you will, and convince me once and for all that you know nothing or at least know only superficially what "soft-rock" is doing. Why didn't I say "trying to do"? For the simple reason that soft rock doesn't "try to do" anything, it just does it.

As Arlo Guthrie says of his beloved "massacre" in "Alice's Restaurant" all soft-rock attempts to do is "put it down there just like it was." Well, almost just like it was. It's all really insignificant and a matter of semantics because soft rock is actually an impressionistic art form. Impressionism often emphasizes what the artist feels are significant aspects to the subject's character and neglects or ignores aspects which he considers nonessential.

Soft-rock is impressionistic in the sense that Van Gogh's paintings are said to be impressionistic. Soft-rock lies in the middle ground, somewhere between Wyeth realism, which, musically speaking, would be folk music, and the stark, Picasso-like abstraction of hard-rock.

There is a connection commonly made by cynics between soft-rock and soft heads. The implication is that in the "Year of the Rip-Off," to let your emotions guide your actions is to commit mental suicide. At the other end of the scale are those who feel that people into soft-rock are preoccupied with a

cynical woebegone hopelessness with the state of life. Either statement could be valid if the soft-rock people would only take themselves as seriously as the critics take their criticisms.

One example which may clear up some of these questions involves James Taylor, most successful of the new wave of soft rock people.

The point in question is the hit single and first cut on *Sweet Baby James*, "Fire and Rain." It seems that people tried to make a big tragic love affair out of the story behind the song, so much so that several movie companies attempted to buy the rights of the story from Taylor. And so Taylor was the tragic adolescent lover and open season was declared for critics of all persuasions. What actually happened is much more interesting and far more original.

While Taylor was in a recording session for his first album, produced in 1968 by Peter Asher (of Peter and Gordon fame) on Apple and recently re-released, a girl who Taylor knew committed suicide. Friends decided that since the session had been wearing him down, to tell James the news at that time might mean that the album would never be finished. "Fire and Rain" then is Taylor's impressions on hearing the news of his friend's death. His "message" if that overworked cliché must be used, is that life is bittersweet, that even in sadness we can find beauty. A photographer can take a twisted piece of metal or broken wood and can give it form, grace, life and beauty. If those who listen to Taylor's music need a clout over the head with a sledgehammer to convince them that they should listen to "Suite for 20 G." then it should be done. Here the "message" hits home with a soft-style punch that is so subtle that it is devastating. But the important thing to remember is that soft-rock never "dwells" on anything it just gives an impression.



James Taylor

If it seems like I have devoted a lot of space to James Taylor it is because I have. This is not because he is the best or even one of the more talented soft-rock people. Taylor's greatest importance lies in the fact that he was the first to reach the masses with what others had been doing for years. 'Nuff said.

The reason that, to this point, I have used the term "soft-rock people" instead of performers and musicians stems from the fact that those in soft-rock are sort of new Renaissance men. They usually work alone, write their own songs or arrangements and, if background is needed, it is supplied by anonymous or semi-anonymous sidemen and occasional guest "name musicians." Examples are, of course, James Taylor, Elton John, Gordon Lightfoot, Richie Havens and Arlo Guthrie. Soft-rock then, with few exceptions is a very individual statement as

all impressionism must be

"Aha" someone has probably said. "What about Crosby, Stills, Nash and Young?" "Aha" I say. "What about Crosby, Stills, and Co." Think about it.

If a common denominator must be found in soft-rock, it is probably its characteristic gentleness and simplicity. Certain exceptions even here can be found, but for the most part what you hear is something soothing to the ear—a re-realization if you will, that there is an alternative to harsh abstraction and stark realism.

What is most important in listening to soft-rock is to put your ears behind the eyes of whoever the performer is and try to see how he obtained his impressions instead of arbitrarily and prematurely saying, "I just can't see that junk."

by Tom Finan IV

The Great Debate

As evidenced by the records on sale in the stores, "soft-rock" seems to be the current vogue.

As practiced by James Taylor (and family), Elton John, Cat Stevens, Melanie, etc., there are those who actually consider this music of importance. One young disciple said that songs by these people tell us of the numerous bad trips they went through before they became beautiful people. They're sharing their experiences with us and today's music, she said, is shared.

Actually, it's the old identity game. It's been with pop music for years, in some shape or form, and it's an integral part of the deadening self-importance of soft-rock. Most of this music is banal and sentimental. What's wrong with sentimentality you may ask. Nothing, except that the next time you laugh at Bing Crosby and Andy Williams, save a few for James Taylor and his cronies. At least in the old days they never called this romantic pap great art. As Chuck Willis once said, "It's too late," and those singers who continually tell us about the rough times they had coping with the Great World Out There are now being considered as philosophers.

This basically rootless music sprouted roots when Joan Baez stopped singing traditional folk music (in a way that would make anyone, regardless of musical taste, stop and listen), started to sing Phil Ochs material and gradually approached her music the way, say, Patti Page would. Then came Judy Collins, complete with granny dress and shawl, waiting around with Steve Stills, Leonard Cohen's songs and other modern pop accessories. Joni Mitchell followed and became everybody's old lady because she sang so pretty.

This was the feminine hygiene period of pop development and it has, in the past year, tickled the collective fancy of the males in the house. As a result, something big is missing in this music.

What this sort of music did was deny the quintessential qualities of rock 'n' roll, loud or quiet. Phoney values, such as the sickening preoccupation with "good taste," replaced the immediacy of rock 'n' roll. Instead we get clean but antiseptic music. Rhythmic lines (drums and bass) are shoved into the background, while "Clearasil" fresh voices and absolutely florid acoustic

guitar playing have been pushed to the microphone.

Tom Rush used to be a distinctive enough rock-folk-blues singer before he did a nose job on his style. The singer who did such songs as "Who Do You Love" and "Panama Limited" so well has today adopted a vocal style that's as bland and meaningless as Jerry Vale's. Elton John attempts to put a few more "soul" inflections in his delivery, yet he means as much to the real thing as "Velveeta" does to cheese. Cat Stevens is just embarrassingly inept as he mumbles his

way through hang-up after endless hang-up. James Taylor is polished, yet his voice, a sorry monotone, rooks of well-scrubbed melancholia.

The new crop of crooners reflects a peculiarly WASPish philosophy of music; these are the WASP counterparts of Simon and Garfunkle and, let's face it, there's only so much one can take of Simon and Garfunkle.

They are as perfect as an Andrew Wyeth painting. The tales they tell are slightly hipper variations on "Love Story." Their morality reminds one of the glossy, aimless search for Truth in Beauty that's behind the morality of *Seventeen Magazine*. What we get is a group of hyper-sensitive people, mooning around with their heads to the ground. They are the type of people who live religiously by the popular notion that once you "understand" yourself you will become a full person. All this ever results in is self-consciousness. They're so busy thinking about themselves that they wind up experiencing nothing beyond the narrowness of their collective psyches.

Smoothness is not a sin in itself. Just listen to Smokey Robinson or the "new" Bob Dylan. Listen to Van Morrison and Jesse Winchester for real strength and soul in an intersector style. And listen to George Harrison for interpersonal philosophy. Why, even poor old Neil Young, the biggest lamenter of all time, sings convincingly enough to make you sit up and listen.

Even so, all that good taste is dull. When one gets into the act, they all follow. A friend recently commented: "Instead of buying four Taylor family records (James, Livingston, Kate and Alex), I could get the entire Partridge Family on one album." And enjoy it just as much.

by David Daly

Is this the
cheese equivalent



of soft rock?

Many styles originated in folk music

by Rich Hughes

After the somewhat shaky start of the phenomenon known as rock and roll, the beat and funk of Bill Haley, Chuck Berry, The Big Bopper and the rest was temporarily replaced with the commercial, plastic sounds of Troy Shondell, Fabian and the wavy duck-tail clan. Payolas and scandals threatened to wipe out the "young sound" altogether.

Then, like the Lone Ranger arriving in the nick of time, a new sound began seeping out of the corners of Greenwich Village and other Bohemian-Beatnik-Recluse areas. It was a rather strange sound—their guitars weren't plugged in, the drums and saxophones were gone, and the voices sounded human, unspiced by numerous over-dubbings.

The categorizers began categorizing. It wasn't really folk music, but folk songs brought up to date somewhat. They weren't folk singers, but singers of folk songs—and on top of that, naturally, it wouldn't last.

But it did last. Not for long, in its pure form, but folk music, folksy music or

hell out of his foot, and singing and smiling and plunking away on that old banjo. How could he be serious?

And the Chad Mitchell Trio—the folk owners of the night clubs and campuses. They did a thing called "Draft Dodger Rag"—and it was funny—people rolled in the aisles, holding their sides. But what was a draft dodger?

And then it happened. A skinny, scraggly-looking kid from Minnesota made his way to the Village and to a

many wars, bloody wars — and he had the gaul to ask if God was on our side.

The bloodthirsty critics leaped on his voice and the ambiguity of some of his lyrics. "Just another angry young man who can't sing," they said.

But Dylan sang. And people borrowed and stole his songs and began singing them at the sacred hootenannies. The name Joan Baez became more prominent than ever. Pete Seeger started saying things he'd been saying all

They began marching and protesting, all the time singing songs and playing their guitars. Whites and blacks marched together in Birmingham and Little Rock. They sat down in restaurants and in front of the White House. It was unheard of, but it was happening. They didn't like racism or war or much of anything else going on.

Folk sounds continued throughout the sixties until Dylan plugged in his guitar and lost a few fans. Peter, Paul and Mary started using some backup music and Joan Baez did an album with an orchestra behind her. The critics freaked out again. New categories sprang up. The Byrds did Dylan material, but with electric guitars and a strange "zoomy" sound. It must be folk rock, they said. Folk rock, folksy rock, rock rock. Whatever, the straight, clean uncomplicated sound of the six-string guitar again took a back seat to amplification and often noise. But the message didn't die. Instead, it got louder, and more violent.

Then came Woodstock. Baez was there—along with Sha Na Na and Hendrix and Ten Years After. Three days of music love, peace, drugs, sex and music. Amplifiers



Josh White



The Chad Mitchell Trio



Peter, Paul and Mary

The Kingston Trio

the folksy sound has never really left us.

The Kingston Trio became the biggest campus attraction since goldfish-swallowing. The Weavers, with some strange, always bouncing guy called Pete Seeger, suddenly found themselves in Carnegie Hall. Two guys named Peter and Paul joined up with a lanky blond, Mary, and sold a few million copies of a song called "If I Had a Hammer."

Folk music, or whatever, became big—very big. It even rated a sometimes good, sometimes embarrassing network television program called "Hootenanny" (a term which appeared on posters and billboards of nearly every wall of every high school and college in the country). America became a happy place where people got together with a few guitars and sang for hours on end, clapping their hands and stamping their feet. It was a joyous period with white levis, pin-striped button-down shirts and neat crew cuts. Every other kid on every block in suburbia bought a six-string guitar at Sears & Roebuck and learned to play at least three or four chords (C, G, D and F could get you through most of the simple songs).

But folk music couldn't stay happy. Throughout the euphoria of strumming guitars, there was something serious—something threatening. "Where Have All the Flowers Gone" was, on the surface, a pretty song—a circle ballad, if you will—but there was something austere about the line "... gone to graveyards every one." Pete Seeger wrote it, right? And Pete Seeger was the guy who was always tapping the



contract with Columbia records. He started putting out songs. They sounded like folk songs, sort of, but he wrote them all himself. No more of that "traditional" stuff. This was opinion, and much of it sounded bitter, angry and even hateful. He sang, in his strange, untrained voice and plodding guitar strum, of things people either hadn't thought about or had ignored for a long time. He sang, "A bullet from the back of a bush—took Medgar Evers' blood..." and "William Zanzinger killed poor Hattie Carroll." He sang of places like "Oxford Town" where black people had best not go, and of wars—

along—only people were listening more. The categorizers struck gold with the term Protest Music. It sounded folksy, but it was message music. It told people that life was not all sunny days, that there was pain and injustice in this country.

Bob Dylan, Pete Seeger, Buffy Sainte-Marie, Joan Baez, Tom Paxton, Judy Saint-Marie, Ed McCurdy, Malvina Reynolds, Josh White and a bundle of others became the focal point of a new movement—Concern. Young kids from suburbia skipped out, dropped out and slipped out. They looked inward for the truth and didn't like what they saw

stacked on amplifiers. Watch out for the brown acid—it's bad you know. Free grass. Not many pigs. Lots of mud. And lots of music.

Again the critics' typewriters began clicking off the obituaries of the "new movement" that had been going on for ten or more years (depending on your point of view). Nothing like Woodstock could ever happen again. They tried—but it just wouldn't work. There were conflicting ideologies—pacifists, activists and middle-of-the-roads. The concern was there—perhaps more than ever. But what to do about the problems was questionable. Tear it down, built it up.

Nothing died at Woodstock. Maybe nothing was born either. Maybe Woodstock was just a big hootenanny where all the kids who grew up with Howdy Doody and Ozzie and Harriet could get together and talk or think about what had happened since those good old days. Maybe Woodstock was just a rallying point where people and ideas could come together under the influence of Jimi Hendrix, Richie Havens and marijuana. Maybe something was decided at Woodstock.

Then the campuses exploded. Kent State died and a lot of schools were wounded. Kids left the closed campuses, wiping the tear gas from their eyes and packing six-string guitars on their backs. Many of them went home and cried. Some went home and sang:

"Come gather round people wherever you roam

and admit that the waters around you have grown..."

Rocky books on Rock stars

POSITIVELY MAIN STREET—AN UNORTHODOX VIEW OF BOB DYLAN, by Toby Thompson. Coward McCann and Geoghegan, Inc.; 1971, 187 pp., \$5.95.

ROCK FOLK—PORTRAITS FROM THE ROCK 'N ROLL, by Michael Lydon. Dail Press; 1971, 200 pp., \$6.95.

NO ONE WAVED GOOD-BYE—A CASUALTY REPORT ON ROCK AND ROLL, edited by Robert Somma. Outerbridge and Dienstfrey; 1971, 121 pp., \$4.95.

Reviewed by Rich Hughes

Instant biographies are fast becoming one of the more noticeable annoyances resulting from advancements and increasing competition in the various communications media. Freelance writers are grabbing desperately for subjects. The day after a prominent figure dies, two or three biographies appear on the shelves of bookstores. Within a week, it's hard to remember which was first or best of which told the "real story" of the fallen idol.

One of the most obvious faults of these publications is that they are grossly incomplete. Complete books are rarely put together overnight.

Because rock music is a constantly changing, and at times ephemeral phenomenon, most books written on the subject are at least somewhat out of date by the time they hit the market—even the instant biographies.

No One Waved Good-Bye is a good example of what speed does to information in book form. *Good-Bye* is rather boldly subtitled, "a casualty report on rock and roll." Actually, it is a casualty report on Janis Joplin, Jimi Hendrix, Brian Jones and Brian Epstein, thus inferring that the deaths of four people may be the harbinger of the extinction of rock music.

Hardly. The same was said when the Big Bopper died—and yet, somehow, rock music has survived.

That is not to say that Joplin and Hendrix and, to a lesser degree, Jones and Epstein, didn't have a tremendous influence on the music of the 60's. But to decry four individuals as the hallmark and backbone of something as broad and varying as rock music (including the almost unlimited gamut of genre) seems ludicrous.

Good-Bye has its moments, as do most books of its sort. Interesting little gems about the lives of rock stars—the kind of information groupies thrive on—are thrown in occasionally for realism.

According to the editor, Robert Somma, *Good-Bye* is "...part of a larger inquiry, still to be completed, into the causes and effects of our era." Good luck on the "still to be completed" portion, Mr. Somma.

Rock Folk is, if nothing else, more extensive than *Good-Bye* (at least it has more pages—and, not incidentally, more pictures). Its impact however, is quite similar in its incompleteness.

Rock Folk is more of an anthology of rock stars—a few rock stars, at least. Carol Perkins (who?), Chuck Berry, Smokey Robinson, B.B. King, The Grateful Dead, Janis Joplin, Jimi Hendrix and the Rolling Stones tour of America make up the roster for Michael Lydon's attempt at explaining or maybe just recording what went on

from 1956 until now. Again, the fault lies mainly in the fact that the author is going after big game with no ammunition. To sum up B.B. King's influence on the rock world in sixteen pages seems almost sacrilegious.

Positively Main Street is a different sort of animal. It must have taken a brave man, or a fool, to attempt to write something new about Bob Dylan—and I doubt that Toby Thompson is a fool. A bit immature, perhaps, but no fool. He actually put out a book about Dylan that has something new to offer—nothing about Dylan.

Strange? Not really. Subtitled (all these new hip books seem to require subtitles) "An Unorthodox View of Bob Dylan," that's exactly what it is. You don't see Dylan, but you get one hell of a look at Hibbing, Minnesota.

It's a different approach, to be sure, and at least to some extent, rather successful. Thompson gets carried away occasionally in his first person exclamations ("Bob Dylan's babysitter") and at times appears to be taking on a rather Holden Caulfieldish outlook, but on the whole, he manages to talk to a lot of people who knew Dylan, were related to Dylan or knew somebody who was related to or knew Dylan. Whatever, the portrait of the Hibbingites is almost worth the price of the book, without any mention of Dylan.

The future looks rather hazy for aspiring young writers who seek the more or less easy way into print by writing about hip things. No matter how fast he can type, chances are, what the writer believes to be hip will be history or forgotten facts by the time it gets into book form. Sacrificing completeness for speed just won't make it. There are numerous magazines available which do an ample job of divulging not-so-secret secrets about the lives of prominent people in rock music, and they manage to put out the often-repeated news on a weekly or monthly basis.

There is a place on the bookshelves for books on rock music and culture—but they must be complete, or at least have some semblance of order or thought. What is happening today is not to be taken lightly—but neither is it to be taken advantage of by quick-buck artists and instant biographies.

Rich Hughes is a student in the School of Journalism



Janis Joplin, July, 1970



Dylan and Joan Baez, c.1966

A textbook for organizers

THE ORGANIZER'S MANUAL, by The O.M. Collective. Bantam Books; March 1971, \$1.25.

Reviewed by Doug Diggle

The Organizer's Manual is, in effect, an expanded outline of the principles, tactics and constituencies that must be organized to continue the battle for social change. It is a document which may well become the bible of the New Left. Like all such bibles, however, it must be taken with a grain of salt.

The O. M. Collective is a group of about one hundred people who contributed to and edited this collection of experiences which they hope will aid others who attempt to effect social change. About the *Manual* they say, "It is not a rulebook or a set of infallible prescriptions but we have tried to make it a detailed, practical guide to organizing. Mine it for methods; adapt them to your situation; improve on them; invent something new and write your own book." Thus the reader is treated as a potential organizer, who will not just read the material, but put it to use to help cause the fundamental social change which is their goal.

The *Manual* introduces the reader to the basic skills necessary to organize, such as the methods of fund-raising and the methods of and necessity for both self-education and mass education on the issues which must be confronted. Types and size of groups necessary to deal with the issues are discussed. Organizational structure, that is, the use of both existing and alternate structures, is presented and discussed, with the criteria for, and possible uses of each structural form carefully set out.

Useful strategy and tactics, including means of defense, are suggested with an eye toward the potential impact of each strategy in specific situations.

The final section of the *Manual* deals with constituencies which have been in

the past or are presently interested in social change. Groups mentioned are as diverse as high school students and laborers; the military and professional groups; scientists and religious institutions. For each group, potential issues and tactics are described which would best fit the needs and wishes of that particular group.

One of the most useful portions of the *Manual* is the Bibliography-Directory, which provides not only an excellent reading reference, but a fine compendium of existing organizations for social change on whose experience can be drawn.

The only major deficiency is the tendency to be a bit idealistic at times, and to ignore the stark realities which exist in organizational attempts. One of the basic postulates throughout the *Manual* is the existence of sufficient funds to carry out any plan. Another is the ready availability of people who are willing to devote time to a project which may not see fruition for some time. Despite this tendency, if the reader follows the earlier quoted dictum, the *Manual* remains a superb text for social change, and should be read by all those wishing to effect change.

Doug Diggle is a graduate student, field at present undecided.

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Wartime myth-killer

LIVES TO GIVE, by *Sanche de Gramont*. G.P. Putnam's Sons: 1971, 320pp, \$6.95.

Reviewed by **George S. Metes**

Western man can be expected to appreciate, if not fully understand the act of sacrifice; but only an exceptional person can come to terms with the irony of choosing to give one's life for a cause. And the four *marquis* who are faced with this choice in de Gramont's novel of occupied France are not extraordinary people. If they die at the hands of the Nazis, they will do so having gained only partial knowledge of the significance of their roles. Only by opting for collaboration instead of patriotism, life instead of death, can they hope to attain a total perspective on the extent of their participation in history.

The characters are doomed by the irrationality of the *mise en scene*. They are outlaws in their own country. A shaky resistance leadership encourages disruption of the occupation, but holds saboteurs responsible for German reprisals. If captured they are exhorted to be docile, not to rock the boat too much "to escape is to desert." Caught in this world of confused values, each character moves through a series of

everyday blunders and coups until he is confronted by the ultimate choice of whether to give in to the conqueror or die.

The principle adversary is Brenner, a dedicated Germanic Javert. Brenner pursues his quarry with all the voluble single-mindedness of a snarling Cagney schooled in the paranoid rhetoric of Jack Webb. He is a professional, and wants everyone to know it. (Indeed, if there is a major flaw in this novel it is that characters do not speak, they give speeches.)

Throughout the struggle the author maintained an attitude of gentle irony, we find neither the despair of Vonnegut nor the absurdity of Joseph Heller. Should Brenner win this skirmish, we still can find comfort in the knowledge that his country lost the war.

The affirmation here is in the questioning. A doomed rebel can never know whether or not his acts have influenced events, if he has attained the stature of even a pawn. But if the answer evades him, at least we can see the question does one really give his life for his country, or does he merely lose it?

George S. Metes is an Instructor in the Department of English.



Sanche de Gramont

Story of modern pioneer

THE BROKEN SNARE, by *R.D. Symons*. Doubleday: 1970, 224 pp, \$5.95.

Reviewed by **Beverly Conrad**

The Broken Snare is reading for the person who loves nature and the excitement of frontier pioneering. R.D. Symons has written this novel based on his experiences as a rancher, trapper and game warden in the Canadian West. It is centered around one man's fight for a comfortable, peaceful life of his own choosing. The main characters are known simply as "Man," "Woman" (the wife), "Boy" (their grown son), "Kid" (their adolescent son), and "Small" (their daughter born during the first winter in the wilderness).

The Great Depression of the 1930's cost Man his first ranch. He was forced to become a day worker in the city to support his family. His dream became one of escape to the wilderness—to turn back time to the early frontier days. He possessed the knowledge and drive necessary, so with very little capital and high hopes he and his family set out for the Canadian backwoods where they bought land and leased pasture area.

To describe the arrival of the family in the wilderness, Symons uses an unusual perspective. The reader sees the action through the eyes of a moose and a wolf who live there and who fear what Man and his family will do to their way of life. The animals watch as Man stakes off his property, sets up camp and begins to clear areas for his home, his animals and his fields. The wolf and his mate anticipate feasts from the Man's calves and colts, but they know man for a deadly enemy from past experience.

As Man begins his project of taming the wilderness he is also aware of the beauty of this virgin land. A conservationist at heart, he works carefully toward leaving as much as possible untouched. He kills only for food or in defense. His machinery and equipment are horse-drawn. He and Boy build their home, barns and fences from logs carefully selected.

The creation of the ranch includes clearing fields for grain, stocking cattle capable of climbing hills to pasture areas, reclaiming horses from thieves, and defending the animals against wolves. It takes brain and brawn, but the Man is capable. He realizes the value of the wolves to the ecological balance but is finally forced to poison them when they become too numerous and destroy valuable stock and begin to

prowl near the home. After he kills the wolves, Man realizes his mistake because the deer and rabbits increase rapidly and destroy grazing areas.

The children are grown and the ranch is prospering when oil is discovered on the land. Now Man must learn again that he cannot escape progress. He has had good years living his dream, but he is not to be permitted to enjoy it in his old age. He tries to fight the oil company bulldozers cutting roads through his wilderness only to discover a phrase "Minerals in the Crown" stamped on his land deed which permits him only the right to put a price on that which is destroyed. How can he price a tree or a wild raspberry bush or his shattered peace and contentment? After reflecting on his years of working and building the ranch, his struggle with the sly wolf, and the hard winters, he foresees a future of busy roads,

vividly. One feels with the animals the fear of being hunted, the pangs of hunger, the thrill of the hunt, the pain of death. He shares with Man the feeling of accomplishment and contentment in building the ranch. The most intense emotion of the book comes with the intrusion of the bulldozer. The reader feels along with Man the utter frustration of being unable to stop the coming of the noisy, destructive monster and the crowded, modern world which will follow it.



Canadian backwoods

(photo by James Abbott, University of Missouri, Rolla)

tourists, hunters who kill for pleasure, telephones, electricity, noise and confinement once again. He and Woman decide that their real joy in life was in the building of the ranch, and now they must sell and move on. Like the wolf before them, they can not bear to stay on the land and watch their way of life destroyed by invading civilization.

The style of Symons' writing is such that the reader visualizes the action

The art-work for the book and the maps have been done by the author himself and are pleasantly unprofessional. The book will be confirmation for the ecologist and a joy for the general reader.

Beverly Conrad is the wife of Professor Conrad in the Department of History.

Study of special interest groups

PRIVATE POWER AND AMERICAN DEMOCRACY, by *Grant McConnell*. Random House: 1970, 367 pp, \$2.45 (Vintage paperback).

Reviewed by **Horace B. Barks**

This is the paperback edition of a book originally published in 1966 by Knopf. "Private power" refers to the various special interest groups—business, labor, agriculture, as represented by such groups as The National Association of Manufacturers, unions, land and water organizations and many others. The text is primarily historical and a valuable reference for researchers.

The author does not sensationalize events, although the history of lobbying in this country often very well could be over-dramatized. Rather, he thoughtfully reviews what he terms the politics of business, of labor and of land and water. "The quest of the public interest," he writes, "is neither simple nor open to rapid achievement... quick or large scale reform in the U.S. is improbable. The tradition of the virtuous small constituency is deeply rooted in America." Massive endorsement of the private association as an essential of democracy is one of the most striking features of American political thought, he notes, adding that "freedom of association has virtually become a fundamental guarantee of the Constitution."

Horace B. Barks owns Barks Publications in St. Louis.



What was it all about?

By David Daly

"The dream is over." John Lennon's personal epithet is being used as a generalization for the end of an era, 1960-1970, rock 'n' roll's most exciting decade. The commentators have been disappointed. Rock didn't turn out to be what it was cracked up to be. There is nobody to lead us out of the quagmire, to inspire us with works of incredible creativity. The complaints roll on and on, and they have a curious ring.

What did they expect? Was rock music ever meant to sustain our brains? It's true that rock is the most characteristic and important art form of the young (and there's certainly a case to be made that it has been the most exciting Western art form of the last few years), but the music's supposed role as philosophical, political and spiritual savior has been overestimated. It is the supposed role because that's what rock fans have come to expect from their music, and there is great danger in looking at it in that manner.

It is the apocalyptic view of rock that has caused many commentators to be disappointed with recent rock music. Perhaps it they didn't expect every work to be an epic, they might see that rock music only recently became just that—MUSIC.

During the sixties, we were used to one trend after another, each one holding its own hopes and promises. Fans got so used to the inevitable of every new style that if a certain mode of music did not fit into the vogue of the day, it was deemed unlistenable.

Every heralded style carried with it its own legion of followers:

Folk music because heavily involved with the middle-class politics of young people (high school and college) frantically finding out what the world was all about. Pete Seeger's "Where Have All the Flowers Gone" became an anthem. Many of those who formed their attitudes during this period have never gone beyond it. The preponderance of aging hippies today seems a carryover from this influence in their youth.

Beatlemania was the most important musical development because it embodied a style that swept up more people at one time than any other

musical movement before or since. The Beatles' style came from the black blues singers like Chuck Berry—"Roll Over Beethoven," "Long Tall Sally," "Rock and Roll Music," etc. Every group had to have the Beatles sound, even the Rolling Stones.

Polk-rock grew out of that initial spark and, while this music spawned perhaps the most consciously creative period in rock 'n' roll history, it couldn't measure up to the vitality of Beatlemania because it was too self-conscious and thus created more traps than releases. We got too many messages, too many singers who with the urgency of a child crying for a lollipop, tried to set the world on fire. Simon and Garfunkle, Joni Mitchell, The Byrds, etc.

Consequently, there was plenty of preaching going on, surprisingly pedantic (for rock was supposed to be a modern music, shared for the people) and old-fashioned. Too many East Coast folks know-it-alls trying to get their foot in the door (Judy Collins et al) produced a music that, in its final gasps, reeked of pomposity.

Art-rock, what with its effeminate violins and harpsicords ("Michelle," "Something") was a real death blow to the original excitement the Beatles created. It nurtured minds that took for gospel truth the sloppy, wishy-washy romanticisms of their favorite singers, who came on so strong that love and pain became antiseptic. But fans latched on because art-rock, like the rest, was a movement that taught you The Way. Leonard Cohen's "Suzanne" and Joni Mitchell's "Michael From the Mountains" and "Both Sides Now" are prime examples. (It's no wonder that the ad promotion for one of Judy Collins' albums was "J. C. Saves.")

Then, at the beginning of 1967, the focus swung away from the confining artistic stresses that the East Coast embodied (New York in particular) and settled brightly in the freaked-out wide open spaces of the West Coast. (San Francisco being the mecca ever since Scott McKenzie put his name on wax with "If You're Going To San Francisco You'd Better Wear Some Flowers In Your Hair"). Acid rock was turned-on music that broke all the boundaries of form and direction. Art was not at stake here. The music was not being made by good musicians. It was created by a

commune of listeners and performers, who were all one.

Psychadelic music had its moments. It was interesting sociologically, there were deep connections with a radical new life style based neither on politics nor status. The Jefferson Airplane's "White Rabbit," and the Doors' "Light My Fire."

But, as music, acid-rock was probably the most boring. Those long solos—whole songs were created out of tiresome, if flashy, ad lib—were interminable and totally devoid of imagination. The West Coast innocence gave way to a superiority trip. Rationales were quickly established maintaining that you had to be stoned to understand the music. This rationale became a threat more than anything else, and it belongs with the phobias of East Coast art-status.

So we were led to yet another movement. Nashville, the country twangs of steel guitars that signified Purity of Thought, Economy, Wholesomeness. Fans looked in awe at the Nashville Cats who dutifully played alongside every city-slicker who descended to record his country album. Glen Campbell and Jerry Reed ("Amos Moses") got their starts there. The sidemen all played the same thing—superbly, of course—and after the initial novelty, country-rock settled into the dulllest, most conservative music this side of the Grateful Dead and Crosby, Stills, Nash and Young.

Initially, each of the movements had something going for it. But, ultimately, they fell flat, because they were considered as the Holy Grail. The lazy greediness of fan and musician alike took a stranglehold on original ideas and turned them into cliches whose main characteristic was excess. Once people who followed the scene latched onto something new, they didn't let go until something else came along. This approach has never sustained, and will never sustain, good art. Good music is not created according to formula.

But formula became content. One had to have a formula in order to be considered at all. Fans came to expect an earth-shattering experience from the music. It became a lifestyle, a substitute for thought, a way out, an indication of things to come, an anthem. When music is considered in these terms, all sorts of stresses are placed

upon it that have nothing to do with music at all.

So some are disappointed with recent musical output because it has been as varied as any we have heard. There were no great musical trends (except for heavy-rock, which was blatantly commercial), only personal statements. Musicians did not try to point the way, they made music for themselves. We were allowed to take it or leave it. This was soft-rock.

Some suggest that without new leaders (and new movements), rock cannot go on being a vital music. While dominant figures like Dylan, Lennon and Jagger are so obviously important to rock, they should not be asked to create music that fills an audience's needs. Thankfully, they create music on their own and this is the secret of their artistic successes: their uncompromising faith in whatever they do. John loves Yoko.

Still, audiences, and the critics who represent them, come to expect instant cure-alls from their musical leaders. To expect this is to degrade the artist's individual sensibilities. Why should we want our musicians to turn into politicians when politics had been shown up as the most predictable and cruelest game on earth?

But these are just symptoms of rock's enormous importance. In the lives of young people, it's so important, in fact, that rock is threatened with being institutionalized. Poetry books are turning up in schools that are filled with rock lyrics. The luminaries of school boards, finally turned on to rock as a method of teaching the kids, wish to integrate their discoveries. But that is wrong. It is an art form that works on radically different principles than the more established art forms do, so it is ridiculous to use the old concepts of lyrical content (and the linear approach that this usually carries with it) when teaching rock music-poetry. It cannot be taught, self-discovery is the only way.

Rock's survival may depend on just the opposite of what the critics are longing for. The music should not be desired for something it was never meant to be. Why create movements that are created out of a defensive attitude to solidify personal discovery? Good, and even bad, music should carry its own weight.



The Rock artist as God

by Ken Townsend

"God," says John Lennon, "is the concept by which we measure pain."

This new generation, educated or hyper-educated as it is, will lack those qualities of humanity, of hospitality, of kindly humor which belonged to another day...

"Well, Christ, you know it ain't easy, being defined according to our function and value of utility to society. You know that's important, the whole bit, the poverty of experience, passion, gaiety, wit, and intelligence of a narrow, provincial existence. It's the inescapable logic of this system of valuation, being subordinate to the social and productive bureaucracies...

This seemingly easy American way of life is no more or less than one of a slave, for whom all decisions, including those painful ones, are made by others. Jehovah the God was rendered judgment by Nietzsche and crucified by the masses, laid to rest in an existential sepulchre, Big Brother becoming the pretender to the heavenly throne of paradise.

"Now, surely this has got to be one Hell of a paradise. This generation didn't do the sinning and we're the ones getting burned. Therefore, it is necessary to want to break from the premise..."

The basic premise from which they must work is "There is no premise. After all, is not life a struggle to be—not to live, but simply just to be?" Apparently what is felt within any idiomatic struggle is a gross need for a restoration of confidence in the "stoutness, reliability, and essential healthiness of the things of earth..."

Sarokin has theorized four very secular conditions as being the historical precedence of any revolution, worldly or otherwise: There must be first and most importantly, widespread economic and political unrest. There must be media for propagandizing the movement and someone to articulate, symbolize, and spearhead the masses once attracted to the cause. In a moment of reflection, or rather, adverse self-pity, it is easy to catch glimpses of that pitiable fatuous American John Doe gazing at himself through these very same criteria.

"Being asked by the Pharisees when the Kingdom of God was coming," Jesus answered them, "The kingdom of God is not coming with signs to be observed; nor will they say, 'here it is!' or 'There!' for the Kingdom of God is in the midst of you..." Luke 17:20.

Certainly this helps explain the character of Mr. Doe, one of a new and very numerous kind of American whose large demand on life is supported neither by native gift nor moral energy; he has the knowledge of excellence but can not achieve it for himself, and an admiration of distinction which he seems unable to obtain. In a time when human life is breaking down into the role of an urban commuter—an abstract, numbered functional nonentity, a tragic devaluation of the very concept of person; John Doe, finding it more and more difficult to retain a sense of identity, is glancing madly about at every "Here" and "There" for someone to pull all of this vast, incoherent personal and social anarchy into some kind of interwoven, coherent stability.

"The American government attempts to activate a genuine awareness of the difficult burden of 'freedom' by means of their analysis of the fact of death: One should be proud to die for his country in some worthless war. Where are the Norman Thomases when we need them so badly?"

Men were once ordered in their calculations of the universal order. These never ran contrary to the laws of nature and the will of God. God saved souls; good people took the high road and bad people took the low road. Death was the extreme unction (a

sacrament of dubious worth) and in some societies the celebration of a wake, a kind of sensuous metaphysical comedy. The American funeral is one of the same stuff nightmares are created; there once was something which could have been named "The American way of death," but this has been corrupted so by the economics of undertaking that whatever custom started out slowly just fizzled out altogether. The common emphasis now is the use of verbose euphemisms, so-called "grief therapy," and the veneration of formaldehyde "remains."

According to the existentialists, death clarifies the human situation and activates an interrogative mood—the philosophical mood which distinguishes man from other living or nonliving objects.

John Doe is what James Taylor would have been, or what he was supposed to have been, had he not fled his North Carolina home early in life with no resources but his talent and his youth, risking privation for the sake of achievement and fame; it does seem as if "Stringbean" had himself followed some same sense of morality. The confrontation of Suzanne's suicide, exemplified in his composition "Fire and Rain" (after the recording sessions for

It is certainly most difficult to serve society and God simultaneously, to make the best of both worlds—to pursue the most flagrant interests while attempting to realize the highest ideals of the human spirit. The older generation is a moderately-educated product of the Depression years, uneasy and bound to a hostile, ever more reactionary government which it has a constitutional right to abolish, but will not while searching for security and a recognizable identity. Middle-class America strives for a scheme of certainty (almost to the institution of superstitious behavior), in the land they claim in the name of Gross National Product, and will willingly conform to the most absurd laws and political thought and play the status game, often putting themselves in debt; an urge which condemns itself to the presence of being what one is not, and it is manifested in the uncertainty over who John Doe really is, and where John Doe really stands.

To search beyond the established multiplicity with the idea to accomplish something constructive about it is a painstaking process, made even more overwhelming when the only asset to explore is the congenitally lazy American-school-systemized-mind. Dogmatism and intellectual oversimplification of stereotypes are logical

depend upon perception; perceptual inadequacies result in a diminished interest in life and its cohabitant emotionality. If awareness was limited to external events, the treasury of merit operated by, of, and for the status quo would certainly fold for lack of insufficient funds.

The writer of the new soft-rock faces a multitude of problems when attempting communication with his poetry of introspection. Simon and Garfunkel have been accused of producing imagery too complex at times to be readily understood and appreciated on the first or second hearing; while others, such as Arlo Guthrie and Bob Dylan on the other extreme are criticized for becoming too simple. Composer Van Dyke Parks' critically acclaimed Song Cycle with its Schoenberg-style twelve tone, controlled-chaos orchestration and onomatopoeic lyric never received any public acclaim to speak of, except for a few died-in-the-wool semanticists and lovers of experimental music. Randy Newman and Gordon Lightfoot are slowly receiving recognition for their immense talent. Sometimes the words of soft-rock are set to the tune of hard-rock producing various results from the diversified team of Elton John and Bernie Taupin. Procol Harum fits an erratic musical



James Taylor

the Apple album were completed) seemed to humanize the being who became exceedingly like a dead object himself and who had suffered the loss of his identity. James later admitted he was continually downed out on smack during his London excursion, a ripped-up junkie who could barely meet the rigorous schedule of cutting the album tracks.

"Identity" is the word that James Taylor uses when he thinks about death; he sees his own identity fading into a perfectly correlated world of night and day, sunshine and rain, pain and pleasure.

The trauma of James Taylor's predicament, that he makes of himself what he will, has forced him not only to make his later work just a making (just to sing the story, theme, coda, chorus with a pleasant southern accent), but to turn inward upon himself, to search for his own world of subjectivity, values and beliefs, in essence becoming God, giving his work a sense of being, and to the audience he so desperately seeks, a sense of security upon viewing a world that has unity, that has coherence, that has its life predestined by the extension of the author's own being.

"Music is mystical, the universal language, and the new breed of musicians and composers alike have evolved a new power which transcends and begs our attention to sounds foreign to American tradition, yet so near to the hearts of many that it becomes a precious part of the American identity."

anachronisms held over from succeeding generations of unquestioning minds.

"Know Thyself." The self Socrates urges to know is not the stylized facade of a class-conscious America with which status quo those in power tend to court for favor; rather, it is the existence of both beings, the spiritual man and the intellectual man, the inhabitant of one body, that the younger generation must try and learn to make the best use.

This is the archetypal myth of the existential society: the flight from a dark or threatening agent who pursues the fugitive protagonist into an isolated corner where he must confront his relentless pursuer, whereupon in a blinding moment of illumination he discovers the paradoxically benevolent extent of his persecutor. Taken into context, the new breed of soft-rock composer-performers maintain that the authentic life can only rise from the loneliness in which the individual finds himself and his identity being consumed by the business of the world, when suddenly he wakes up in terror and asks himself: "What am I failing to do? What should I do?"

In the songs of the balladers the image of the pursuer often symbolizes more than death: for James Taylor, Neil Young, Richie Havens, Tom Rush, and a host of others, it is life, or at least recognition that the unexamined life is a mediocre waste compared to the embodiment of the will and passion manifested in their lyrical melodic images. Stripped of subjectivity, they would become beings without quality, sharing the "death-in-life" Hell of middle America. All the mental processes

frame to the morbid musings of Keith Reid, often with startling but not always qualifiable results.

Yet despite the problems the individual authors must overcome, they are in fact fulfilling a substitution of values in an essentially immortal society.

Composers basically perform a work of love when they constitute a work of musical art; they are the "someone" who pulls the anarchy into stability.

But by doing this, they are in fact compensating, for their audiences' spiritual purposelessness by religious and philosophical improvisations—a work of giving oneself, a work of love. And if the old God is alive, yet the modern composer is now God through the creation of a permanent musical being, the songwriter is then fulfilling the needs of society in a two-fold fashion—the logical need and the poetic need, for no society has yet existed without the artist.

"For as the lightning flashes and lights up the sky from one side to the other, so will the son of man be in his day. But first he must suffer many things and be rejected by this generation..." Luke 17:24.

The rock artist as God? To communicate when nothing has any real decisive importance and to plunge us into extreme situations, we, as the audience, also know that the balladeer is the power that, although unnamed, controls his world, despite all that is uncertain, and gives himself a human condition, a chance to affirm his humanity, something his audience may never know.

"Pain," says God, "is the concept by which we measure John Lennon."

Tute de espadas



por las virtudes especiales de las aguas bermejas del Tajo? Se juraba, besando la cruz de la espada; las hojas llevaban inscripciones alusivas a las excelencias del arma o del caballero que la blandía; a veces se incrustaban reliquias religiosas en el pomo. Se le atribuyeron virtudes mágicas y sobrenaturales. Una de ellas, el curioso poder de ser testigo y con ello preservar la virginidad de la doncella cuando (¡ el Diablo nunca duerme!) metía en la cama a su amante: una espada puesta entre los dos era garantía de virtud. Esta es la interpretación que se ha dado a la extraña decisión del rey en el bello romance de Gerinaldos, el paje a quien sorprendió a la mañana en la alcoba de su hija: entre matar al paje, "a quien crió desde niño", o a la infanta, de acuerdo con las terribles reglas del honor, con lo que

".....mi reino queda destruido, pondré mi espada por medio —que me sirva de testigo". El Cid es tan famoso en la historia por sus hazañas guerreras, y en la leyenda por el juramento cruel que arrancara al rey Alfonso VI en Santa Gadea, como por Tizona, su espada. Tizona había pertenecido al famoso Búcar, el rey moro a quien mató con su espada. Colada, cuando le oyó jactarse:

"y a aquel perro de aquel Cid-
prenderé por la barba,
su mujer doña Jimena-será de
mi captivada,
y su hija doña Urraca Hernán-
dez-será mi enamorada,
después de ya harto della la en-
tregaré a las compañías"

Colada la había ganado Mio Cid del conde Ramón Berenguer al quedar éste



En la edad media heroica, la espada era el arma de defensa personal más importante, y con la lanza y el caballo, de ataque en batalla. Un hombre sin espada apenas era hombre. Se llegó a desarrollar una técnica complicada y se escribieron numerosos tratados científicos sobre la ciencia de blandir, hender, tajar, dar reveses, parar. La espada, signo de nobleza (el villano no estaba autorizado a llevarla), fue siempre emblema de dignidad caballeresca y de honor, como el puñal se consideró arma baja y traicionera. La frase del rey aragonés que amenazaba rasgar un tratado que estimaba vergonzoso, con el puñal, si no podía con la espada, encierra una gran filosofía política y moral de aquellos tiempos.

A las espadas se les daba nombre como a las personas y al caballo. Se bautizaban las espadas. Hasta las mismas aguas en que se templaba su acero eran importantes. ¿Quién no ha oído ponderar las espadas toledanas



Tute de espadas

vencido y preso en batalla:

"Hi ganó a Colada que vale más
de mill marcos"

veamos en la descripción del encuentro según se da en el "Poema del Cid". La espada de Carlomagno, Joyosa, fue sustituida por la famosa Durandiel, que ganó cuando, siendo todavía mozo, dio muerte en España a Bramante, el primer rey cristiano de Francia, según cuenta el poema "Maine" sobre las mocedades del Emperador. Se dice que el emperador regaló Durandiel a su sobrino Roldán, quien la llevó al ataque de Zaragoza y murió con ella en la mano peleando contra los feroces montañeses de Bernardo del Carpio en Roncesvalles el 15 de agosto de 778. O fue fabricada en Burgos, ganada a un moro y bautizada diez veces en el Jordán, según otra leyenda.

Pero Durandiel, el español Durandarte, merece capítulo especial.

Jenaro Artiles

Alice Cooper and Grease Band reviewed

"Next time your ears are thirsty, pick up a Warner Brothers record... That's how one critic described the discs massed-produced by the men from Burbank. They claim to have the "largest and richest deposit of pure vinyl in the whole world." Various underground FM stations will testify to this.

One of the more bizarre LPs to be cut from this pure vinyl is *Love It To Death* (WB 1883) by Alice Cooper. It belongs in the "Avant and National Guard" style of music along with Captain Beefheart and His Magic Band, The

Mothers of Invention, Beaver and Krause, and Pearls Before Swine.

Los Angeles critic John Mendelsohn described a live concert by Alice Cooper this way:

"Alice Cooper, vaguely smirking as he stands in the focus of a million berserk strobe lights is wearing blood-red satin trousers, antique yellow shoes, garish drag-queen eye make-up, and looks for all the world like a nightmare vision of unisex run amuck. He announces to the 4000 or so perspiring pubescent bodies squished uncomfortably on the floor of the Pasadena Rose

Palace, "This is our science fiction thriller," and his four bizarrely-attired sidemen fling themselves into the eye of a roaring auidial holocaust."

Love It To Death is a departure from his two previous albums, *Pretties for You* (WB 1840) and *Easy Action* (WB 1845). His first two albums were driving, but *Love It To Death* is thunderous. The first cut, "Caught in a Dream," is early-1960-style music, much like the Dave Clark Five. Their second cut has been released as a single "I'm Eighteen" is laced with heavy bass guitar. "Hallowed Be My Name" and "Long Way To Go" are hardly worth mentioning. The best track on the album is definitely "Black Juju." It starts off with a drum march. Slowly the organ enters the roll, and Alice enters the song. The only way to describe it is "terrific."

The second side of the LP is boring and repetitious. It sounds much like the first side—early 1960 music, which doesn't interest many people these days.

Cooper observes that "People are tired of watching a band just go up and play." On stage, after going through a couple of songs, Alice drops his microphone and begins dashing about, throwing into the audience what appears to be cardboard boxes and live, screaming chickens. He is also known to attack a life-size female-mannequin with a hammer, and after doing so, throws the hammer into the crowd. The two guitar players throw tennis balls at one another's instruments, filling the air with oceans of distortion. They also empty fire-extinguishers at each other and the crowd.

It doesn't seem to matter how good the band is any more. Everything has to be visual. The times in which we are living allow music to be experimental. Alice Cooper is just one of those kinds of bands. Keeping up with the times is the way it's done.

Reviewed by John Loplat

Grease Band

As the name suggests, the Grease Band has a slick sound, a fact which in itself does more to add than detract from this, their first album. Slickness without depth, however, may be a problem with which they have to contend in future recordings.

They adhere strictly to the neo-Nashville bag throughout "Grease Band" with a flavor extremely reminiscent of The Band. Similar harmonies and rhythms are employed to distinct advantage at times.

Repetitious themes, however, often do drag and while Phil Harmonious Plunk's virtuoso keyboard playing usually manages to pull them through these dead spots, the guitar playing is many times unimaginative and lends a flatness to their repertory.

Versatility, however, is one area in which they are strong, if the selection on this album is any indication. "To the Lord," a Grease Band arrangement of a traditional piece, moves with true, down-country eloquence. In "Down Home Mama" they are at their Band-like best. The Grease Band's embellishments keep the tune from becoming an echo of the men from Big Pink. Bruce Rowland, drummer and percussionist lays down a gentle beat on this and other pieces throughout the album. From quiet country-rock pieces like "Down Home Mama" and "Let it Be Gone," written by Allen Spenser, bassist, and Henry McCullough, guitarist, the group eases into a bouncy ballad, "Jesse James" put together by the entire group.

First albums often are the best and sometimes the only worthwhile fruits of today's musical groups. While this first album does not appear to be the best the Grease Band is capable of it would be a mistake to let "Grease Band" slip by you unheard.

Reviewed by Tom Finn IV



Protesters arrested in Washington

WASHINGTON (AP) — Police, responding to a Justice Department request, arrested more than 200 chanting and singing antiwar poetry demonstrators Friday as both sides set themselves for much larger, climatic events.

The arrests at the department ran the arrests for a week of "People's Lobby" actions to more than 1,000, by county police, but were incidental to coming events which protesters and policemen alike have their minds on.

—Massive rock and soul concerts and rallies Saturday and Sunday night intended, in part, to recruit more protesters.

—Planned civic disruption, announced an unannounced sit-downs at key traffic intersections and bridge approaches Monday and Tuesday, and a mass sit-in at the Capitol Wednesday.

The Justice Department arrests started at the Pennsylvania Avenue entrance, one of the four main doors blocked by the demonstrators for about a half hour.

The announced intention of the blocking tactics was to stop employees for antiwar talk and keep

them away from work. This was tried at Selective Service, the Health, Education and Welfare Department and the Capitol earlier, all ending in arrests.

At Justice, employees tried to pick their way through the sit-ins, some stepping on the demonstrators, whose response was passive.

Meanwhile, Deputy Atty. Gen. Richard Kleindienst said 7,300 police and National Guardsmen will be on hand to cope with the coming May Day demonstrations. This includes six helicopters the Pentagon said.

Kleindienst said Washington Police Chief Jerry Wilson has a plan to reduce bridge blockages "to an irritant only. More broadly, Kleindienst said demonstrator threats to close down government were "just a lot of hot air."

Protest leader, Rennie Davis, the Chicago Seven defendant, said he expects 50,000 for the traffic jams. But police intelligence indicates far less will be at hand. The original May Day planning counted on saturation arrests clogging police operations.

At the Capitol, Sen Hugh Scott, the Republican leader and one of the senators briefed by authorities on the demonstrations, said the coming crowd estimates were 5,000 to 10,000.

Senate Democratic Leader Mike Mansfield said the Senate will be in session for all the demonstration days. The protesters at the Justice Department were estimated at 1,000.

Racism 'impossible' to see says state representative

By John D. Towns
Daily Egyptian Special Writer

"Institutional racism is so deeply ingrained it is almost impossible to detect," State Rep. Harold Washington said Thursday in a speech on "Black Americans and the Political System."

Washington, who was sponsored by Black American Special Programs, said there are 20 black legislators in Illinois, five in the Senate and 15 in the House.

These legislators, he said, including himself, are part of the black clearing house. The black clearing house was formed to work toward two goals.

The first goal, he said, is to pass legislation that is best for the people, and the second goal, which has priority, is to make government work.

"We went on a campaign to detect discrimination in hiring, training and promoting black people," he continued. "We found that for every white man working, there was one white woman working. And for every black man working, two black women were working."

"We found this to be institutional racism. As long as there are beliefs that black men shouldn't work in offices with white women, blacks won't be getting many white collar jobs."

"What do we do about it?" he asked. "The governor said he would set up a program to deal with this. We thought the thing was off the ground, but two years later, today, we find the same thing. To change this system we have to challenge it day in and day out," he explained.

Speaking on higher education, he said most legislators have a dim view of it, unfortunately. Other legislators, he added, have an "Agnewish" attitude of students.

"They think you are smoking pot and fornicating all the time. The anti-higher education atmosphere is being bought by the public," he continued.

Washington said that because of this attitude, appropriations were cut off 25 per cent with no rhythm or reason.

"Five years ago they wouldn't have dared introduced legislation to cut back scholarships and demand faculty teach a certain amount of hours. But they do it now because of the smokers and the hippies," he said.

Washington said the plight of the college student is similar to the plight of the black man in America. "Students, like blacks, are not concerned and are overly divided. Students are not interested because they have homework and studies."

"Students have no power. They know this. You cannot move those institutions merely by being against them. You have to work to change them," he said.

Washington said students are co-opted and are playing into the hands of the power struggle. "Some young people go to the extreme and become complete victims of the system," he added.

"I will work with the system, but I won't be a victim of it," he asserted.

Washington told the audience the legislature should provide adequate funding for higher education and then keep their hands off.

Speaking in reference to the small turnout, Elvis Rowland, who coordinated the program, said Friday, "I'm glad he came down and SU should have been honored to have such a prominent person. We should also be ashamed to have had him speak to only about 35 people."

Rowland said there should be a filled auditorium whenever a legislator, black or white comes to SU.

"The university community should be concerned because these legislators affect students as well as the university," Rowland concluded.

Correction

"Literature and Revolution," a lecture by Henri Peyer, faculty member at Yale University, will be delivered at 8:15 p.m. Wednesday in the Physical Science Building B auditorium.

A headline in Thursday's Daily Egyptian incorrectly stated the lecture was being given on Thursday.

New rail service to begin today

Amtrak, the new national passenger rail service corporation, apparently has the green light to begin operation at 12:01 a.m. Saturday, according to local Illinois Central railroad officials.

Vernon Paul, IC district passenger sales manager, said "As we understand it, the courts are turning down all requests for an injunction against Amtrak."

The Congress of Railway Unions has been pressing in federal court for an injunction to delay Amtrak's start. Railway unions have been fearful that under the agreement between Amtrak and the railroads, workers are not protected as required by law.

Paul indicated that the four trains—two southbound and two northbound—which will serve Carbondale under the Amtrak arrangement, are scheduled to run.

Paul said the first train to run is The Shawnee, train No. 10, which will leave Carbondale at 8 a.m. Saturday and arrive in Chicago at 11:15 a.m. The other northbound train is The City of New Orleans, leaving Carbondale at 6:55 p.m. Saturday and arriving in Chicago at 12:35 a.m. Sunday. Paul said all regular stops will be made on the way, with the exception of the 63rd Street stop in Chicago.

The two southbound trains are The City of New Orleans, leaving

Chicago at 8 a.m. Saturday and arriving in Carbondale at 1:15 p.m. and Shawnee train No. 9, leaving Chicago at 5 p.m. Saturday and arriving in Carbondale at 10:15 p.m.

Paul said all seats on the trains must be reserved under Amtrak arrangements. He advised IC passengers to make reservations in advance.

Ballots recounted at TP

A recount of ballots cast in Thompson Point show Barry McCarthy, Action Party candidate, the winner over Ken Walk, independent, for the second senate seat there.

The recount showed McCarthy over Walk by two votes. But this time the count was 279 for McCarthy and 277 for Walk. The earlier count showed McCarthy as having 283 to Walk's 281.

Jerry Gelsomino, Generate Dynamic Involvement candidate from Thompson Point, drew 305 votes. The recount gave him the same number.

Wade Hudgens, commuter

senator, called for the recount on the behalf of Walk. Hudgens said he felt because of the slim margin separating Walk and McCarthy that a mistake could have been made. Hudgens said he also questioned the method of counting used by the Student Government Elections Commission.

In the Thompson Point area elections, also held Wednesday, Jerry Bromel won over John Ireland, 229 to 265, for that area's presidency.

Dennis Uim was elected treasurer. Jim Brown was elected activities coordinator, and Barry Birnbaum won the secretary position.

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Glen A. Olds

Ambassador gives new world speech

By Darrell Abern
Daily Egyptian Staff Writer

Glen A. Olds, U.S. ambassador to the United Nations Economic and Social Council, said man doesn't have to get on a space ship to see a new world.

Speaking on "Towards a World University" at the Friday afternoon session of "Mankind in the Universe," Olds said a new world could be created here on Earth.

"We don't have to get on a ship to see a new world or colonize the

moon. We can find these new worlds right here.

"The universe is put together in a certain way. It is up to us to go with it, use it and develop new styles of life with the hunger of curiosity and wonder," Olds said. Olds said he often wanted to become something else, such as a dolphin, in order to search out other life styles.

"I'd like to be bombarded by confusion and different ideas, to break down barrier walls and allow myself to grow," he said.

Olds presented several characteristics that would help us attain a world university.

He said "wonder" is the first characteristic on his list. "Wonder is the root of wisdom," Olds said, and today's students have rarely shown evidence of a new type of wondering.

He said students have rejected second-hand symbols, sterile subject matter and manipulating by superiors. "Students are not spectators anymore but actual participants in the learning process." Olds said the term "parochial university is a contradiction. A university is world-wide and not confined to physical boundaries or thought," he said.

"The largest laboratory in a university is the campus, but when you enroll in the 'World University,' you can expect no graduation," Olds said.

Olds said he sees three frontiers for mankind in the 20th century—space, seas and self. Self-discovery might be the most important and the most easiest to reach, he said.

Sigma Xi elects Schmulbach as new president

By University News Service

C. David Schmulbach, SIU professor of chemistry, will become the new president of the Carbondale Campus chapter of the Society of Sigma Xi, national scientific research organization, next school year.

He will succeed Charles Lange, chairman of the SIU anthropology department. Schmulbach was elected at the annual Sigma Xi initiation banquet this week.

Other new officers-elect are Tom Dunagan, associate professor of physics, treasurer; and Neil Carter, professor of psychology, and Keith Leasure, chairman of the Department of Plant Industry, admissions committee members.

The society initiated nine new full-fledged members.

Glenn Cooper, U.S. Forest Service Laboratory; Frank Ethridge, geology; J. Herbert Hall, chemistry; Ronald Hansen, Office of Research and Projects; Earl Harris, zoology; Ronald Kirk, mathematics; Harald Niederreiter, mathematics; Frank Rackerby, SIU Museum and Konrad Seyfarth, School of Engineering and Technology.

Elected to associate memberships were 11 Ph.D. students.

Joseph Beshare, zoology; Dilp Desai, chemistry; Mrs. Margaret Kolch, physiology; William Nesbitt, zoology; William Rchue, Cooperative Wildlife Research Laboratory; Richard Shuford, chemistry; Rodney Ulane, microbiology; and David Urban, Cooperative Wildlife Research

Fuller highlights Mankind Conference

By Larry Haley
Daily Egyptian Staff Writer

Friday afternoon's session of the "Mankind in the Universe" Conference was highlighted with a talk by R. Buckminster Fuller, inventor, designer and director of the World Game, who explained graphically his concept of "Spaceship Earth."

"What I tend to think about at our conference today," he said, "and the discussion of a world university is really related to the idea of a university on the ocean and the concept of ships. We are always talking about the concept of 'Spaceship Earth' but we usually forget that we, as human beings living on earth, are really on a ship... here we are, we are already aboard."

Fuller demonstrated his awareness of the earth as a ship by a narrative explanation of life on the revolving planet.

"I've been trying myself to get the feeling and a realization that we are really on a spaceship or spherical device in the universe. When I was very young, the first traveling I did was going from here to there... we went through one room to another at first. There is something about going from here to there, to the next place you came to that didn't seem to be like the one you had been at before," he said. There is sort of

a general feeling in society about places being very magic such as the concept that you have in the fairy story with a jeans doing something and you are magically transmitted to another place. That was the kind of travel I first experienced in my life.

Continuing the story, Fuller said, "Lately on I would get into traveling by train and it was impossible to see where the train was going. You'd come to another city and that city looked different than the place you had been in before. With age and growth," he continued, "I did tend to think of places as going from one romantic experience to another. Then came a time when I began to travel by air. I would leave home and get into an automobile and drive through a tube of highway between the buildings and the trees and went around a corner and it was no longer possible to see my home."

"Finally, I'd arrive at the airport and take off. Suddenly when in the air, I'd see my house and discover that I had not left home after all. With a little more altitude the next town which I used to go to through a tube of railway or highway, would be visible and I would discover that the town was not a big place. It was a little cabbage patch and there were other little cabbage patches near. In fact one could see that the

towns were not separate at all," he said.

"Gradually I began to have an entirely new feeling about life and the tiny spaceship earth we live on."

Fuller said he used to get the feeling of the immensity of the universe and the smallness of the earth in comparison by observing the stars from the backyard of his home. "I gradually realized that my backyard was getting bigger and bigger," he said. "Now I never leave home. People ask me where is my home and I tell them I never leave it. I do say that my home is on planet earth, though."

Fuller said he has become aware that great distances are relative only to infinity. "I can close my eyes now," he said, "and think about the earth as a little ball that I am living on. I really begin to feel the concept of Spaceship Earth. This is the great difference between feeling it and talking about it theoretically."

SIU's genius-in-residence said he has been concerned with himself as

Salukis take 7-4 win at Western Kentucky

Dick Langdon parceled out eight hits and scored his sixth win of the season as the Salukis trimmed Western Kentucky 7 to 4, Friday at Bowling Green.

Langdon struck out seven, allowed one walk and had a no-batter going for five innings in pitching SIU to its 23rd victory—and the 14th in 15 games—against five losses.

The two teams meet in a doubleheader at 1 p.m. Saturday.

Danny Thomas cracked a homerun with one on in the first inning as the Salukis took command of the game with six runs in the opening three innings. Dan Radison and Jim Dwyer each got two hits to

lead the Saluki offensive and Dwyer had two RBIs to match Thomas's effort.

Western Kentucky pitcher Mick Grubb also hit a two-run homer, in the seventh. All the Kentuckians' runs were unearned. Grubb's hit came after two outs and an error, one of four charged to SIU.

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Dick Langdon and Bob Sedak; Grub, Mullins 5 and Glasser. Homeruns: SIU, Danny Thomas, 1 on, 1st; Western Kentucky, Mike Grubb, 1 on, 7th.

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What happened at My Lai?

Calley trial raises moral doubt

EDITOR'S NOTE— Lt. William L. Calley Jr. has been tried and convicted for murdering civilians in what has come to be known as the Massacre at My Lai. His court-martial brought into focus profound moral and military questions regarding America's involvement in the Vietnam war. This is the story of Calley and My Lai—the man, the morals, and the meaning.

By AP Newstextures

As the helicopters fluttered in for a landing above the drowsy little hamlet, there was nothing to distinguish it from thousands of others like it in Vietnam.

It was so insignificant, in fact, it had to be identified by a number to separate it from neighboring hamlets. My Lai 4 was no Antietam, no Yorktown, no Iwo Jima. Just My Lai 4.

But what happened there on March 16, 1968, was to make My Lai a somber name in U.S. military annals. The consequences were to involve a U.S. President, bring investigations from Congress and the Pentagon and cause a public uproar that came to focus on the question of American involvement in what had become the nation's most controversial war.

What had happened there was an ugly word—ugly to speak, uglier to admit—massacre. For that, an obscure Army lieutenant, William Laws Calley Jr., was to be charged, court-martialed and convicted of the shooting of at least 22 unarmed inhabitants of My Lai 4.

His trial was the longest in U.S. court-martial history—four months. But when the guilty verdict was announced March 29 at the end of the court-martial at Ft. Benning, it seemed only to have moved the case from the courtroom to the forum of public opinion.

There was an initial outpouring of protest at the verdict and sentence—life imprisonment.

Calley could have been hanged. Barely 24 hours after he was taken to the Benning stockade to begin serving his term, he was ordered to be released and confined to his apartment in the base housing units. The order came from President Nixon who later said he would personally review the case in his capacity as commander-in-chief of the armed forces.

This brought further controversy, including a critical letter from Calley's 29-year-old prosecutor, Capt. Aubrey Daniel III, who wrote the President: "...I have been particularly shocked and dismayed at your decision to intervene in these proceedings in the midst of public clamor. Your decision can only have been prompted by the response of a vocal segment of our population...

What was there about a humble

seesant hamlet, and a 27-year-old soldier who didn't even know where Vietnam was when he enlisted to make them the center of a storm? Much of it lay in the testimony at Calley's trial.

The five key witnesses for the prosecution were men of Charlie Company, 1st Battalion, 20th Infantry of the 11th Brigade, Col. Oran Henderson commanding.

The brigade, in turn, was part of the Americal Division, Maj. Gen. Samuel W. Koster, West Point '62, commanding. The five witnesses were at My Lai with Calley in Charlie Company's first real test in Vietnam, one of the search and destroy missions that followed in the wake of the Tet offensive that had brought an awesome outpouring of American firepower in retaliation for bloody and sometimes barbaric Viet Cong attacks.

Emotion ran high among the American forces, and Calley's civilian lawyer, George Latimer, was to say later that Charlie Company went into My Lai 4 with "a feeling of revenge and reprisal."

One of the five key witnesses was Paul Meadlo, 22, now a civilian. He testified he had been told to guard a number of men, women and children who had been rounded up after Charlie Company had landed from the copters. Calley came up to him.

"He says, 'How come they're not dead?'" Meadlo testified. "I said I didn't know we were supposed to kill them. He said 'I want them dead. He told me to help him shoot them.'"

Q. What did you do? A. I helped him shoot them. Q. How many magazines did Calley use? A. Four or five.

Another pivotal witness was Thomas Turner, 24, a college student who had been a rifleman in Calley's platoon. He said he saw Calley fire, reload and fire for more than an hour at Vietnamese who had been brought to a ditch on the outskirts of the hamlet.

Turner testified "As I looked into the ditch I saw a pile of bodies. They were old men, women and children. Lt. Calley began firing into another group standing and kneeling in the ditch. Some of them were screaming and crying..."

Q. Have you an estimate of how many people were in the ditch or brought up to the ditch? A. I estimate between 90 and 100.

Turner testified he saw a young Vietnamese woman "She was coming towards us giving herself up. You could see that. She had her hands raised."

Q. Then what happened? A. Lt. Calley shot her several times. She fell over into the rice paddy. James Dursi, a 23-year-old for-

mer rifleman, testified he heard Calley yell at Meadlo as he stood guard over the Vietnamese. "Why haven't you wasted them yet?"

Q. Lt. Calley ordered you to fire? A. Yes, sir, Q. Why did you not fire? A. I couldn't go through with it—these defenseless men, women, kids.

Finally, Calley's day came to



Lt. William L. Calley Jr.

testify "I'm glad it's here," he said.

As he was trying to get his men through the village, Calley said, "I heard a considerable volume of firing and I moved up along the edge of the ditch and around a hooch and I broke out in a clearing and my men had a number of Vietnamese in the ditch and were firing upon them."

Q. What did you do after you saw them shooting in the ditch? A. Well, I fired into the ditch also, sir.

Calley was asked if he had received any messages from Charlie Company's commander, Capt. Ernest Medina, a 33-year-old career soldier. Calley said Medina had told him "to hurry up and get my men out in position where they were supposed to be. I gave the order to take those people through the ditch and had also told Meadlo if he couldn't move them to waste them. That was the order of the day, sir."

Q. Who gave you that order? A. My commanding officer, sir, Capt. Medina, sir.

Medina, who faces his own court-martial for murder, subsequently took the stand. He was asked about his briefing to his men the night before My Lai.

Q. Now, did you at any time on the 15th of March or at any other time on the 16th of March order or direct Lt. Calley to kill or waste any Viet-

namese people?

A. No, sir—I instructed my people that Col. Frank A. Parker, commander of the over-all task force that included Charlie Company, had told me he had permission to destroy the village of My Lai 4. I clarified this to say destroy the villages by burning the hooches, to kill the livestock, to close the wells and to destroy the food crops."

Q. Did you ever give an order in My Lai 4 on March 16 over the radio or in person to anyone that they should move the civilians out of the way or get rid of them or anything in substance like that? A. No, sir.

Calley contradicted this in his testimony, saying Medina had "told me basically to get rid of the people and get moving" if the Vietnamese were impeding the company's progress.

There was the basic question for the jury: Did they believe Calley or Medina? Had there been an order to kill?

Calley testified that Medina at his briefing told his men "That all civilians had left the area. There were no civilians in the area. Any one there would be considered enemies. And that 'anyone' included men, women and children."

Medina denied this. He said he answered a question about civilians by saying "No, you do not kill women and children. If they have a weapon and are trying to engage you, you can shoot back but you must use common sense."

Another witness, Elmer Haywood, a rifleman in Charlie Company, testified the men were told at Medina's briefing to level the village and destroy everything in it. "To me, that meant women and children and everything else. Viet Cong sympathizers can be any of these. My impression was that they were all to be killed."

But he didn't recall any specific order to do so.

Charles A. West, 24, had been a squad leader that day. He testified "According to our orders, everybody in the village was to be killed. We were to leave nothing walking, crawling or growing."

Did Medina give specific orders to kill women and children?

No, sir, he didn't, West replied. Lt. Col. Frederic Watke, a major at My Lai in charge of a copter unit, had been at Col. Parker's briefing for the operation.

Q. Was there an order given to kill every man, woman and child in the area?

A. Not at all.

In his summation, Latimer raised a question that was to continue to be asked long after the verdict: "To convict one lieutenant for the ills and the vices occurring at My Lai will sear the image of the Army for all time," he said. "This was not a

one-man carnage. It's all right for the Air Force to bomb cities. It's all right for the artillery to tear down buildings and wreck the lives of every one in a city. But somehow it's wrong for an infantryman to use his weapon for the same purpose...All of a sudden times change. Who becomes the pigeon? The lowest officer in this whole business?" Daniel said when his turn came: "The accused did not receive any order at any time that directed him to summarily execute those people...A reasonable man would know that to put over 70 people in that irrigation ditch like a bunch of cattle is unlawful. There can be no justification, and there is none."

"These people may have been Viet Cong. They may have been supporters or sympathizers of the Viet Cong. Or they may just have been people who happened to be in the wrong place at the wrong time." But, Daniel asked, "What would justify shooting in cold blood an infant child or any other human being who is not resisting?"

The jury of six officers, five of whom had seen duty in Vietnam, was 13 days in reaching its verdict. Guilty of the 102 murders Calley had been charged with.

Medina called the verdict "harsh" and thousands who sent wires and letters to Ft. Benning and Washington agreed with him.

Others called for trying Calley's superiors up the chain of command for suppressing the events of My Lai. However, only Medina and Col. Henderson still face courts-martial among those originally charged.

Three men beside Calley have been tried, all were acquitted.

In announcing Nixon's decision to review the case, White House adviser John Ehrlichman said the President was "trying to be very much aware not to interfere with that judicial process. He is very much aware of the necessity to in no way comment on the merits of the case or what he thinks the penalty should be." Ehrlichman added "The kinds of issues that are before him are more than simply stark legal issues."

In his letter, Daniel wrote "I was totally shocked and dismayed at the reaction of many people across the nation. Much of the adverse public reaction I can attribute to people who have acted emotionally and without being aware of the evidence that was presented and perhaps even the laws of this nation regulating the conduct of war."

Clearly, the Calley case had touched a sensitive nerve in a nation that had been long debating the wisdom and even the morality of America's role in Vietnam.

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Professionals, public will decide media role

By Vera Fabian
Daily Egyptian Staff Writer

Social and professional responsibility and the desire of the public will determine the role of television in the future, say two television journalists.

Speaking at a session of the First National Conference on New Worlds, Robert Wussler, executive

producer of special events news for CBS television, and Fred Warshofsky, creator of CBS' "The 21st Century," told an audience Friday where television is likely to go in the future.

"We are in journalism," Wussler said, speaking for himself and Warshofsky, if not for journalists in general, "because of the attacks of the left, the right and the center. We

have to be careful not to lose sight of the fact that we are professional journalists."

The news, Wussler said, has to be disseminated to the public in an objective way. But both men were careful to add that no one can be totally objective.

"I reserve the right to comment because I have opinions," Warshofsky said. As a journalist, he said, it is his duty to convey to the television audience what he thinks the problems confronting the nation and world are—as it is his responsibility to tell the audience how the problems can be solved.

"Something very important has happened in this country," Warshofsky said. The media have given the American people an awareness they've never had before.

"They know more," Wussler maintains, but still it is the journalist's duty to keep the public as well informed as possible.

But the duty of keeping the public well informed goes beyond the reporting of facts. Wussler and Warshofsky agreed that journalists cannot bury their mistakes and are duty bound to correct them.

"If we make a mistake we have to come back to the public and point it out," Wussler said. "The media cannot tolerate misinformation being disseminated."

He pointed out that a CBS Pentagon correspondent was recently fired when it was learned that he had fabricated information for a television news broadcast.

"We are constantly questioned about social responsibility," Wussler said, referring to CBS network news broadcasts. "It's a very personal thing and comes down to deciding what honesty is," he said.

As for the individual's role in deciding what will be aired on TV in the future, Wussler said that what the majority of Americans want to see on television is the "dog bites man crap," the expected plot with the expected characters. And if that's what they want, that's what they'll likely get, he said.

"Much of what we see on TV is bad stuff," Wussler said. "But I see a change coming," he added. More and more programs based on social values are cropping up on the national networks, he said.

The main deterrent in bringing more of the socially responsible type of program (documentaries) to the public is economic. "The people

running the corporations are interested in making the most profits possible," Wussler said.

"These programs are very expensive and return very little money," Wussler said. CBS television documentaries because they have to—because these programs need to be done, he added.

Wussler predicted that television 25 years from now will be radically different from what it is today. "It'll be a personal information machine," he said. "Useful information will be at your fingertips and you will have the ability to get at any field of information and knowledge through your TV set."

Warshofsky disagreed with Wussler and said that television programming will not change radically since 80 per cent of the people who control programming now will continue to determine the future of television.

According to Warshofsky, these people are the ones who are exploiting themselves now by demanding the "type of trash" that is on television.

Missile builders plan for future

By Frank Macomber
Military-Aerospace Writer
Copley News Service

Some U.S. aerospace firms with a history of missile building are using their own money to blueprint new ocean-spanning weapons even more powerful and accurate than the present American family of long-range space destroyers.

An industry spokesman says this procedure is more or less "routine" for rocket architects, who look ahead to the day when the Defense Department might issue what it calls a "request for proposals"—first step in the development of a new weapons system.

"These requests sometimes come unexpectedly," the spokesman explains. "Therefore the companies which build weapons—in this case we are talking about missiles—try to get a head start by anticipating the requests from the Pentagon with what we call 'in-house' projects."

Competition among the major aerospace firms is especially stiff now that the industry has been hit by a wave of military and space contract cutbacks and a consequent enforced layoff of employees by the hundreds of thousands.

A new multibillion-dollar missile program already has been foreshadowed twice in less than two months by Defense Secretary Melvin R. Laird's repeated warning that the U.S. intercontinental ballistic missile (ICBM) arsenal may be heading toward a second spot behind Russia.

If it should come to pass, the project could restore some vigor to the lagging pace of the aerospace empire.

Companies like Boeing, North American Rockwell, Martin, General Dynamics-Convair, McDonnell Douglas, Lockheed and Chrysler, which have built most of the nation's space weapons systems and space agency boosters, could be expected to bid for any proposed new generation of intercontinental ballistic missiles.

Laird said recently the Soviet Union has embarked on a new missile-building program "which may confront us with the need for additional offsetting U.S. actions."

That has been interpreted by some military experts and aerospace officials as a signal the administration soon might ask Congress to green-light a new force of strategic space weapons.

As early as last March a defense chief said in a report to Congress that "there is evidence of a large new Soviet ICBM." But he added the Pentagon didn't know whether it is an entirely new missile or a modification of the Soviets' giant SS9 whose warhead packs a 25-megaton nuclear wallop, more

than enough to wreck whole cities and destroy U.S. missiles in their launch silos.

Sen. Henry M. Jackson of Washington, a ranking Democrat for many years on the Senate Armed Services Committee, backs up Laird's double warning and says there is evidence of "a determined, relentless Soviet buildup of a new offensive missile equal and perhaps superior" to the SS9.

No one seems certain how many ICBMs Russia is ready to launch. Jackson says U.S. intelligence agents have pinpointed new Soviet missile silos. The senator adds they are empty and likely won't be armed for about 18 months with what he describes as the latest space weapon in Russia's missile arsenal.

The best available figures show Russia has built its ICBM stockpile to a point where it outnumbered the U.S. arsenal of 1,054 land-based missiles by 400—without counting whatever new weapon may come along later.

These figures have been accepted by Laird as the closest intelligence agents can come to a precise count. Today the United States must match Russia's SS9 and its lesser ICBMs with widely scattered squadrons of Minuteman IIIs and earlier Titan IIs, all hidden in deep underground silos.

President Nixon has asked for nearly \$1 billion to expand the solid-fuel Minuteman III force in the new fiscal year beginning July 1. Part of this money would be spent to reequip more ICBMs with multiplex warheads designed to hit a combination of targets over a large area with a single launch.

While the Titan II was outmoded by the Minuteman III, each of the more than 50 still on alert carries a single warhead estimated to be 1,000 times more powerful than the atomic bomb which devastated Hiroshima in 1945. These are being phased out in favor of the Minuteman.

Russia's answer to the U.S. Air Force's multiple, independently targeted reentry vehicles (MIRV) is FOBS, for fractional orbital bombardment system, a space-borne nuclear weapon which can be dropped out of earth orbit on specific targets upon ground command.

At sea, the U.S. Navy's missile-launching submarine fleet surpasses that of the Soviet Union so far. More than 30 of the Navy's 41 missile subs already are being converted to fire the advanced and more powerful Poseidon, replacing the Polaris A-3's, at the rate of 16 to a vessel.

Later, some Poseidon missiles will be refitted with multiple warheads.

Belande-Terry will speak here

By University News Service

This year's Pan American activities, planned during May and sponsored by the Latin American Institute at SIU, will feature a public speech May 18 and seminar by Fernando Belande-Terry, former president of Peru.

Belande, who holds a degree in engineering from the University of Texas, now is teaching at American University in Washington, D.C.

Sponsored by the Latin American Institute and International Relations Club at SIU, the public speech will be on "United States

and Latin American Relations in the 1970's."

Belande will lead a seminar on the morning of the 19th.

Other events for the annual Pan American activities include a special meeting of the Association of Universities for International Education, composed of several universities in Illinois, Indiana, St. Louis and Mexico. The symposium will be held on SIU's Carbondale Edgewoodville Campus, May 28 and 29. The proposed topic for the symposium is "Planning on Inter-American Studies and Activities for the Decade."

War declared on marijuana plant

WASHINGTON (AP) — The Agriculture Department officially announced Friday that a pilot program for eradicating wild-growing marijuana will be launched this summer on farmland in ten states.

Officials said \$85,000 will be provided by the Bureau of Narcotics in the Justice Department to help pay farmers for getting rid of the illegal weed in 12 counties.

The Agriculture Department prefers to call marijuana "wild hemp." Officials say most of the wild variety on farms descended from crops planted during World War II to replace supplies of hemp cut off from the Far East.



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Wedding scene

This is the wedding scene from "The Dybbuk," a drama about persecution of Jews in eastern Europe early in the 20th century. The Southern Players are presenting the play, under direction of Mordecai Gorelik, at 8 p.m. Saturday and on May 6, 7 and 8 in the Communications Building Theater. A dybbuk is a spirit of a dead person which enters the body of a living person.

Forestry club seeks recognition

The Student Chapter of American Society of American Foresters is an organization that deals primarily with furthering the education of forestry students.

The Society of American Foresters was organized during the

winter quarter and has 45 members, according to Edward Spearing, chairman of the club.

"There are only 11 chapters of the Society of American Foresters in the United States, and Southern's chapter is seeking accreditation," Spearing said. The membership is

restricted to forestry students only, according to Spearing.

The Society of American Foresters at SIU is hoping to be recognized by the Student Senate and the Agriculture Council in less than a month, according to Spearing.

"The club is planning to have speakers outside the field of forestry to talk to the members," Spearing said. The Soil Conservation Service, Bureau of Illinois Mines and the Fishing and Wildlife Organization have agreed to send representatives to speak to the club, according to Spearing.

The Society of American Foresters is planning to visit the strip mines of Southern Illinois, in order to see how the land is being reforested.

Defensive road lessons set

By University News Services

A four-session short course in defensive driving techniques taught by Sgt. C. Lendall Rockwell of the Illinois State Police will begin at SIU Monday.

Class sessions will be from 7 to 9 p.m. in Room 101 of Building 0720. The course is conducted by University Extension Services and Adult Education.

A small fee for the manual will be

assessed, according to Adult Education Coordinator Don Ragsdale.

The course will include avoiding collisions with vehicles ahead and behind, with oncoming vehicles and at intersections, and the art of passing and being passed, Ragsdale said.

Interested persons may register in advance at the Adult Education Office, 908 South Wall, or at the first class session.

Elementary ed to back program

The Departments of Elementary Education and Early Child Education will sponsor a teacher education program orientation

MOVE laments lack of concern

The need for more concerned people was the main theme of Thursday night's MOVE (Mobilization of Volunteer Effort) meeting.

Chuck Jahn, chairman of MOVE's steering committee, stressed shortage of people on the committee as the group's main problem.

"We are limited because of the small size of our steering committee," Jahn said. "We want to do something for Alternative 71, but I don't know if we can."

MOVE's major objective is to get students out into the community, according to Jahn.

"What we need is more contact people," Jahn said.

David Rafter, student activities coordinator of MOVE, and Jahn discussed a trip to Peoria to a conference on legal assistance.

According to Jahn the conference in Peoria concerns a Big Brother program which aids juveniles who would otherwise go to reformatories for crimes they committed.

"We hope to begin a program whereby volunteer students would be assigned to juveniles in trouble," Jahn said.

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TP May Fest will be held

Thompson Point will sponsor a May Day Fest starting at 1 p.m. Saturday.

The fest will be highlighted by the annual Brown Hall-Stegall Hall Luau, Sunday at 5 p.m. Appearing after the luau will be the Vision, a band from St. Louis, at 8 p.m.

Between breaks of the band, a stage show will be put on by Brown and Stegall Hall residents.

Kicking off the activities Saturday

will be booths, such as fortune telling, kissing and refreshments, put up by the Thompson Point dormitories, in addition to canoe races, wheelchair races, greased pig catching contests and a greased pig climbing contest.

In addition to the luau on Sunday, there will also be Laurel and Hardy films shown outside starting at dusk and a casino sponsored by Warren Hall at 1 p.m. in Lentz Hall.

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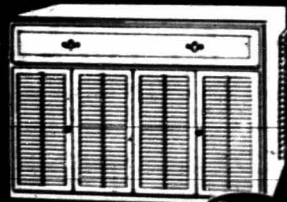
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The beginnings of a building

Construction men are busily at work on concrete reinforcements for the new Humanities Building north of the University Center. The building, when completed in 1972, will stretch from the University Center to the former location of President Emeritus Delyte W. Morris home. (Photo by John Lopriore)

EnAct planning bottle ban; Organic gardens started

EnAct (Environmental Action) stresses a program of three parts with special interest in achieving a ban on no-deposit containers at SIU and Carbondale.

Ray Lenzi, chairman of EnAct, told a small gathering Thursday night that the organization hopes to begin a petition drive to support the ban, but no definite plans have been made. Persons interested in working on the petition should go to the Student Environmental Center in the University Center.

Lenzi said SIU sells 700,000 cans of soda each year. EnAct hopes to work with the SIU outdoor lab on a recycling proposal, according to Lenzi.

Tuned in readers learn by rocking

PHILADELPHIA (AP) — Last year 12-year-old Tervis Knighter, a sixth-grader, had trouble reading second grade-level books. Today he's swiftly catching up while listening to rock and soul music and reading horror stories in class.

"I like school now," he says. "Real cool. Now I know there's a time to play, and a time to work, and you can enjoy both."

His sudden interest in reading is due to the work of Charles Krimmell, 30, a bearded former undertaker and disc jockey who has developed a music-oriented reading program for underachievers who have the potential to do good work but for some reason got turned off. "It puts fun into learning," says Krimmell.

The boomy music blasting out of a tape recorder had the students swaying their seats as they read through their work material in search of hidden song titles.

"A kid will make a greater effort if he likes what he's doing," added Krimmell, the experimenting teacher of communications—his name for English—in the federally funded Pennsylvania Advancement School.

"Interest is directly related to achievement and child experience. If he is interested in something he will overcome his shortcomings."

Lenzi said EnAct has also started an organic gardening project outside Carbondale. Students meet at 301 S. Poplar St. at 8 a.m. every Thursday to leave for the garden.

EnAct plans to begin publishing an environment newspaper in late May. A meeting for all interested persons is scheduled for Tuesday at 2 p.m. in the Student Environmental Center.

EnAct also plans to present a program in conjunction with Alternative '71 festivities. The topic will be "Survey of Environmental Problems in Southern Illinois" and will be presented May 19 in Lawson 171.

Krimmell continued. "Anything we can find kids are interested in we should take it and run with it."

That's why Krimmell developed the three-month course.

'Anything goes' in Alternative '71

By Cathy Spanglo
Daily Egyptian Staff Writer

If you happen to walk past the Old Main quadric on Thursday, May 13, and a fireman gleefully squirts you with water from his hose and a sky diver trailing colored smoke lands on your head—enjoy it.

It's just the opening day of Alternative '71, a 17-day culture fest. The Alternative '71 steering committee has designated the opening day "Satyricon '71," and like the Fellini film, anything goes.

The committee wants the first day of the celebration to be "an open forum for expression by any and all campus groups and organizations." Doti Davis, committee chairman, said this might include fraternity and sorority members wearing their house T-shirts, members of saddle clubs in costume astride their horses, athletes in uniform and policemen in full dress.

The Carbondale Fire Department will arrive at about 3:30 p.m. with equipment and give a demonstration of their extinguishing capabilities. This event is described on the Alternative '71 calendar as "Demonstration to signify symbolism of Old Main burning."

The fire demonstration will have an electronic music accompaniment, directed by Alan Oldfield, assistant professor in music.

The committee hopes to have President Emeritus Delyte W. Morris officiate at a brief ceremony dedicating the Old Main site. Poet William Sidney Cohen will read a

poem dedicated to Alternative '71 at the ceremony.

Throughout the afternoon and evening, bands will be playing in the area and people from the University and community are encouraged by the committee to participate in whatever way they feel appropriate.

At 8 p.m. the St. Louis Jazz Quartet will perform. All of "Satyricon '71" will be documented on videotape by Alternative Media, Inc., of New York, which will show the film and others made during Alternative '71 at a videotape festival.

The opening day of Alternative '71 will also be "Kindness Day," with buttons to be distributed to encourage better interpersonal and University-community relations.

So don't be too harsh with that skydiver who knocks you down. "Try a Little Kindness" in the words of the Alternative '71 organizers.

Wheat given for first communion

MINNEAPOLIS (AP) — Thirty-one bags of wheat, contributed by a Plager, Col. farmer, Neil Dorach, are being used here to convert into 310 loaves of bread for use at the opening communion service of American Baptist Convention.

Local Baptist women are doing the baking in 150 new pans provided by a Sioux Falls, S.D. hardware salesman, Len Perron.

Theatre teachers to produce book

William Kozlenko, visiting professor of theatre, has signed with Harper & Row Publishers to prepare with Charles Leonard, former visiting professor of theatre, a new and revised edition of "To the Director and Playwright" by

Michael Chekhov, actor and nephew of Russian playwright Anton Chekhov.

The new book, scheduled for publication in early 1972, will contain updated material concerning playwright acting and directing.

The

CLASSIFIED INFORMATION

Deadline — Deadline for placing classified ads is 2 p.m. two days in advance of publication, except that deadline for Tuesday ads is 12:30 p.m.

Payment — Classified advertising must be paid for in advance except for accounts of regular advertisers. The order form which appears in each issue may be mailed or brought to the office, building 0232. No refunds on cancelled ads.

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Daily Egyptian Classified Ads

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'66 Harley Sprint 250, good cond. Call 457-8635, 5175. 5109A

Sports car, 1969 Fiat 850 Spider. Low miles, new tires. \$1200. Call 549-2607 after 6 p.m. 5110A

'70 Honda 1000 Super Rat Racer. Best offer, good cond., 457-4875 anytime. 5111A

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'Political' power

Sen. Gordon takes office, says owner

By Chuck Hutchcraft
Daily Egyptian Staff Writer

Gordon, the feline politician, will be at Wednesday's Student Senate meeting to take a seat as senator despite the Student Government Elections Commission's ruling that he cannot hold the seat.

Diane E. Oltman, a junior from Pekin, said Thursday she will take the seat herself.

But Friday, Miss Oltman said, "Gordon will be at the Senate meeting Wednesday."

When asked if the Gordon she was referring to wasn't herself, Miss Oltman said, "No I'm talking about Gordon, my cat."

Rhonda Starnes, who works with the elections commission, said Friday that Miss Oltman can have the seat. Miss Starnes said Miss Oltman has filled the requirements. "All she did was to run her cat as proxy," Miss Starnes said.

Miss Oltman put Gordon's name on the Eastside nondorm senatorial ballot using her nickname 'Gordon' and her initials, D.E.

She did it to show that most students don't pay much attention to the can-

didates in the campus elections, Miss Oltman said.

Gordon beat out Bill Westowich, Action Party candidate, by 22 votes. Miss Oltman said Westowich has no hard feelings about the matter.

Miss Oltman said she hopes to give Gordon a new collar and a bath especially for the Senate meeting.



There was much talk, some anti-Vietnamese Studies Center signs and about 150 people at the area near Woody Hall which the Southern Illinois Peace Committee has proclaimed a "People's Park." But there was no napalm. Ears burned but no dogs. (Photo by John Lopnot)

Trustees silent on chancellor

By Rich Davis
Daily Egyptian Staff Writer

Members of the SIU Board of Trustees Chancellor Selection Committee met in Alton Friday, but if a permanent chancellor for the Carbondale campus had been selected board members were keeping mum about it.

Board member Ivan Elliot Jr. of Carmi, committee chairman, said "There will be no announcement at this time" when questioned about the meeting. He said, however, that all of the candidates for the position have been interviewed by the Board.

Elliot said Friday's meeting at the Colonial Supper Club south of Alton was the first formal meeting of the group, which was established at the February Board meeting.

Members of the Board began interviewing candidates at a meeting in Chicago in late March.

The names of seven candidates for the post were given to the Board by the campus chancellor selection committee in February. That group, which was formed after Robert W. MacVicar resigned last spring, to take over the presidency of Oregon State University was disbanded after the recommendations were presented at the February meeting.

Elliot previously said the Board is optimistic that an acceptable candidate would be found among the list of candidates.

Other members of the selection committee are Board members William Allen of Normal and Martin Van Brown, Carbondale.

No danger for Spot

SIPC accomplishes purpose

By Sue Roll
Daily Egyptian Staff Writer

The Southern Illinois Peace Committee's (SIPC) plan to napalm a dog accomplished its purpose.

About 150 persons turned out Friday afternoon at the "People's Park" near Woody Hall to voice their objections to napalming, which one SIPC member observed, "is a hell of a lot more than came out to our marches and rallies to sign the People's Peace Treaty."

The napalming did not occur and SIPC members told the group they had never had any intention of doing it.

But before this was disclosed to the group, SIPC members and observers were engaged in a heated debate about the validity of napalming the dog and the apathy toward napalming the Vietnamese people.

"Why do you want to napalm an innocent dog," demanded one angry student. "The people of Vietnam who are napalmed are just as innocent as this dog," answered an SIPC member.

One student suggested that a person should volunteer to be napalmed to make the incident more authentic especially since a dog is incapable of volunteering himself to be napalmed.

The SIPC answered that the Vietnamese don't volunteer to have themselves napalmed either.

One SIPC member observed that even though more people had come to this event than other peace activities, the turnout was still small considering the number of students who must have known about the napalming.

"It's the war all over again," he said. "As long as they can avoid dealing with it, they stay away and are not concerned."

"You're here now about a dog but will you be here this week to protest about the killing of Vietnamese people and presence of the Vietnamese center on this campus?" demanded Jim Mulbrandon, SIPC member.

Several students in the crowd were

red-faced and furoths as they told the SIPC that they would kill anyone who tried to napalm the dog.

The SIPC explained that the napalming was a method being used at other campuses in the country to raise the consciousness of people toward the war and get them involved in stopping local activities that are contributing to the war and U.S. presence in Southeast Asia.

New officials take oath, Council passes budget

Neal Eckert, Dr. George Karnes and Clark Vineyard were sworn in Friday night as Carbondale's new mayor and city councilmen.

After a brief ceremony, the new Council took the seats that have been held by David Keene, William Eaton and Joe Ragsdale. Mayor Eckert took charge of the meeting and called on the outgoing Council for their comments and admonitions.

Ragsdale said that during his eight years on the Council, he discovered what it is to feel "lonely in a room full of people." He said that there were many times when he voted contrary to how people in the audience felt about an issue, but he added that he always tried

to do what he felt was right.

Ragsdale and Eaton said that they will be able to sleep well at night, knowing that capable men have taken over their duties.

Defeated mayoral candidate Hans Fischer expressed his appreciation to Keene, Eaton and Ragsdale. He said that his first two years on the Council "have been one of the finest experiences of my life."

The new Council will meet in special session Saturday morning to pass an appropriations ordinance that will put the city budget for 1971-72 into effect. Election of a mayor pro tem and appointment of city clerk and city treasurer will also be conducted.



Gus says with a dog being moved and a cat being treated, it's easy to see who is man's best friend.