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The Messiah is a community affair

By Marcia Heuwex
Staff Writer

Mr. and Mrs. John Baker will be there. Two persons will be in the wheelchairs. Thirity participants have never done anything like it before. Many have done it for years. What is this year's special gathering to be?

They will be coming together, some students, some faculty members, some community members to perform George Frederic Handel's "Messiah,"

Under the direction of Robert Kingsbury, the University Choir and Chorus of which these people are members, will perform the "Messiah" at 8 p.m. Wednesday and Thursday in Shryock Auditorium.

The Bakers, John and April, are one of the married couples who are singing. Baker is an assistant professor of political science. He began singing with the University Choir four years ago and his wife joined last year for the performance of the "Messiah."

"My father was in it for years," Mrs. Baker said, explaining her interest in the piece.

Lawrence Juhlin, assistant to the vice president of student affairs, joined the choir to sing the "Messiah" after he heard his wife, Marilyn, sing in it last year.

Juhlin described singing for conductor Kingsbury as "kind of being under General Patton. He's a strict disciplinarian but fun to work with."

Robert and Barbara Colvin, who both work in the School of Medicine—Robert is a professor and Barbara is publications editor—are also singing.

Colvin said that he enjoyed working on the "Messiah" with Kingsbury because "he is really quite an expert on it... he doesn't miss a note."

Related story: Handel's trial —See Page 2

"This is an important year for Bob Kingsbury. This is the first time the 'Messiah' has been done on campus with the University Orchestra," Colvin said.

Last year the performance was at St. Francis Xavier Church, but even with two performances more than 200 people had to be turned away for lack of room.

Admission has been free; but this year the charge is $1 to cover auditorium expenses, student wages, and pay for some guest musicians.

Kingsbury said he regrets the $1 charge and hopes it won't discourage people from coming.

Kingsbury has directed the "Messiah" five times at SIU.

He estimates that he has sung the piece 150 to 175 times as a bass soloist or member of the chorus.

He sang it 28 times in one December.

"I knew it backwards and blindfolded," Kingsbury said.

In conducting the "Messiah," Kingsbury uses the Watkins-Shaw edition, which is the Italian version.

Kingsbury said there are both English and Italian versions of the piece available for choirs to use today.

He said that the English version is "conservative" and is more appropriate "for these times of ours."

"My concept of the piece is that those who think of it as Italian," Kingsbury said. "It's more directly demonstrative in its dramatic involvement."

"When we come to (in the music) He trusted in God that He would deliver Him, let Him deliver Him, if He delights in Him, we really want to be the crowd making fun of Christ," Kingsbury said.

Kingsbury hopes to accomplish this in his performances Wednesday and Thursday night with his 74-member choir, four voice solos, three instrumental soloists and orchestra.

The solos are Deborah Schwab, soprano; Catherine Mabus, alto; Mark Mangus, tenor, and David Williams, bass.

Schwab is an opera-theater major who performed as Beauty in "Beauty and the Beast" this semester in the Marjorie Lawrence Opera Theatre.

Mabus, a campus secretary and graduate of SIU. He also performed the alto part in last year's performance.

Mangus, a graduate student in opera-theater. He also was involved in "Beauty and the Beast" as the Beast.

He is a graduate of Clarion State College of Pennsylvania and has had several opera roles.

Williams, assistant professor of voice, is a new faculty member at SIU.

He directs the SU Opera Chorale and is involved with the Marjorie Lawrence Opera Theatre.

Instrumental soloists are Lawrence Dennis, harpsichord; Christine Greason, cello; and Jim Sobacki, trumpet.

Dennis, a professor of music, is an experienced pianist. Greason, recently joined the music faculty as an instructor of voice. Sobacki is a senior in music and is student-teaching in Benton.

He's making masterful music

One member of the chorus says "it's like being with Gen. Patton" to perform under the direction of Robert Kingsbury, here putting some of the singers through their paces for this week's presentations of "The Messiah."
"Despised and rejected"

Handel's strife not unlike 'Messiah'

By Marcella Horcas Staff Writer

"No such kind of play?" someone asked when the subject of Handel's "Messiah" came up.

The Messiah, even though it is a dramatic piece, is not a play but an oratorio. An oratorio is a work for solo vocalists, chorus and orchestra based on a religious text.

Most of the text for Handel's "Messiah" came from Isaiah in the Old Testament of the Bible. For many the "Messiah" is the most inspiring expression of their Christian beliefs. It is traditionally performed at Christmas time.

George Frederick Handel avoided himself London 26 years ago—on 1741—and wrote the "Messiah" in three weeks, barely looking up from his sheets of music paper.

While he wrote, so the story goes, a servant came into the study with a tray of chocolate. He found Handel weeping. Looking down at a page wet with tears, Handel's servant saw the music notes and asked the notes the words, "He was despised and rejected by men."

Those words "despised and rejected," referred not only to Jesus Christ but to the life of Handel himself. As the time he was writing the "Messiah," he was 56, bankrupt and almost friendless.

The "Messiah" life was a brilliant success story.

At the age of 12 he became an assistant cathedral organist in his hometown of Halle, Germany. At the age of 18 he produced his first performance.

His first love became opera and he studied under famous Italian composers in London. After several triumphs in Italy, he came to London in 1710 with his opera "Rinaldo."

His Italian operatic writing was a success with the noble audiences of London and for a while Handel lived on the patronage of many aristocrats, even the king himself.

Then London society began taking sides in rivalries between the King, George II, and his son Frederick, Prince of Wales.

Opera singers soon became entangled in the rivalries and opera soon became less important than the fighting it provoked.

Handel, uncompromising in his attitude, ended up with many enemies, was bankrupt and physically sick. He was forced to close his opera house. But what forced him from opera turned him towards the oratorio and the "Messiah."

The "Messiah," well-accepted in its first performance in Dublin on April 13, 1742, was not without its troubles in London.

In Dublin, the performances were so overcrowded that the women were asked to leave off their hoops and the gentlemen were asked to remove their coats so as to accommodate more people in the hall. In London, "the Messiah" was bitterly opposed by the clergy who believed it improper to use Biblical subjects in the theater. It was also coldly received by audiences until 1750 when it was performed in the Foundling Hospital Chapel for the benefit of the homeless children.

Those who were bothered about attending the "Messiah" in a theatre apparently felt comfortable about attending it in a chapel and also felt more at ease because the performances were for charity.

During Handel's lifetime almost 2,000 pounds, an exorbitant amount of money in those days, was raised for charity by "Messiah" performances. Handel conducted the "Messiah" 38 times.

He was a practical director and would often rewrite or transpost numbers for his singers.

Only women were used as soloists. Men and boys made up the chorus. The orchestra was even larger than the chorus.

His "Messiah" was acclaimed as a great success when it should have been the climax of his career. Handel's sight began to fail.

He underwent many painful operations and after a slight improvement he had completely lost his sight by 1753.

But he was by that time firmly supported by the middle class and no longer had to suffer from this. He continued to direct performances and to perform as the organ even though he was blind.

Handel gets some new clothes, new nationality

By Kathy Flasagas Entertainment Editor

When Christian Andersen might recognize the story but not like seeing that Jan O'Conner, graduate student in theater, has created for "The Emperor's New Clothes," which the Theater Department will present on Dec. 7, 8, 9 and 10 on the Main Stage of the Communications Building.

The play is the story of a naive Emperor who falls to the guile of two crafty weavers. The weavers, Van and Zan, talk their way into the court and parading along the street in what no one will admit are his undergarments.

The uniqueness of this version of "The Emperor's New Clothes" is its Chinese motif. Judy Eberline, graduate student in theater, is designing the costumes and the play, basing them on Chinese People's Republic.

"You have to figure out what the costumes have to do," Eberline said. "In this play they have to differentiate the range of the people."

According to Eberline, rank is symbolized by color. The court and those close to the King are dressed in shades of pink and rose red. The citizens, whose rank falls somewhere between that of the court and the weavers, are dressed in plain garb.

The weavers, who have some access to the Emperor but still are somewhat wealthy, are dressed in a floral design. Eberline said the weavers must have a unity of sorts yet be distinguishable as individual characters in the play. For her part, Eberline gave each weaver a similar costume with a different border on each.

The foreigners, the bad guys, are dressed in a bright green. They have shock costumes and are noticeably set apart from the rest of the actors.

O'Connor set the play in the T'ang dynasty. The fact that the story is a comedy and a fairy tale provided some license for outrageous costumes and color. For the portrayal of the Emperor, Eberline said she had to create a ridiculous character and his clothing need not be authentic Chinese.

"Modifications were in order as stage as well. O'Connor also decided to keep the 'Chinese opera' motif in the play."

"For example," O'Connor said, "we're having an oriental orchestra that will play Oriental music that sounds Chinese, or something that doesn't sound as Chinese.

As an example of the kind of symbolic make-up she will use, O'Connor explained that an actor whose face is painted white with black marks accentuating the eyes in a bold, unaccented line from the eyebrows to the temple is one way to style an evil person in Chinese theater.

The plot calls for the use of a loom on stage and that will basically be the only set piece we'll have," O'Connor said. "Instead of setting it in a total environment created by the set, the set will be two-dimensional, so the actors can create their own environment in the audience's mind as well as their own."

Dan Desel will portray the Emperor and V-battle Morris will be the Empress. Mike Stein will be one half of the conniving duo, Zan, and Tim Mooney will portray the other weaver, Zan.

O'Connor and Eberline brought the motif into daily life with a "The Emperor's New Clothes" from the stage to the hats. While it uses western accents and modifications it utilizes the taste and touch of the Far East.

The performances are at 1:30 p.m. on Dec. 7 and 8, at 3:30 and 5 p.m. on Dec. 9 and 10 at 16:00 p.m. on Dec. 16. General admission tickets are $3 and are available at the Theater Department box office in the Communications Building.

Christine Morris is the Empress.

Rural humor, music found in 'Robber'

By Doug Durko
Staff Writer

The national touring cast of "The Robber Bridegroom," a foot-stomping and hand-clapping musical based on the antics of some plain folks in the rural south in 1795, will perform at 8 p.m. Friday in Shreveport's Centenary Auditorium as part of the Celebrity Series.

The play is based on a 1940 novella by Kudora Welty, a southern contemporary writer, based on a folk story set on the Grimm family, of the south Mississippi Delta region, the antebellum south, and the nation's history.

Alfred Uhry and Robert Waldman adapted the work for the musical stage. Uhry wrote the book, composed and arranged the score, Barbara Bostwick, who directed the starring role of "Jamie Lockhart" in the Broadway production, will direct the national tour.

"The Robber Bridegroom" is the story of Jamie Lockhart, a swashbuckling bandit-of-the-woods who becomes the center of attention of the local women in love with a country girl he meets in the forest. During college, Jamie's daughter, and then to have content with her wicked stepmother, Watkins identifies herself with the Phillips and capitalizes on the flavor of the Passage of a Down-home Southern, loving and jiggling.

ABC television critic, Kevin Sanders, says, "It totally transcends the country and western idiom and, in its own way, it is at least as sophisticated as "Chorus Line." and I thought rather more interesting.

Lyricist Uhry describes the musical in this way: "It is part fairy tale, part romance, part burlesque, part country, c& an, and all fun, set in a sleepy little town and based in country music."

Rca Reed, critic for the New York Daily News said, "I absolutely loved it!" Clive Barnes of the New York Times called it "an immensely in­

vigorating charade in a Mississippi bar­

yard."

During the summer of 1978 "The Rob­

ber Bridegroom" opened the 18th annu­

al Ogunquit (Maine) Playhouse at the Ogun­

quit Performing Arts and the 18th an­

niversary of the American Conserva­

tory Theatre in Los Angeles. The production was a critical phenomenon and proved to be a commercial success, playing to full house attendance records for the eighteenth consecutive year at the Little­

more Theater on Broadway in October. "Bridegroom" received ecstatic reviews. The Los Angeles Drama Critics' Award was presented to Barry Bost­

wick.

Tickets may be purchased for this musical at the Student Center (Corral) Ticket Office. Admission is $8, $6 and $2 for the presale option for a $1 discount for students.

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Woody's 'Play it Again' to play again

By Dave Erickson
Staff Writer

"Play It Again, Sam," this Friday's and Saturday's Cinemachteque film is a Woody Allen movie that isn't. Sure, Allen stars in the lead role of a play he wrote, but the director's chair was oc­
cupied by Herbert Ross, whose last film was "Looking For Mr. Goodbar."

The results, less farcical and more romantic than anything Allen has done up to date, were excellent.

"Kings" was Diane Keaton's first film, but she was quite familiar with the role, having spent a year starring in the stage version with Allen. He expanded her role for the film version, possibly motivated by the fact that the two were living together.

"Play It Again, Sam" marked a new direction for Allen, one which never really effectively jelled in his self­directed films until "Annie Hall."

The pains of romance, and the search for fulfillment by beautiful, both in the foreground and the overall structure of the films. Woody Allen's self-deprecating neorotic character, Allen Felix, is a recently divorced film critic. Steeped in self-pity and afflicted by a nervous sen­

sitivity that drives women away, he is encouraged by Diane Keaton, who also has her neurotic tendencies. Allen's use of the Bogart persona and many of the "Casablanca" in "Sam" are so good because we see what they represent to his character and how they eventually help him to hang tough and emerge from his neurotic self pity. This unique brand of contemporary haram on the personal level is Allen's greatest gift to the world of characters that have occupied the screen in this decade.

Tuesday's film "A Very Curious Girl" is the latest in Cinematheque's series of films by women. The first feature by Frechwoman Nelly Kaplan, done in 1976, is a story of a poor girl in a small town who does little favors for men to support herself.

Wednesday's offering stars another woman of ill-repute, Mae West, in "She Done Him Wrong."

At times, Mag's posting, protesting and gabbing wore on the viewer's ner­

ves. Her sobbing and Joe's constant at­
tempts to cheer her up were humorous, but drawn out.

But the clear portrayals of their characters and the honest and lucid descriptions of the action by the com­
mmentators make up for the sour points.

The show was thought provoking, con­tinuously tearing at the heart strings and forcing the viewer to reflect on his or her own life.

Catholicism and what it means to young people like Mag and Joe are also part of "Lovers" and have special meaning for those who have ex­perenced parochial schooling. The ex­planations of how students feel in Catholic schools and the snide but in­
"Lovers" remarks about nuns are strictly Irish Catholic.

All in all, "Lovers" is an entertaining play, enhanced by the superb acting of Holloway and Modaff.

A Review

By Kathy Flickinger
Entertainment Editor

Touched, sensitive and unique describe the experience to the appearance of young love as presented in the Center Stage production of "Lovers."

Concerning the impending marriage of two 17-year-olds, "Lovers" uses sub­
ttle religious undertone to emphasize the need in all of us for the perfect love. Cheryl Holiday portrays the invi­
petuous, consistently-gabbing Mag, counter-balanced by the studious and level-headed Joe, portrayed by Bob Modaff. The audience sees the couple's develop­
ment based on a two-hour time sequence, Theresa Puck and Wayne Adams provide necessary past and future information in their roles as commentaries.

Directed by Kra Quigley, graduate student in theater, "Lovers" brings to the stage what was once the stuff of death to the audience. The lovers share every thought, every sensitivity, on a hill overlooking the town of Ballymore in Northern Ireland, as they prepare for their wedding.

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All in all, "Lovers" is an entertaining play, enhanced by the superb acting of Holloway and Modaff.
Students at mercy of aid game

By Anne C. Roach

A few months from now, a 19-year-old honors student in history will be graduating from an Ivy League university. He expects to be faced with enviable problems: Should he begin law school at a prestigious university or take a job as a reporter on an equal but less prestigious newspaper?

Life has always been so pleasant for him. In the seven years since he got his high school diploma, he had to drop out of college several times, he has been ransomed out of money. If he had not received nearly $25,000 in federal grants and loans, he readily acknowledges, he probably would be today exactly where he was 10 years ago: jobless in a New York City suburb.

Even so, he says, he does not feel especially grateful to the government for its help in financing his education. In fact, as he sees it, the recipients of such aid can spend a good part of their college career feeling better about all the hassles they face—the long lines at the financial aid office, the seminally endless, complicated forms they must complete, the distrust and superiority shown by new students and aid officials.

What Politicians Say

Although he won’t quite say he feels the government owed him the aid, he does admit that he had always assumed it would be forthcoming.

Like many of his peers, he has come to believe what politicians have been saying for him for years: That no qualified student who wants to go to college should be barred by lack of money.

Almost all the students may make such assurances for granted, many of their parents know what dramatic changes the federal programs have wrought.

“My wife always said we never had much of a chance,” recalls a 77-year-old retired janitor who now drives a taxi in Washington. “We certainly had no education.”

“But, my kids” he says, beaming: “You should see my kids. My son, he’s a surgeon—he’s going to be one very soon. And my daughter, she graduated several years ago from Duke law school and now she works on Capitol Hill. While the costs of a college education have soared in the past 10 years, federal student aid has grown even faster. According to a report by the Congressional Budget Office this year, charges at public colleges rose 67 percent from academic 1965-66 to academic 1975-76. At private colleges, they went up 73 percent. Yet federal appropriations for student aid during that same period rose 235 percent per full-time-equivalent student.

Much of the increase can be attributed to the Basic Educational Opportunity Grant program, created by the Higher Education Amendments of 1972 to give eligible college students $1,000 a year, or half the cost of attending the institution of their choice, whichever was the lesser sum.

Three Major Programs

Today more than 5,000 colleges, universities, vocational institutions and technical schools administer three other fast-growing, need-based federal programs. Each focuses on a slightly different component, together they meet a substantial portion of many students’ financial needs.

The Pell Grant program allows particularly needy students to attend relatively expensive institutions. Its cost has grown from $64 million in fiscal 1966 to more than $250 million. In fiscal 1976 it served 447,000 students.

The College Work-Study program pays wages to students, from both low and middle-income backgrounds, who work part-time on their campuses—or off-campus in public or nonprofit organizations. Fiscal 1966 it provided over $16.5 million for 115,000 students. By fiscal 1976 it had grown to $300 million and 273,000 students.

The National Direct Student Loan program (formally the National Defense Loan program) provided low-interest loans to students from low and middle-income families. It has grown tenfold—from a $31 million program in 1959, serving nearly 25,000 students, to nearly $321 million and 790,000 students in fiscal 1976.

In addition, in fiscal 1976 the federal government poured over $8 billion into education benefits for veterans under the GI Bill. Another $3.5 billion in education benefits was paid to parents of certain families qualified for Social Security.

One such student is an 18-year-old freshman from Washington State who “desperately” wanted to attend one of three equally expensive women’s colleges in the East. He offered $5,000 to each of the three schools for his tuition and fees, and come for the year—$5,000 did not even count the cost of books. After being turned down by all of the institutions, he could attend college only with existing assistance.

Since 1968, students receiving financial aid offers from all three institutions. But for reasons she and her family never fully understood, she was substantially different from the other two.

For upperclassmen, many students contend, the situation wasn’t any better. After freshman year, they say, their aid packages were unexpectedly reduced.

Less Aid Each Year

“When you enter as a freshman, you are offered an aid package which you assume will continue during your four years. No one ever bothers to tell you that you will get less and less scholarship each year,” says one sophmore.

Her institution argues that upperclassmen are better able than entering students to get summer jobs and assume the responsibilities of large loans. She, however, believes the college gave him the freshman grants to "recruit naive students".

"Some students do really seem, and no one seems to be able to do anything about it," says a black senior who, since his freshman year has been active in the National College Student Political Association’s increased student assistance. "For example, I’ve met a lot of students who can’t find summer jobs. But the fact that there are no jobs doesn’t seem to matter to the financial-aid officers. (Students) are to come up with $620 or $700 or $800 every summer, any way. If they don’t, they’ll go without eating or have to drop out of school."

Undergraduate students can borrow up to $2,500 during their freshman and sophomore years and $5,000 in their junior and senior years from the National Direct Student Loan program. They can also get up to $1,500 during their undergraduate years in state and federal government-backed loans through private lenders and some universities.

“Some students,” says the black student lobbyist, “are grateful for the aid. But many are bitter—like me.”

"I don’t have a loan from a bank. In fact, I’ve got a lot of loans built up over the years. But you don’t know, even as a student as I am about this business—even probably the bank doesn’t know what they do with the money."

Until recent years, many student families kept pace with the rising costs of a college education, according to a report this year from the Congressional Budget Office. But since academic 1974-75, the budget office says, that’s no longer true.

Lying on Applications

One way students lie, frequently, is by lying on their applications for aid. The College Scholarship Service advisory committee concluded in its 1976 report that the status of the federal-aid programs: “Some students felt compelled to lie on forms in order to obtain equal treatment.”

Some parents also fight the system by declaring their children financially independent. A student who lives at home, enters college, and has some income—very little, in his parent’s, as the basis for seeking financial aid. Although the families keep a federal-income-tax statement in hand, in many cases it’s the only piece of federal assistance for which he would not otherwise qualify.

Because of the potential for abuse, students whose families cannot or won’t pay for college educations are often faced with a barrage of cumbersome and sometimes humiliating procedures to verify that they are independent. The standard methods for assessing an independent student’s ability to contribute to the costs of a college education are often greatly unfair, some student aids say. For example:

According to data from the Bureau of the Census and the National Center for Education Statistics, fewer than half of all college students were in the traditional "18 to 21" bracket in 1976. About 17 per cent were 25 or older. Most educators agree the proportion of nontraditional has increased, and is increasing, as the "baby-boom" generation pours into college.

Hence needy independent students often depend on their own. Yet, if they own even modest assets, some, as in a recent rigid requirements often exclude them from the largest of the federal assistance programs, "One must be nontraditional to get aid," says one Office of Education official, who asked for anonymity.

“This usually, get curious when it is kids are not thankful about these government-subsidized programs."

“Then I look at some of the inequities in the system, and I begin to understand why. I understand why students—like me—haven’t wanted to fight back—why they try to beat the system.”

Editor’s Note: This article appeared in the Oct. 3, 1977, issue of The Chronicle of Higher Education. Copyright 1977, by Editorial Projects for Education, Inc., and is reprinted with permission of the editors.
Sex Pistols open fire; McLean and Simon sing again

‘Never Mind the Bollocks’

The Sex Pistols on Warner Bros...  
By Dave Erickson  
Staff Writer

At a time when Mick and Keith feel compelled to appear on the cover of People Magazine, (admittedly, their scow of passing off Richard as a family man slightly left of Pat Boone will ensure him chances of bearing the heroic rap he faces, but their grand look lamed): there’s a good argument for evaluating the music of the Sex Pistols. Until that album was released in America, the reaction was mostly as good or better but their existance was only as outrageous news figures. The title of their album seems to ignore all the great stuff written about what outlandish scumbagich they are and listen to their music. You can’t say they’re not courageous.

Like me, you’ve probably heard all the band’s songs. New Wave, “it’s the politics, not the music that’s important,” “they’re the new Stones”, or “they’re just like the early Who.” Rubbish, rubbish, rubbish. They’re fun. Laying vocals by Johnny Rotten that sound like one lone old man with just that straight out of the Townsend school of focused power-chords with little runs of notes “she’s not just being,” “she’s not just being” to “screw England”, is guitar with injuries images of bloody stumps of fingers, bullets into the knuckles, but still battering away at the music.

The situation in England does sound bad, though. If Sex Pistols seem to epitomize some fun, it seems to behiper, the deadest political statements seriously would mean, is the words of a rocker from “my generation”, that we were getting “fooled.” Sex Pistols and Bob Dylan alms courtesy of Running Dog Records.

‘Greatest Hits, Etc.’

Paul Simon on Columbia Records...  
By Steve Lambert  
Editor-in-Chief

“El Cetera”—said others, and so forth and the like, it’s a fitting title for Paul Simon’s newly released greatest hits album. This, in the same years since Simon and his co-exhibit Art Garfunkel, released a duo with Bridge Over Troubled Water. Simon made solo—produced has produced a handful of what crated as greatest hits. Simon is now known and slow-sounding that-potential sound like middle-age. And his newest, although many say Simon is mellow, and that the music is less conversation, is a new album that is not as much as middle-age thoughts: “We work our job, connect our days, believe we can drive down the highway when in fact we’re not stop minds down.

Greatest Hits, Etc. includes songs from Simon’s first three solo albums (two of the cuts are recorded live), as well as two brand new releases.

‘Prime Time’

Don McLean on Arista Records...  
By Rich Ace  
Staff Writer

The media flurry that followed that success of “American Pie” smoothed Don McLean for five long years and his latest release, “Prime Time” is a sentimental observation and comment was buried beneath the novelty of the song. Determined to maintain his integrity and probably his sanity, McLean offered “Prime Time” through the label down the success of “American Pie” by letting the total wave die. This was bigtime was apparently not his idea of a musical adventure. “Prime Time” reflects five years of living down one song and resisting the temptation about punk rock pop after the other.

McLean has lost the vulnerable sensility that was perceived as naivety by many critics. His musical approach is much more varied, his sense of humor more sardonic and mature. What was once an attitude of innocent sensibility has been replaced by one of content and confidence and assertiveness.

The title song, in fact, is a bit single for McLean with its stop and go timing and layered background vocals. The entire song reflects a bit of the more relaxed production, and while the studio effect is not, it seems that “Prime Time” is a more realistic interpretation of the song. In summary, it is a more mature interpretation of the song, and it is well executed.

‘I Want to Live’

John Denver on RCA...  
By Kenneth Kahl  
Modest Writer

Singer John Denver’s new album, “I Want to Live,” is an inspiration. The song is sung with such vitality and words are so optimistic that a listener’s spirit is filled with a joy as well.

However, though the songs allow Denver to demonstrate his musical and vocal talent, the music, lyrics, and philosophy of life are sometimes strikingly reminiscent of Denver’s earlier works. For instance, Denver is retreading his own steps with a song that the music, “Amazes Me” as he credits the hit singles, but the music made the world this way. The lyric is “Hear Me Andromeda,” from the album with the same title, in which he says, “I’m the one responsible, I made it just this way.”

Even the song title sounds familiar.

“I Can Leave You Again,” from the new album, is similar to titles “Goodbye Again,” from the “Rocky Mountain High” album.

Yet, in spite of the seemingly immobility in style, the new album is good. Denver sings the mellow song gives the album a pleasantness for freindly romance.

Denver continues to use an orchestra to effectively arouse emotions and quietly enhance a sense of being surrounded by a forest full of Bambas and Bluebirds. Denver’s lyrics in “Late Night Radio” and “Round the Numbers” are recorded by Denver on earlier albums.

Also, “The Blues,” a Tom Paxton song, is also appears on the new album. Though the album and Denver’s style hasn’t changed, the quality of his work, Denver has not become stagnant. It is a part of his own musical merits.

The words “I Want to Live” preserves its life, but it makes up for it with a sense of confidence that brings his melodic and instrumental talent up front and pushes his insecurity to the back.

What there is to listen to is fine arrangements and superlative per- cussion on beautiful songs like “Singing Skies and Dancing Waters,” “How Can I Leave You Again,” and “Tradewind.” Percussion is once again performed by Hal Blaine, who has played on the last few albums by Denver.


FRIDAY, Dec. 3—Swimming, SIU vs. Wisconsin, Recreation Building, 7:30 p.m.

SATURDAY, Dec. 3—Basketball, SIU vs. Roosevelt, Arena, 7:30 p.m.; women’s swimming, Saluki Invitational, Recreation Center, 16 a.m.

SUNDAY, Dec. 4—Children’s “Fun Day,” six cartoons, University Museum, Paner Hall, 1:30, 2:30 and 3:30 p.m.; performance, Southern Singers and Glee Club, Shryock Auditorium, 3 p.m.; SGAC film, “Pierrot Le Fou,” Student Center Auditorium, 7 and 9 p.m., $1 admission.

MONDAY, Dec. 5—Festival of Lights, canned goods drive for needy families, Student Center, south escalator area. Monday-Friday, 8 a.m. to 3 p.m., sponsored by MOVE and SAC.

TUESDAY, Dec. 6—SGAC film, “A Very Curious Girl,” Student Center Auditorium, 7 and 9 p.m., 50 cents admission; wrestling, SIU vs. Louisiana State, Arena, 7:30 p.m.

WEDNESDAY, Dec. 7—Play, “Emperor’s New Clothes,” University Theater, Communications Building, Monday and Tuesday at 1:30 p.m., Friday at 1:30 and 3:30 p.m.; Saturday at 10 a.m., $1 admission; SGAC film, “She Done Him Wrong,” Student Center Auditorium, 7 and 9 p.m., 50 cents admission; basketball, SIU vs. Illinois State, Arena, 7:30 p.m.

THURSDAY, Dec. 8—SGAC film, “Rio Bravo,” Student Center Auditorium, 7 and 9 p.m., 50 cents admission; Messiah performance, Shryock Auditorium, 8 p.m.

FRIDAY, Dec. 9—Opera, scenes and one act operas, Home Economics Auditorium, 3:30 p.m.; swimming, SIU vs. Indiana, Recreation Building, 4:30 p.m.; SGAC film, “Play It Again Sam,” Student Center Auditorium, 7 and 9 p.m., $1 admission; celebrity series, “The Rubber Bridge room,” Shryock Auditorium, 8 p.m., tickets available at Student Center Ticket Office.

SATURDAY, Dec. 10—Women’s swimming, SIU vs. Eastern Illinois and Hall Recreation Building, 1 p.m.; wrestling, SIU vs. S. Missouri, Arena, 2 p.m.; SGAC film, “Play It Again Sam,” Student Center Auditorium, 7 and 9 p.m., $1 admission.

SUNDAY, Dec. 11—SGAC film, “Double Suicide,” Student Center Auditorium, 7 and 9 p.m.

Happenings appears each Monday in the Daily Egyptian. Announcements for the calendar must be typewritten and submitted to the Student Activities Center on the 3rd floor of the Student Center by 9 a.m. on the Wednesday prior to publication. The calendar is presented by the Student Activities Center and Student Government. For further activity information, call the SGAC Live Wire at 536-5856.

Burglar suspect arrested due to taxi driver’s tip

Police arrested Harry Ray Tolley, 23, Friday morning in connection with the burglary of Coast Plus Audubon, 216 S. Illinois Ave.

Police said they were given a tip by Lawrence Sears, a taxi driver, who drove past the store during the early hours Friday morning when the burglary occurred.

Police recovered six stereo items, which the burglar left in the alley behind the store.

The value of the components police said, is $2,000.

The burglar broke a $500 plate glass door, police said.

Tolley was awaiting his first court appearance Friday in Jackson County Circuit Court.

Distracted cashier loses $150 to thief

Police report that over $150 was stolen from the Record Bar in the University Mall.

Kevin Meehler, manager of the Record Bar, told police that a 20 to 25-year-old male distracted the cashier, and stole the money from the cash register.

In another burglary Thursday at 704 E. Park St. Carbondale, police report a man broke into a stereo equipment store.

The stereo equipment was owned by Jeffrey Conway, and valued at $300.

Police investigate shop burglary

Police are also investigating the burglary of the Jackson County Hospital Auditory office at 807 N. Marion Carbondale.

A window was broken and a tray of tools was stolen from an unlocked van, police say.

Police did not know the value of the tools.

In another burglary, police said the Leaf and Steel Tobacco Shop, 460 S. Illinois Ave was burglarized.

A brick was thrown through the window of the shop, and several small items were taken from the front window display.

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Page 6, Daily Egyptian, December 3, 1973
Campus Briefs

The SOAC Travel Committee will sponsor a roller skating party on Tuesday. A bus will leave at 6:15 p.m. for Marion's Poe Roller Skating Rink and will return at 10:30 p.m. Information and sign-up for the party in the Student Activities Center in the Student Center. Participants will be asked to pay $1.50, which includes transportation, skate rental, and $1.50 admission.

Seven graduate printmaking students from the art department will exhibit their work in an invitational print exhibition from Monday through Dec. 16 at University of Wisconsin River Falls.

An organizational meeting for the ski trip to Winter Park, Colo. will be held at 6 p.m. Tuesday in the Student Center, Activity Rooms C & D. The trip is sponsored by the SOAC Travel Committee.

The Board of Governors of the New York Academy of Science has informed Alfred Lil, psychology professor, that he has been chosen, upon recommendation of his peers, to become a fellow of the Academy.

William E. O'Brien, recreation department chairman, was named a fellow of the Illinois Parks and Recreation Association at the association's annual meeting in Chicago. O'Brien won this year's SIU Alumni Association "Great Teacher Award," and has been at SIU for 20 years.

The School of Agriculture has received a $33,302 grant to help upgrade Illinois secondary and post-secondary educational programs in agriculture. The grant from the Illinois Department of Adult, Vocational and Technical Education would be used to help bring existing programs abreast with new farming trends. Researchers from the University of Illinois will also assist in the project.

The Division of Social Sciences of the National Science Foundation is offering research grants on the operation, impact, and social changes of primary, secondary, and post-secondary educational systems. These grants are available to faculty and teams of law review students as well as for dissertation research. The deadline is Dec. 15 for research beginning after July 1978, and July 15 for research after January 1979. Applications are available in Woody Hall Room 212.

"The Priest of Love," published by the SIU Press is in paperback, was recently reviewed by the New York Times. The Times called the book a critical biography of D. H. Lawrence, who "has become one of this century's most influential writers." The University Press is selling the book for $2.50.

Anthropologists won't meet where ERA not ratified

HOUSON (AP) — The American Anthropological Association has twice withdrawn its 1979 convention in Chicago unless Illinois ratifies the federal Equal Rights Amendment.

Ed Latham, executive director, said the group voted overwhelmingly to hold future conventions only in states which have approved ERA. About 7,000 anthropologists are attending the 1977 convention that continues through Saturday.

The 1972 convention is to be in Los Angeles. California has ratified the ERA.

Christmas concert to be 'family affair'

A gala Christmas concert featuring the Southern Singers, the University Male Glee Club and organist Christopher Hatchwell will be presented at 3 p.m. Sunday in Shryock Auditorium.

"We have planned this concert to be sort of a family affair with lots of family Christmas songs," Robert Kingboly, conductor of the chorus, said.

A select group of Southern Singers who are performing in the Student Center Madrigal Dinner this week will open the Sunday concert by strutting down the aisles of Shryock in full madrigal dress singing three selections.

This light-hearted music was in the days of haggis and chivalry when the main entertaining event of the Christmas season was the large madrigal festivities.

The madrigal group will then join with the rest of the Southern Singers to present the first part of the concert.

The University Male Glee Club will follow with three selections including the popular love song "Cheer,"

A French Fugue written for organ by Dorothe will be played by Christopher Hatchwell as the next part of the program. This is one of the few concert's presented during the school year in which the singing орган, built into the balcony of Shryock can be heard.

Activities

Office of Activities Center will open Dec. 16.

What Public Interest Research Projects Would You Like to See Conducted?

Select the projects you would like to see researched by the Illinois Public Interest Research Group. If you would like to work on a project—signify by placing an additional x to the side of the area of interest to you. Send it to IPIRG through campus mail.


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Utility Rate Reform
Anti Nuclear Power Advocacy
Energy Conservation Research and Advocacy
Alternative Energy Advocacy
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Auto Repair Fraud Survey
Consumer Law Public Education
Consumer Product Quality and Safety
Mail Order Fraud
Other (Specify)

CONSUMER PRICE AND INFORMATION

Liquor Store Price Survey
Textbook Store Price Survey
Grocery Store Price Survey
Drugstore Price Survey
Local and National Price and Information Survey
Other (Specify)

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Hill-Burton Act Compliance
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Food and Nutrition advocacy
Dental Directory
Optometrist Directory
Other (Specify)

SOCIAL JUSTICE

Women's Rights
Minorities Rights
Welfare Rights
Prison Reform
Small Claims Court Reform
Labor Reform
Tenant Issues and Reform
Other (Specify)
Brown named to AP All-Valley team

TULSA (AP) — Southern Illinois University timeleader Dan Brown, the Salukis' team captain who led the team in tackles, was named to the Missouri Valley All-Conference team by the Associated Press Friday.

Brown, who is one of seven graduating seniors on this past season's 3-2-1 team, provided SIU fans with something to cheer about with his superb defense and leadership on the field.

Drake receiver Paul Profit, West Texas State running back So Robinson and New Mexico State defensive end Andre Anderson were unanimous choices on the all-conference team.

Profit, a senior, was third-leading pass receiver in the nation with 80 catches for 781 yards and five touch-downs.

Robinson finished the year ranked sixth in the country in rushing with 1,386 yards.

Anderson has earned All-Valley honors for the third consecutive year.

Salukis to battle Illinois State

The Saluki basketball team is scheduled to play Illinois State at 7:30 p.m. Tuesday at the Arena in a renewal of SIU's oldest state rivalry. SIU leads the series, 36-33.

Illinois State graduated starters Jeff Wilkins, who averaged 22 points, and Brian Wills, who averaged 15 points.

SIU's top returner in Billy Lewis, who averaged 6.4 points and eight rebounds a game. Guards Derrick Mayes and Raymond Ross, who averaged 13 and 11 points respectively, last season, also return.

Other Redbirds will likely be to-go center Joe Galvin and forward Del Yourborough. Top reserves are Randy Smith, Robert Farina, Roy Herold and Robert McCollum.

The Redbirds were 22-7 last year and qualified for the National Invitation Tournament. ISU beat Creighton, 66-65, in overtime Monday in Houston in the NIT.

The Salukis last played ISU in 1975. SIU had the first game, 84-44, in overtime. But ISU won the second contest, 94-81.

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Lemon awaits AIAW tourney

By Red Vandermark Staff Writer

It is not uncommon for students to escape to Florida after the school year is over for some fun in the sun. The beaches are populated by northerners who help keep Florida green with outlays of dollar bills. Sandy Lemon hopes she will be one of the SU students making the journey to the Sunshine State next June. If she does go, she will be concerned with more than just sunwets and Coppertone.

Lemon's trip would be strictly business as she would be going to Nassau City, Fla. to take part in the AIAW national golf championships. The 79-hole event will take place June 14-17 at the Greenfaire Country Club.

The sophomore from Covington, Va. must wait until the start of the spring season before she learns if she...will walk the links with the nation's best collegiate golfers. Coach Sandy Bisha says she has to turn in 19 18-hole scores to the tournament committee, and one or two of the qualifying scores will have to come from the spring schedule.

Bisha says Lemon is in excellent position to qualify for the tournament. Lemon's fall average was a 79, and Bisha says the qualifying score for last year's national finals was an 83. Bisha says if everyone except Lemon to Florida if the qualifying score is met.

The Salisbury ace has a successful fall campaign. She won medalist honors at the Illinois AIAW tournament with a three-over-par 74 on the Crab Orchard Golf Club course. She placed second at the Midwest AIAW tournament at Marshall and she also recorded her first hole-in-one of her life at the Indiana Invitational. She says the ace provided thrill not only for her, but also for the other two members of the threesome she was playing in. "We were on the sixth hole-par 3, 196 yards-and I hit a 2-iron," Lemon says. "After I hit the shot we were watching the ball and we couldn't see it go in the hole. We couldn't see the ball when we got to the green either. The two other girls ran to the pin and they asked the ball was in the hole. I think they were more excited than I was because they three-putted the hole.

Lemon had a good freshman season, but her modest marked improvement in her game this year. She says the experience she gained from playing in a number of tournaments last summer helped her immensely during the fall schedule. She says playing against the best helps to improve a player's confidence.

"I had a positive mental attitude in all the big tournaments this year," Lemon declares. "My confidence was much improved over last year. I just played my game instead of worrying about playing against someone else.

Lemon says she likes golf because it offers a challenge to players. She says individuals can't rely on a coach all the time to help them with the mechanics of the game. A poor individual score in golf cannot be hidden by a team format, as it can in many sports.

"Golf is an individual sport because you have to do so much on your own," Lemon reasons. "It is difficult to coach because a coach can't be with the players all the time. You have to work on your game by yourself at times. You have to work to work because the coach can't force you to do something."

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Page 10, Daily Egyptian, December 5, 1977
Men, women gymnasts to do battle

By Steve Caruso
Staff Writer

The men's and women's gymnastics teams are scheduled to face each other in the "Battle of the Teams" at 7:30 p.m. in the Arena Monday, in what should be a fun time for both the gymnasts and spectators. However, the coach of the men's team, Bill Linden, sees it a little differently.

"Remember how we painted a bad picture just for practice," Meade risped when asked if the men would take the practice meet against the women seriously.

"Anytime you do anything well, it gives you a little more pride and confidence," he said.

Meant to be an enjoyable meet and designed to introduce the various aspects of gymnastics to the campus community of SIU, the 1977 Battle of the Teams promises to be an exciting and exciting meet for all those interested in wanting to learn about gymnastics. Admission is free.

Last year's Battle there were numerous standout performances as both sides as the teams tied, 13-13. Both teams have lost several players from last year due to injuries and graduation.

For the men, Steve Stidham, Steve Raine, and Kim Wall, while the women will be looking forward to the return of Ken Paul, Diane Gray and Mary Heminger.

The men will be counting heavily on senior Jeff Martin and freshmen Renn Murray, Rick Adams and Scott Sheehan. Prominent horse specialist Dave Schlecht, who finished fourth nationally last season, should do well in a exhibition role for the Blue Team.

For the women, Cindie Mazar andSTATE b-ball contests canceled due to varsity game here

All intramural basketball games scheduled for Wednesday from 7-11 p.m. have been canceled due to the intramural home game against Illinois State.

New schedules will come out Wednesday and will be available at the Intramural Office. Games will begin Tuesday Jan. 17.

Freshman Chris Wunsch performs on the balance beam.

gymnasts on the team are freshmen Chris Wunsch, Pam Chicklin, Patty West, Steve Barrett and Dolly More. All will be looking for their first appearance in front of an SIU audience. Heminger will not be able to compete because of a knee injury.

The meet will not be run as a "normal" men's or women's meet. The women will compete in vaulting, floor exercises, uneven bars and the balance beam. The men will counter with exercises in the parallel bars, high bar, floor exercise and vaulting. The men will also put on an exhibition in the still rings and pommel horse events, but will not be judged on their routines. There will be four judges. After a woman gymnast has competed in an event and a male gymnast performs on a comparable event, the four judges will hold up cards. If the judge's card has a certain color on top, around 90% that the performance of one gymnast was better than the performance by his counterpart of the opposite sex. May the better sex (men) win.

MI b-ball contests canceled due to varsity game here

A documentary film on South Africa; and a discussion on the role of foreign investments in helping South Africa's white minority regime.

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From the University of Minnesota, and received his Doctor of Philosophy degree in Mass Communication from the University of Wisconsin—Madison in 1974.

Hired as an instructor of journalism in 1972, Johnson earned the rank of assistant professor in August of 1976. Since coming to SIU, he has had work published in the Madison Bulletin, and was a finalist for the Golden Quill Award for Editorial Writing in the Weekly Press, 1974. He currently serves on the Daily Egyptian Policy and Review Board.

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**Thompson, Bakalis to debate**

The two major candidates for Illinois governor in 1978 have said that they will agree to debate early next year.

Both incumbent Gov. James Thompson and Democratic candidate Michael Bakalis told press conferences last week that they would seek to arrange a debate sometime after the state primary in March.

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**Professor accepts editorial position**

Ralph H. Johnson, an assistant professor in journalism, has accepted a position as an associate dean at the University of Idaho.

"His busi-...”

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**'Composer' sells music to back up commercials**

My George School

He flies his own airplane. He plays the piano. He writes and performs with a little group of songsters. He is Barley Man, right? Wrong, he doesn't sing. He is Ted Siebers, president and founder of Ted Siebers Music Co., based in Chicago with offices in Ft. Lauderdale, Fla., where he makes his home. Siebers was at SIU last week speaking about primary innovation.

His business is providing music for radio and television spots, or commercials. His music, he says, ranges from the blues and the hit parade to the advertiser is trying to reach.

"You don't want to be original," said Siebers, "so you have to get your own business for 16 years. We are constantly working and we are proud. But it has its craft, it has to be hard, middle-aged and semi-nude all the time."

The finished product has got to be "as good as the guy who has already tried." That is why Siebers depends so highly on input from ad agencies he works with, he said.

"I have to know what the competition is doing, what the product is used for, who uses it, history of past advertising campaigns. I enjoy it, I enjoy this." Said Siebers.

Without that information, Siebers said, "you can't write music. Music is supportive of the product and the jingle is in the ad. In fact, the developer could not make an appeal without the music.

"Music plays a one-hundredth of one percent of solving the advertising problem. Jingles share the primary position of conveying the jingle with price, only supportive of the main idea."

But it is that one-hundredth of one percent that has moved Ted Siebers to the top of his profession. "It's not always the best piece that makes it to the top," he said. "It's the one that's right on the right time." He also said it doesn't have to have the right name.

"I tried for years to get the Bux BUYER people to listen to my music," he said. "But they just wouldn't. Finally I found out why. The guy doing their stuff was a band leader from way back and he was good. But he's wife's maiden name was weird, she spelled it B-US-C-D."

While abroad he has done work for movie producers and American based companies such as American Airlines, Sigma Supply, Inc.

Working for the U.S. government, Siebers did spots for Operation Hand Start and for a group called Profit for Free Enterprise System, headed by author Ed. Bacon, R.U. "They wanted to scream loudly profit is okay at an intended audience of average ages 15-35," said Siebers. The group finally adopted Siebers idea that a company, the concept of reward for a job well done.

"The idea is to stick a pin in the keel of the guy getting a relief check," Siebers said. "Encourage him to look for work, hopefully doing down another."

Working with a budget to excess of $65,000, Siebers said, "it was the most profit-minded corporations the nation—car companies, petroleum companies, steel industries, and others. Siebers developed ads, which include individual spots from Roberts Flack, Glen Campbell, Johnny Rodriguez, and Jack Blanchard, head President and Chairman. The ad will hit the airwaves soon.

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Police dispatch data on guns stolen from murder site

Carbondale police have described to Chicago police authorities eight weapons taken from the home of Mrs. Lucille Fligor, who was murdered in her Carbondale home Tuesday.

Meanwhile, Jackson County Sheriff Don White said Friday that although there is no definite suspect in the murder, his office is investigating the names of several possible suspects.

Mrs. Fligor's 12-year-old daughter committed the murder however he would not elaborate.

The deaths of the three women were: Mrs. Fligor, 52, and her two daughters, Lucille and Jennifer, both 19, were killed by a head wound with a .357 magnum pistol.

The three women were killed in their Carbondale home Tuesday afternoon.

The car was recovered near 318 Hunter St. early Wednesday after a tip had been called in to Carbondale police. It was ducted for fingerprints Thursday, but police said it may be two weeks before the prints of the assailant can be separated from those of the Fligor’s.

Other guns stolen from the Fligor’s house, none of which have been recovered, included guns, ammunition, and a television set.

Dispatch data on guns stolen from murder site

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**Daily Egyptian**

Southern Illinois University

City to act on SCAM request

The Carbondale City Council is scheduled Monday to decide what action to take on a request for funds to support the Southern Counties Action Movement (SCAM) that the city may sign a contract with.

The council’s formal meeting will begin at 7 p.m. in the Council Chambers, 607 E. College St.

Representatives of SCAM spoke to the council last week and asked the city to support the organization’s proposed 17 percent electricity rate increase requested by the Central Illinois Public Service Co.

Other matters scheduled for council action include an allocation of Community Development Block Grant funds; authorizing application for an Urban Development Action Grant and money which the city would use in reviving the downtown.

The council will also consider a report from the Carbondale National Bank asking that Kirby’s Market, on the corner of Ayers and Seventh streets, be changed from a low to a medium density residential designation.

Insatiable appetite for art satisfied by edible exhibit

By Doug Durako

Staff Writer

Ingredients: 12 willing students, 6 parts patience, 12 parts various food-stuffs which will tantalize taste buds, 1 "kitchen studio" and as much imagination and talent as can be mustered.

The runners up were: "Bough Man," with Jots of firebombs, shotgun and fire, and 410 shotgun slugs striking the house in the early morning hours last Friday. Most of the shots were fired near the intersection of the two sidewalks outside the window.

Nobody injured following fraternity house blasts

By Andrea Stramman

Staff Writer

Members of the Kappa Alpha Psi fraternity say they weren’t surprised on one was seriously hurt when two fire bombs and several gun blasts hit their fraternity house last week.

"It was a mighty miracle to one got hurt," Doug Evans, a junior in radio and television, said Friday. "This is it." Evans, a member of the fraternity whose home is located at 102 Small Group Housing, was the only one injured in the shooting incident. He was bruised on his right side above the hip when a bullet ricocheted and grazed him.

At 3 a.m. Friday members of the fraternity were in a second floor recreation room playing ping-pong and socializing when a Molotov cocktail crashed through a first floor window into the kitchen area.

Then shots smashed through the window in the recreation room. As a group of students ran out of the room into a stairwell a shotgun blast came through the nearby window.

One fraternity member, who did not want to give his name, said the fire bomb and the shots through the recreation room’s windows were a diversion to get the students to run out the landing.

The fraternity members extinguished the fire in the kitchen area, as well as one caused by a fire bomb thrown on the roof of the building.

Windows near the first floor entrance were also shot into.

SIU police Capt. Carl Kirk reported Friday no arrests had been made in the incident. He also said police had no suspects.