

10-8-1979

The Daily Egyptian, October 08, 1979

Daily Egyptian Staff

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Volume 64, Issue 31

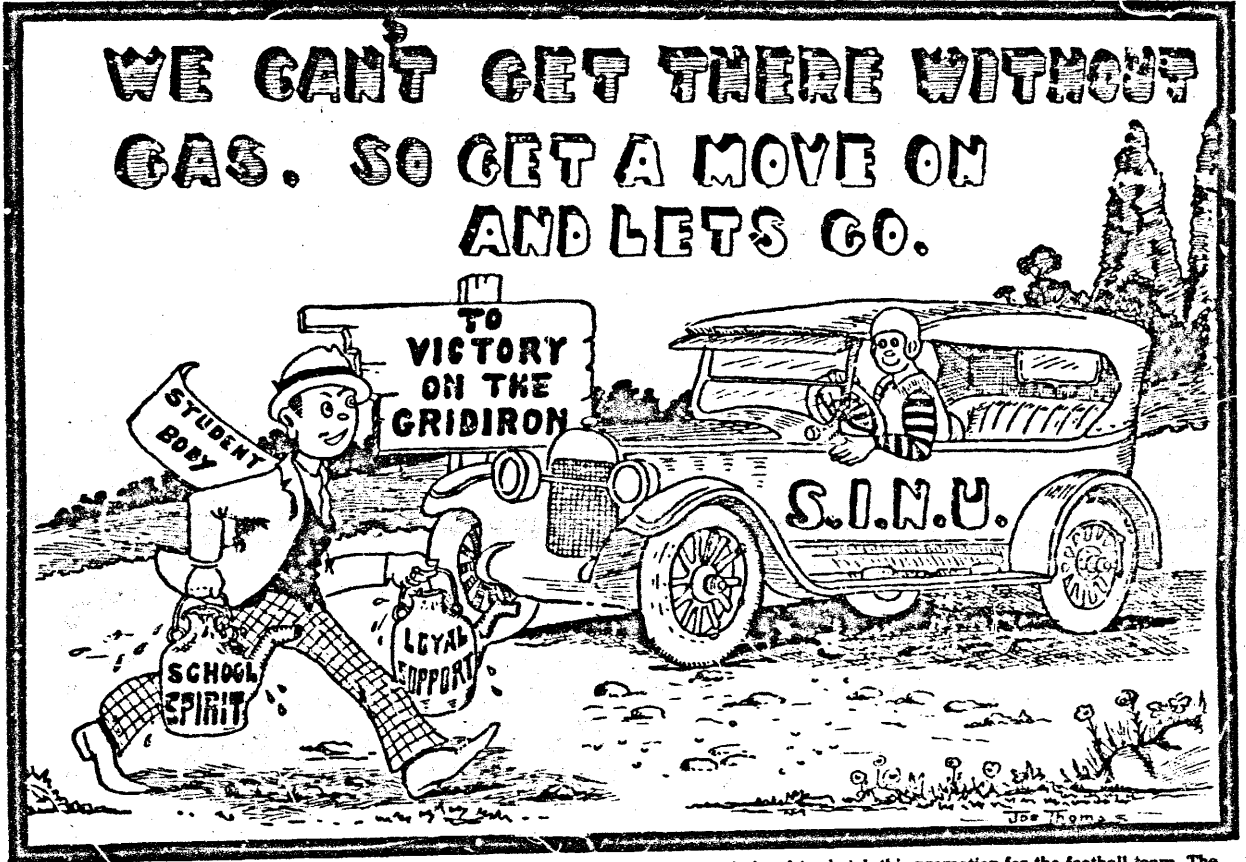
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Daily Egyptian
Monday
Southern Illinois University

Monday, October 8, 1979—Vol. 64, No. 31



Cartoonist Joe Thomas, class of 1924 at Southern Illinois Normal University, took pen in hand to sketch this promotion for the football team. The cartoon appeared in the Oct. 24, 1922, issue of The Egyptian, campus newspaper for SINU.

A look at Homecoming history

—Pages 8 and 9

Jokes, jitters at the movies

—Page 6

Du Quoin loses Hambletonian

—Page 3

Film group runs obscure

—Page 7

Mascot rouses fans

By John Carter
Monday Editor

Marla Harrison said that she laughed when the kid screamed from the stands. "But you're a real dog!"

But, she could have snarled without anyone knowing it. She is the Saluki mascot of SIU-C. "I think people picture a dog, but realize that somebody is really inside the costume," Harrison said with a voice full of bark. "I enjoy having my face covered, though because if something embarrassing happens, no one can see who it is."

Harrison, 21, a junior in physical education, is in her second year of hounding Saluki fans into cheers and chuckles when watching SIU-C athletics.

"I thought I'd like to be a mascot because mascots are cheerful and real crazy," Harrison, a native of South Bend, Ind., said. "And since I'm happy I like to make other people happy. I'm not limited to a certain spot like cheerleaders, either, so anytime I feel like it I can just take off into the stands. I talk to everyone. Older people get as big a kick out of me as the little ones."

Some of the football fans at Tennessee State University, though, treated her more like she was rabid.

"I got hit in the head with a rock, and somebody blew cigarette smoke through the nose of the costume," she said. "It was outside and at night, so the smoke didn't bother me. But it would have been different if it were in the sun during the day."

Harrison says that her outfit doesn't get that hot when she's wearing it outside, but inside is another story.

"At basketball games it gets hot enough for sweat to run down my face," she said. "I can only reach with a couple of fingers stuck through the outfit's eyes. And I can only touch around the top of the nose and the center between the eyes. It's uncomfortable."

But, as she said, she loves the part about acting crazy, and that includes dancing.

"I like to dance and, if the band plays the right music, I can move to the beat, but only if the music is right. The SIU-C band is good, but they could be better at moving it. At Tennessee State, they played good music and I entertained myself along with the crowd."

She should have plenty of time for that. Harrison plans to graduate in the spring of '81, and wants to work teaching physical education while working on her master's degree in secondary education.

Daily Egyptian

(UPS 169-220)

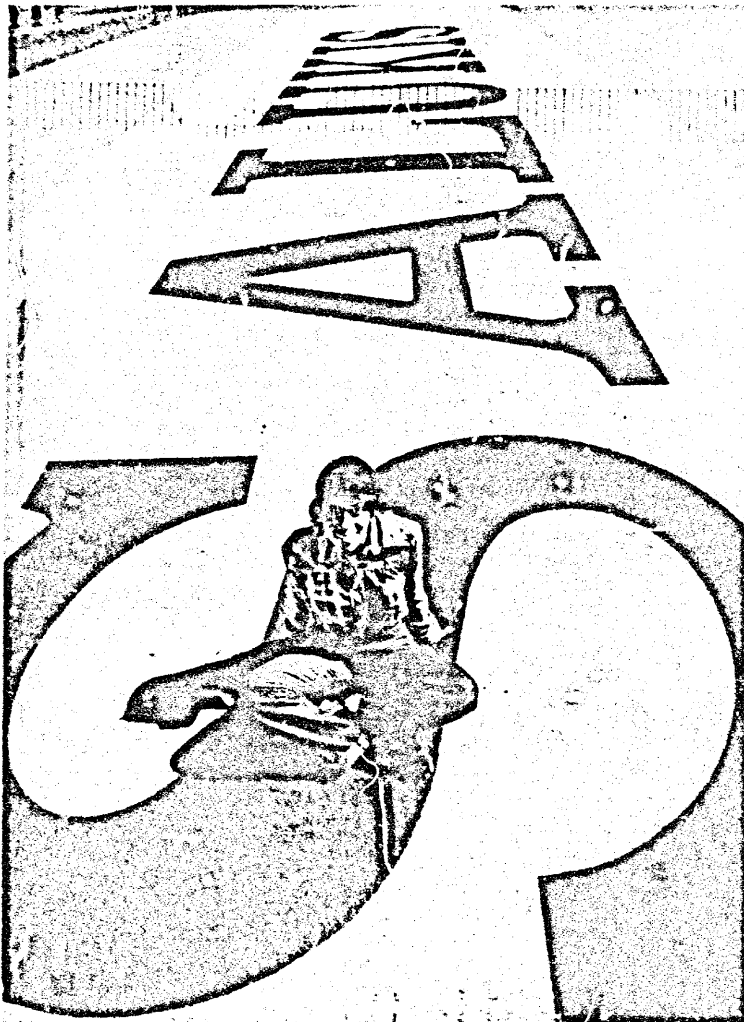
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Marla Harrison

Staff photo by Tina Collins



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Meadowlands new home for Hambletonian

By David Garlick
Sports Editor

Concerns over the future of harness racing in Southern Illinois and of the Du Quoin State Fair have risen after a 21-member board voted to move the Hambletonian from its home of the last 23 years to the Meadowlands Race Track in East Rutherford, N.J.

The Hambletonian will be run in Du Quoin in 1980, the last year of the track's race contract. In 1981, the race will be at Meadowlands.

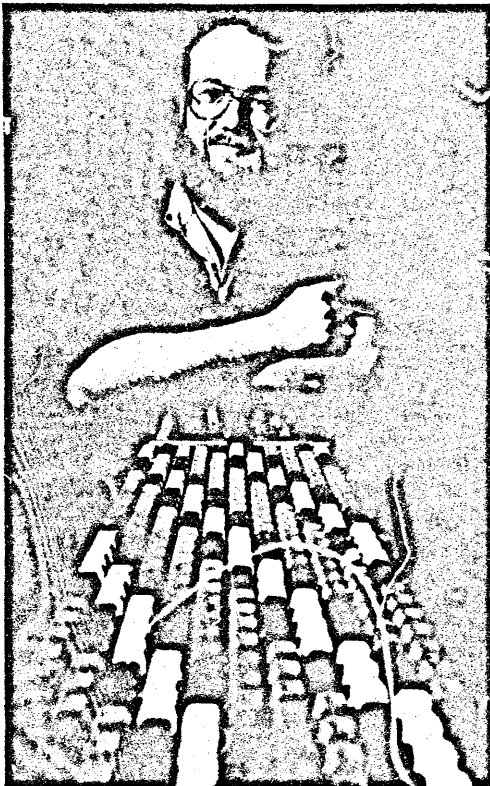
"The future of harness racing would hang in the balance here," said Norb Bartosik, vice president and business manager of the Du Quoin Fair. "I have the feeling that it would hurt it tremendously."

Bartosik believes the decision will hurt harness racing in Springfield and Indianapolis, Ind. He said Springfield, Indianapolis and Du Quoin have three of the fastest tracks in the nation.

Bartosik said since the Hambletonian now will be held in the East, it will be tough to lure many of the top horses and drivers back to the Midwest.

"Obviously, the move creates a big void," Bartosik said. "How we will fill that void is something that we have never thought about."

The Meadowlands track was chosen over both the Du Quoin and the New York State Fair at Syracuse. Members of the Hambletonian Society voted twice on whether to move the race. The Meadowlands received 12 votes to Du Quoin's nine in the second ballot.



Staff photo by Don Praister

31 FLAVORS, UH, TONES — The archifoon produces 31-tone music, a concept which has been theorized about, but deemed impractical for centuries. Robert Chamberlin, an SIU-C graduate in music who is on the faculty at Webster College in St. Louis, demonstrated the instrument Thursday in the Old Baptist Foundation.

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Letters

Costs account for current library times

In reply to Brenda Benard's letter, which appeared in the Daily Egyptian on Sept. 27, and Mary Hopkin's letter, which appeared Oct. 2, there are two main reasons why Morris Library is not open after 6 p.m. on Saturdays.

First, in 1976, when the library was not fully compensated for the increased minimum wage rate, it became necessary to review where expenditures could be curtailed. A survey was taken that showed there was a minimal use of the library after 10 p.m. on Fridays and at 6 p.m. on Saturdays, except during the last two weeks preceding exams each semester when the library remains open until midnight every evening of the week.

Second, costs of purchasing new library materials and of providing services have risen at a faster rate than budget appropriations. Thus, each year it has been necessary to review how the library's funds are used. We could not justify keeping the library open for a very few students on Saturday evenings at the expense of purchasing new books and maintaining periodical subscriptions.

Morris Library is open a total of 93.25 hours per week during regular term periods, and 106.25 hours during the last two weeks of each semester. Moreover, aside from reference works and some special categories of materials, books and journals can be charged out for use when the building is closed. Little evidence has been provided to indicate these hours and services are not meeting the needs of most users.

Finally, we regret the reply that was given to Ms. Benard when she inquired about the reasons for the library's closing on Saturday evenings. Morris Library's hours have not been determined on the basis of competition with recreation or entertainment available in Carbondale on Saturday nights.

Kenneth G. Peterson
Dean of Library Affairs

Financial aid hassles should be alleviated

The editorial column of Friday, Sept. 28, concerning financial aid really 'hit home' for me as I'm sure it did for many other SIU students. I was fortunate to have been eligible for financial aid for the past four years of my college education. But there have been (and still are) times when I felt like giving up the battle and throwing all 38 forms, 2 million fill-in-the-dot spaces, my spot in the lengthy line at Woody Hall, and my frazzled nerves right into the garbage and walk off campus and away from SIU and any other large, expensive institution of its kind.

But being the practical, and sometimes frustratingly level-headed person that I am, I'd remain in my spot in line and continue to learn patience the hard way. But what about those who discourage more easily than I? What happens to the freshman who isn't used to the hassles and finds his college "welcome" at the end of a long line while he worries about the classes he is missing because he didn't want to lose his place in line? He may decide that it's just not worth it and leave school.

Isn't there something that can be done with this situation that

seems to only get worse from year to year? Why are there only a few people working on those grants and loans that are held up for one reason or another? If we apply for the aid in March why does it take till October to receive it? I've wanted to know answers to these questions for the past four years. Now I feel like I can say that I didn't receive this aid "free"I worked for it!

Bonnie Yale
Senior, Physiology

Christian believers will always speak out

In a recent letter, Bob Phillips stood up for the rights of people concerned with issues such as abortion, gay rights, and other questions of morality. I found his loyalty to the idea of freedom inspiring, but was appalled at his assailment of others who don't share his philosophy; in particular, the Christian religion, who also have the freedom to voice their beliefs.

It seems ironic that a religion that is "archaic and dying," has managed to survive for nearly 2,000 years, and will most likely outlive anyone reading this letter. It's true that there have been, and still are, Christian hypocrites, just as there have been, and still are, political hypocrites; but that's no reason to place a death-wish on government, without which society would be unable to function. As far as freedom is concerned, consider what Jesus said, "You shall know the truth, and the truth shall set you free." True believers believe that the bible is the Word of God, and that it is true. You better get used to it Mr. Phillips, because true believers will continue to speak out on what we believe is contrary to the Word of God, not to interfere with the rights of others, but to inform them of what the Word of God says, in case they haven't heard.

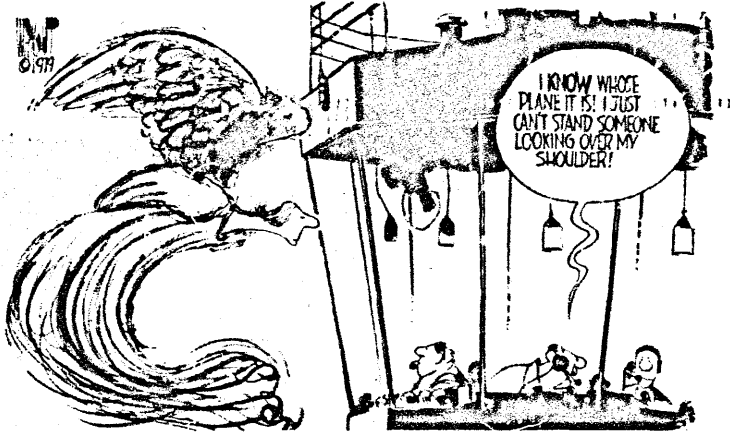
Bob Piontek
Senior, Forestry

Recreation Center explanation sought

Last weekend my brother, who is a sophomore in high school, came to visit SIU with my parents. My brother-in-law, (who is also a SIU student) and I reserved a court to play racquetball at the Recreation Center Sunday afternoon. When we went to the information desk to register my brother, we were asked how old he was and we replied 15. We were then informed he couldn't play with us because he wasn't 16, but we could speak to a T.A. about it. I explained to the T.A. that since my brother-in-law and I were both students, my brother wouldn't be taking any privileges away from other students. He couldn't or wouldn't give me any other explanation: other than "it's the rule."

After arguing with him over the matter, we gave up and went up to the viewing area to watch other people play. There we discovered that only half of the racquetball courts were in use. The other four were empty, which was very aggravating. There was no one else to talk to that day except the T.A., so I would welcome a reasonable explanation from the Recreation Center for why he couldn't use the facilities.

Kenny Snider
Freshman, General Studies



Opinion & Commentary

EDITORIAL POLICY:—The general policy of the Daily Egyptian is to provide an open forum on the editorial pages for discussion of issues and ideas by readers and writers. Opinions expressed on these pages do not necessarily reflect the positions of the University administration. Signed editorials and commentaries represent the opinions of the authors only. Unsigned editorials represent a consensus of the newspaper's Editorial Committee, whose members are the student editor in chief, the editorial page editor, a newspaper member, the managing editor and a Journalism School faculty member.

LETTERS POLICY:—Letters to the editor may be submitted by

mail or directly to the editorial page editor, Room 1247, Communications. Letters should be typewritten, double-spaced, and should not exceed 250 words. All letters are subject to editing and those which the editors consider libelous or in poor taste will not be published. All letters must be signed by the author. Students must identify themselves by class and major, faculty members by rank and department, non-academic staff by position and department.

A letter submitted by mail should include the author's address and telephone number. Letters for which no verification of authorship can be made will not be published.

Maximum drinking age only fair

The Illinois Legislature has failed to promote fairness among its citizens.

How can it raise the minimum drinking age when it has yet to even establish a maximum one?

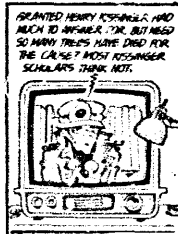
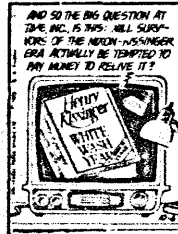
The only problem in designating a maximum drinking age would be determining what would be the cutoff age. Statistics would have to be compiled to find what age drivers become irresponsible while driving under the influence. New slogans would have to be made up to respond to the social discontent created by such a law. For example, if the maximum drinking age was put at 62—the minimum age for social security recipients—a slogan might be: "young enough to work, young enough to drink."

The fact is, we probably could boost the whole economy just by establishing a maximum drinking age. Think of how much money would change hands in Grecian Formula 16 sales alone.

The sales of fake identification cards would also increase. Kids would get more money from their parents through bribes offered for the use of their IDs. Think of all the fun 100-year-olds would have trying to act like they're 99. (Don't all you younger folks remember what a blast it was trying to convince bar owners that you were 19 when you were really 16?)

But the law wouldn't really be designed to stop those at the specific age from drinking—instead its intent would be to prevent those a couple of years older from drinking. For example, the intent of a 100-year-old maximum would be to keep those who are 102 out of the discos, much like the minimum of 21 is planned to keep those 17 off the streets.

DOONESBURY



by Garry Trudeau

Man charged in campus rape

A Mount Vernon man was charged with the rape of an SIU-C woman in Jackson County Court Thursday.

Capt. Carl Kirk of University police said Gregory Schmitt, of Route 2, Mount Vernon, was picked out of a six-person lineup Thursday by a 24-year-old woman, who accused him of raping her.

Schmitt was charged in Jackson County Court.

Beg your pardon

The full-service gasoline prices for Wareco and Liberty gas stations were incorrectly listed in a survey chart of self-service prices on page 1 of Friday's Daily Egyptian. Wareco's self-service prices are 91.9 cents per gallon for regular and 97.9 cents per gallon for unleaded. Liberty's prices are 91.8 cents per gallon for regular and 97.8 cents per gallon for unleaded.

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Ballroom A: 7:30-9:30 pm
Beginning October 8

TUESDAY
Beginning Oct 2
LEISURE EXPLORATION WORKSHOP
Kaskaskia Room 7:00-8:00 pm
INTRODUCTION TO YOGA PHILOSOPHY
Missouri Room 7:00 pm
BEGINNING GUITAR
Mississippi Room 8:30 pm
HUMAN DEVELOPMENT THROUGH SELF MASTERY
Saline Room 6:30 pm

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DREAMS AND FEELINGS
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Ballroom A 7:00 pm
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Ballroom A 8:00 pm

THURSDAY
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ASTROLOGY
Kaskaskia Room 7:30 pm
AUTOMOTIVE REPAIR FOR NOVICE
Missouri Room 7:00 pm
CLOWNING
Counley #206 7:30 pm
INTRODUCTION TO MEDITATION
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EMERGENCY MEDICAL CARE
Kaskaskia Room 6:30 pm

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Stranger's call elicits horror

By Bill Crowe
Staff Writer

A large, dark house with only a babysitter and a few frightened kids at home has been the scenario for countless haunted house-type films, but lately Hollywood has come up with some real shockers which prove that this formidable type of film has not yet shed its last drop of fresh blood.

Last year's "Halloween" was a scary, well-crafted thriller which kept the audiences' hair standing long after the final credits rolled. "When A Stranger Calls," though not as ultimately shocking as "Halloween," is another well-made thriller which can attribute its success to taut direction by Fred Walton and excellent performances from a classy cast including Charles

Durning and Carol Kane. The premise for Walton's film—a mentally disturbed person committing a murder, breaking out of a hospital years later and coming back for more

A Review

slaughter—is practically the same as "Halloween," but the emphasis is on character development and tension-building scenes in this film. "Halloween" was more of a stand-up-and-scream shocker than "When A Stranger Calls" is.

Durning, playing a cop-turned-private-eye who is tracking the madman (Tony Berkeley), gives a relentless, angry performance. He plays the detective as a Captain Ahab-

like character whose only concern in life is to catch and kill his prey.

The scene in which Durning convinces a gin-soaked floozy (Coleen Dewhurst) to help him find the madman is masterful. Durning's dramatic description of the incredibly brutal manner in which the victim was killed which is never shown is much more effective than staging the gory scene. His performance is reminiscent of Donald Pleasance's chilling doctor in "Halloween."

Berkley gives a new twist to his madman role, which is a refreshing change. Instead of rolling his eyes and screaming a lot, Berkley plays the crazed killer as an outcast of society. He is a paranoid, transient outsider who knows he is crazy but still needs some sort of

feeling of acceptance. It's a fine performance which manages to stay away from all the clichés established in it hundreds of predecessor.

"When A Stranger Calls" is a chilling, virtually bloodless shocker which relies on inventive character development and above-average scene staging to create its thrills and chills.

A million copies of "Last House on the Left" and "Don't Look in the Basement" aren't worth even one "When A Stranger Calls."

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Offensive British 'messiah' witty

By John Carter
Monday Editor

Monty Python's "Life of Brian" has already created its share of enraged criticism with, depending on degrees of personal piety, good cause. On its face, it is certainly irreverent, if not blasphemous. It is also hilarious.

Jewish, Protestant and

A Review

Catholic organizations have berated the Flying Circus for making the film, and one of the groups tried to get it banned in the U.S. Fortunately for filmmakers, those attempts failed, and the movie is now showing at the Varsity Theater.

It could be said that the movie is based on the life of Jesus Christ, but that would be a loose parallel at best. The satire is aimed at the church establishment, authority figures and ordinary humans. In those is enough material to create a tremendous parody, and that is what Monty Python has done. The group doesn't need to make fun of Christ to get laughs; it goes beyond that into untapped sources of subtle, and not-so-subtle, humor.

The film is a fast-paced melange of cockney caricatures and ancient Judean culture. The incoherence of the thick British accents and Biblical setting, laced with contemporary barbs and timeless slapstick,



Terry Gilliam portrays a Roman jailer

produces absurd comedy scene after scene. The juxtaposition of perilous situations and silly reactions is classic Monty Python. Depending on personal preference, "Brian" may or may not be better than the "Holy Grail."

Brian is not a messiah figure, but a schlemiel. He doesn't want to be a hero and he can't be the Savior — he is a misbegotten son of a Roman centurion. He can't escape, though, the fate that Monty Python has constructed.

Filmed in Tunisia, the movie revolves around a group of revolutionaries, the People's Front for Judea, who are long on artificially profound political discussions, but short on common sense and action. For them, Brian performs inadvertently amazing feats which

befuddle the Romans and impress the radicals. Brian, played by Graham Chapman, eventually bumbles his way into their midst and from there he is lost.

Various scenes are especially ridiculous: The stoning, the phonetic battle in the governor's throne room, the centurion's late-night grammar lesson, the governor's speech, the people's discovery of "The Savior," and the crucifixion — to name a few. Each is carried just short of exhaustion, accentuating the comic absurdity.

If you are unyielding, humorless or easily offended when confronted with dynamic religious perspectives, don't go see this movie. If you can, simply take a 90-minute joke — a profound irony — don't miss it.

NATIONAL LAMPOON'S
OCTOBER
COMEDY
ISSUE

It's October and the leaves are turning brown. It is a season of change — the clear, cold death of winter shines ahead of us. Soon we will be able to see our breath, frisk with small dogs in the snow, and roll our cox's over on patches of black ice. With winter approaching and good jokes sure to be as scarce as summer birds, now is the time to lay in a win' 's supply of jokes in the new October comedy issue of National Lampoon; and as for summer birds, you can probably mail away for them to Florida. Yes, the National Lampoon Comedy issue has enough rich, plump guffaws to keep you chortling right into spring. So go buy one now at your local newsstand or bookstore before David Frost starts nipping people's noses, making it a pain to go outside.

HUMAN SEXUALITY WEEK
October 8-14

MONDAY- "Love" by Dr. Leo Buscaglia
12:00-2:00 Video Lounge
Sexual Values Clarification
12:00-2:00 Mississippi Room

TUESDAY- Human Sexual Response: A Video Presentation
12:00-2:00 Video Lounge
Health Care "Down There"
3:00-5:00 Illinois Room

WEDNESDAY- Gay, Lesbian, Bisexual: Alternatives in Sexuality
12:00-2:00 Activities Lounge

THURSDAY- Sexual Communication
12:00-2:00 Illinois Room

FRIDAY- Massage/Relaxation Workshop
12:00-2:00 Mississippi Room

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Non-Hollywood movies shown by cinema group

By Jordan Gold
Staff Writer

Up until now at SIU-C, the only place that one could see a movie that wasn't made in Hollywood was in a cinema class. Sure, SPC has foreign films on Sunday night and some theaters occasionally show them, but how about obscure films made in Pittsburgh, or Ann Arbor?

Now there is a place. The Expanded Cinema Group shows experimental, documentary and live-action films that are non-Hollywood, at 7 and 9 p.m. Thursdays at the Wesley Community House.

Fred Marx, a graduate assistant in English, is the head of the group. Marx formerly headed a similar group at the University of Illinois at Champaign-Urbana. He started the group when he came to SIU-C in August, because, "I saw a need for it down here."

"We're trying to promote film as art, not as movies, but still make it enjoyable," Marx said. "We'd like to expand people's vocabulary in films."

So far, the response has been good from the people who have shown up, but the numbers of people attending have not been enough to keep the group out of debt. "We hope the response in bodies will be as big as the one in vibes," Marx said. The group needs 100 people per show to break even and, Marx added,

that's all they want to do.

Thursday, the group will show the "Best of Ann Arbor '79." It will feature the best 10 or 15 shows of this year's "Ann Arbor Film Festival." The shows average five to eight minutes each. Included among this week's features are "Mongoloid," a film by Bruce Conner that has a soundtrack by the group Devo; "Asparagus," an animated-fantasy; and "Dr. Men," a cartoon-comedy about a doctor who is a men's room.

Previous shows by the group have included "Fantasy Animation," which featured the best of the last five years, including "Quasi" at the Quackeder, "Supershots," a collection of live-action comedies and "A History of the Cartoon," which featured the first Popeye and Superman cartoons, a 1918 cartoon by Windsor McKay and Mehes' "A Trip to the Moon."

Marx would eventually like to show obscure films made by such directors as George Romero, who did a lot of films in Pittsburgh before he got a hit with "Dawn of the Dead." And Robert Downing, who Marx said has made some excellent



Fred Marx

Staff photo by Dwight Nale

"totally obscure features."

Marx is a cinema buff who has been involved in films for years. He writes film reviews for a magazine called "Cinegram" that originates in Ann Arbor and is up on all the latest film news. An MFA student in film at SIU-C, Marx has attended the 1978 Cannes Film Festival and the World Animation Festival at Zagreb, Yugoslavia.

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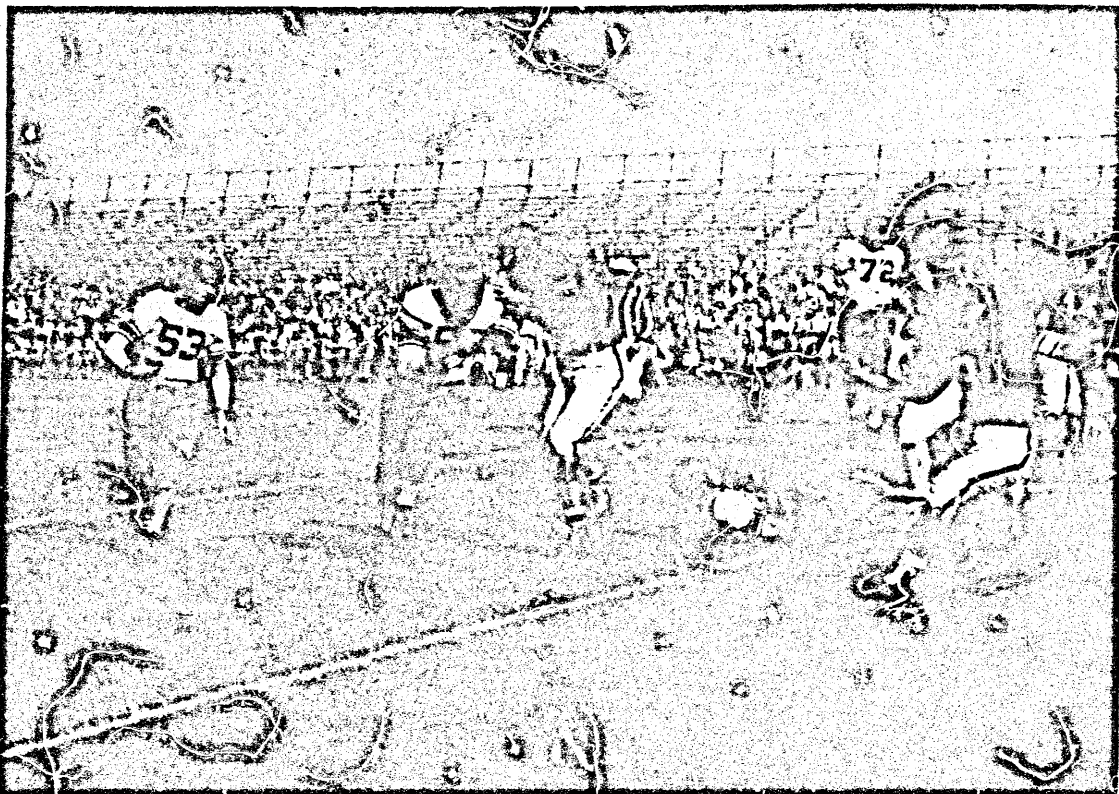
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The ball carrier might have scored a touchdown, but it didn't matter in 1951: The Salukis lost all nine games.

An enduring tradition

By Brenda Wilgenbusch
Student Writer

Homecoming became a tradition on Nov. 11, 1922, when SIU-C was still known as Southern Illinois Normal University.

SINU's first Homecoming featured vaudeville shows, parades, music and a football game that was highlighted with a special half-time ceremony—Cape Girardeau's team (the day's competition) was represented as a corpse and a casket was carried across the field while the band played a funeral dirge. SINU proved to be the victor and the Carbondale Free Press reported the victory over Cape Girardeau Teacher's College 12-7.

About 500 alumni who attended the Homecoming activities prompted Henry W. Shryock, president of SINU, to announce that Homecoming would become an annual event and that plans were in the making for the next one. SINU's Homecoming tradition began 12 years after the original Homecoming, Oct. 14-15, 1910.

Homecoming started at the University of Illinois in Champaign-Urbana. It

originated from an idea based on "Old Home Week" in the New England towns. "Old Home Week" celebrated the return of residents who had moved west as well as the founding of the towns. This idea led to another one by W. Elmer Ekblaw and C.F. "Dab" Williams, both members of the Seniors' Honors Society

Ekblaw, editor of the Daily Illini at that time, and Williams wanted to do something special for U of I, sort of a "super reunion." The two presented their idea to other senior societies and soon the idea was supported by Dean Thomas Arkle Clark and U of I President Edmund James. Homecoming was born.

Homecoming was originally two words—Home Coming—and was intended to be a weekend for the reunion of alumni. Games, floats, parades and house-decorating contests provided activity for collegians as well as returning alumni. The house decorations sparked originality including animated figures attached to the house fronts and porches. These decorations became a part of

the tradition of Homecoming and alumni returned each year to see them.

Other features of the early Homecomings included the home parade, stunt shows, tug-of-war, dances and the crowning of the king and queen. Many of the same traditions are still featured at Homecomings today.

Campuses across the United States heard of Homecoming and began their own. It became an annual event for most universities, but in the 1940s, the construction of floats had to be cancelled and activities curtailed because of shortages caused by World War II.

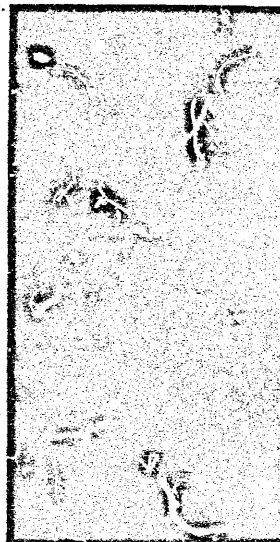
Through the years student and alumni associations have supported Homecoming, and in the 1920s, the "Golden Era of Creek Life," fraternities and sororities kept Homecoming enthusiasm alive.

This year SIU-C's theme is "The Roaring Twenties," and the activities scheduled are designed to bring back the enthusiasm of that time. Among the scheduled events are the Yell Like Hell Contest at 6:30 p.m. Friday at Thompson Point, followed by the Snake Dance from East Campus and

Thompson Point, led by the Marching Salukis at 7:30 p.m., and the bonfire, sponsored by the Phi Sigma Kappa fraternity. The bonfire will be held at the north end of the Arena parking lot and this year's Homecoming king and queen will be crowned there at 8 p.m.

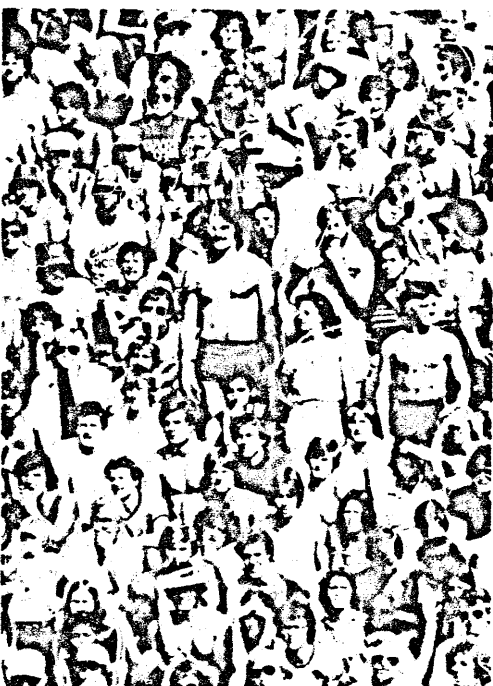
The Student Center Homecoming Extravaganza which will include a gambling casino, an extrasensory perception specialist, the film "Norma Rae," the Red Pin Bowling Tournament, old movies, contests, games and a host of other activities will round out Friday's list of events.

The annual Homecoming Parade down Illinois Avenue at 10 a.m. will begin Saturday's festivities. The grand prize for the best float will be up to five kegs of beer donated by B & J Distributors. Homecoming will continue with the football Salukis facing Wichita State at 2 p.m. The game will be followed by a free outdoor concert and food special (fried chicken, cole slaw, cobbler and a pepsi or \$1) at the Free Forum area from 4:30 to 6:30 p.m., and a concert by Van Morrison at 8 p.m. in the Arena.

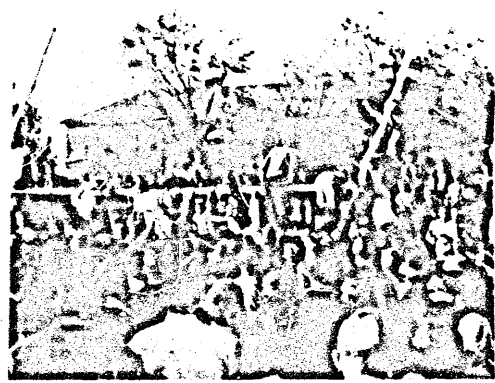


Photos courtesy
of University

Photographic Services



The clothes and hairstyles of the spectators attending a 1951 Saluki game (far left) look considerably different than those of the 1979 football crowd (left).



The center of the football field the Salukis played on in 1929 (left) was located between what are now the west stands of McAndrew Stadium and the Student Center parking garage. The 1967 Homecoming (above) was one to be remembered, as the Salukis beat Tulsa, a nationally-ranked team, 15 to 12.

Early Salukis contrast with present day's

By Jack Carter
Monday Editor
E-Gyp-Gyp-Gyp!
E-Gyp-Gyp-Gyp!
WOW!
That was the type of cheer popular when William McAndrews, (of McAndrews Stadium fame), was coaching SINU's football team, and "The Egyptian," SINU's newspaper, ran nearly scolding editorials to promote school spirit, "pep."
About a third of the football team were veterans of W.W. I. (in 1922), and to assist in the socialization of football players, an "acquaintance committee" was there to intercede for the "fair sex." No one on the team weighed more than 170 pounds, and the team captain, Ted

Carson, was recommended as a football player by his hometown minister.
The "Maroons" or "Teachers" of SINU, depending on whose column was read, contested against such powerhouse clubs as the McKendree College Preachers and the Anna Athletic Club. Scores were usually low, as was the funding for the sport. The 1920 team had to call off the entire season for lack of finances, and when the team did reappear a year later, it often pleaded in the newspapers for assistance in whatever way possible.
"As much as things change..."

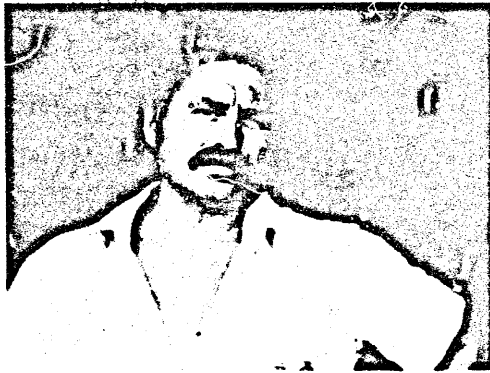


1924 Homecoming parade

Harrison creates 'real' fiction

(Written by James Harrison. Published by Delacorte Press-Seymour Lawrence, New York. 276 pages, \$10.95.)
By Paula Walker
Entertainment Editor

"Legends of the Fall" is a collection of three fantastic short novels which offer well-rounded insights into human behavior. Each of them is written in the third person and the main character in each is a man, but the similarities between the novels ends there. The freshness of each of the novels makes "Legends of the Fall" a diversified and entertaining trilogy.



Jim Harrison

A Review

"Revenge," the first novel, is the weakest in the book because the plot has been used in so many other novels. A man falls in love with the beautiful wife of a rich gangster and is almost killed when he is caught in bed with her. When he recovers from his injuries he is determined to get the woman back and take revenge upon her husband and his henchmen.

Harrison saves the novel from being of \$1.95 paperback quality with an unexpected ending and a sophisticated writing style which makes the story realistic and flowing. It appears to be a well-written but meaningless tale until the last five pages, when the message comes through at last.

"The Man Who Gave Up His Name" is the account of a middle-aged divorcee who dances alone in his apartment

in the evenings. He gives up his job and his money to find out who he really is and what he wants to do. It could be, but is not, a banal story. This slice-of-life account of a man's search for pertinent reality is moving and powerful.

Nordstrom is real, as are his problems and experiences. The story is complex and allegorical. The action consists of everyday activities and decisions with no earth-shattering crises to add excitement. They are not needed by this author, who can construct an entertaining yet touching story from the events of ordinary life. His sensitivity and insight lends import to the details of day-to-day living.

The last novel in the trilogy is "Legends of the Fall," a brilliant work dealing with

three brothers enlisted in World War I, their families and their lives. There is an abundance of the sadnesses of life in "Legends of the Fall." The novel deals with death, old age, insanity and misery. It creates a feeling of suffocating gloom, heightened by the solid reality of the characters.

The intensity of the novel makes it impossible to put down. Tragedy upon tragedy occurs as the despair increases, but the family and the occurrences are so real that concern makes it impossible for one to walk away from the story.

Harrison's book is well worth reading. He is exceptional.

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King, Queen voting set

Voting for Homecoming King and Queen will be conducted from 9 a.m. to 5 p.m. Monday in the main solicitation area of the Student Center and in the Communications Building.

Five housing areas are represented by the nine finalists. Students must have a current fee statement to vote, and each student may vote for one king and one queen candidate.

Thompson Point finalists are

Terese Riordan and Dave Brown. The finalists from Brush Towers are Judi Barnard and Gary Sidwell; from University Park, Annette Tausse and Bill Dixon; from the Greek system, Sheila Washatka, Sigma Kappa sorority and Dwayne Bumpers; Omega Psi Phi fraternity; and from off-campus, Terri Winking. There is no king candidate nominated from off-campus.

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City to celebrate child's week

By Gayle Simpson
Student Writer

In honor of the International Year of the Child, Sunday marked the beginning of "Be Good to a Child Week" in Carbondale by proclamation of Mayor Hans Fischer.

The proclamation was made at the urging of Margaret Kennedy, Illinois coordinator of the International Year of the Child. Carbondale is one of 15 cities in Illinois having a "Be

Good to a Child Week."

According to Kennedy, the purpose of the week is to bring awareness of the rights and needs of young children to a local level.

"It's a week for doing something out of the ordinary for a child," Kennedy said.

A major activity for children in Carbondale is the Very Special Arts Festival to be held Wednesday in the Student Center. The festival includes

five 45-minute workshops in the areas of dance, creative writing, creative drama, cartooning, and visual arts.

The festival will be highlighted by a performance of the Wood Wind Bell Choir from Colombia, Mo., whose members are handicapped students. The program begins at 12:30 p.m. in Ballroom D.

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Campus Briefs

"Eating for the Health of It," a slide show and discussion on nutrition, will be held from 7 to 9 p.m. Wednesday in the Ohio Room. The program, sponsored by the Student Wellness Resource Center, will discuss the food industry and some practical tips for healthier eating. Free samples of healthy snacks will be available.

"Love," a video tape and discussion, based on the book "Love," by Leo Buscaglia, will be presented from noon to 2 p.m. Monday on the Fourth Floor Video Lounge. At the same time a discussion on sexual attitudes, values and beliefs concerning a variety of sexual issues will be held in the Mississippi Room. Both programs are presented by the Student Programming Council and Human Sexuality Service.

The Carbondale Park District will hold a basketball organizational meeting at 6:30 p.m. Monday in the Park District Community Center, 206 W. Elm St. All men and women interested in playing in adult recreational basketball leagues should attend.

"Test Anxiety? Concentrate and Relax for Effective Test Taking," a workshop sponsored by the Counseling Center, will be held from noon to 3 p.m. Tuesday in the Missouri Room. The workshop is for students who have high anxiety before and during tests which prevent them from attaining their potential on exams.

The SIU Weightlifting Club will meet at 6:30 p.m. Monday in the Weight Room of the Student Recreation Center for the yearbook picture. A meeting will follow in Room 82 of the Center.

David F. Duncan, associate professor of health education, has been named executive secretary of the Mental Health Section of the American Public Health Association. Duncan will lead a forum for policy and research on mental health for the association, the nation's largest organization of health professionals.

Telpro, the student radio and production company, will hold theater auditions for future productions at 7 p.m. Monday in the WSU color studio. All interested persons are invited to attend.

A group to acquaint people with gestalt theory will be offered by Aeon for ten weeks for a \$25 fee. The workshop is designed as a skill building program and will begin when enough interested people contact Tim Weber at Aeon, 717 S. University Ave.

Mobilization of Volunteer Effort is sponsoring a series of activities for the United Way Oct. 8 through 19. The highlight of the week's activities will be a benefit concert by "Dr. Bombay" at 9:30 p.m. Monday at Hanger 9.

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LEGAL SECRETARY, CARBONDALE, full time, prior experience preferred, typing and shorthand required. Send resume to Daily Egyptian, Box No. 1. B1899C34

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ACCOUNTANT, CARBONDALE, FULLTIME, for not-for-profit corporation. B.S. degree in accounting, one year accounting experience required, knowledge of grant accounting preferred. Starting salary between \$12,000 and \$13,000 depending on qualifications and experience. Apply to Shawnee Health Service & Development Corporation, 103 South Washington, Suite 210, Carbondale, by October 17, or phone 457-3561. B1845C25

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THE WILD TURKEY News and Review is looking for an Editor in Chief and a staff of either idealists or far-sighted thinkers - preferably both, but exceptions can be made in order to go weekly late next semester. If interested, write something legible to Bob Felix, Box 98, Carbondale. If you're willing to work, we'll try and find you a place. 1734F30C

LOST

IRISH SETTER, FEMALE, 1 year old, wearing chain collar. Missing since Sept. 27. Name - Tychina. If found please call 549-2781. We miss her. 1891G34

LOST - BLACK LABRADOR Female, leather collar. Cedar Creek Rd., South 51 area. Reward, 549-2708, 453-5714. 1878G34

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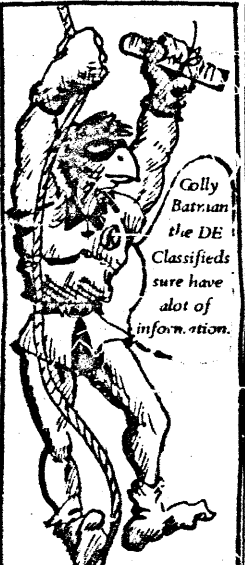
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The Schubert Bund male choir

Staff photos by Dwight Nole

Schubert Bund concert provides musical poetry

By Jennell Olson
Staff Writer

After humming in tune to a chord played on a piano, 42 men's voices melodically penetrated the silence of a Student Center ballroom and entertained the audience with soothing, deep-toned music Thursday night.

Schubert Bund, an all-male German choir, began their two-hour performance with "Sanctus" by Friedrich Silcher. Even though most of the audience couldn't understand a word of what was sung, the melodies were enchanting fusions of word and tone.

"Ruhe" ("Silence"), by Franz Schubert, was a mellow song that was so relaxing it prompted heavy eyelids. When the song got to a point where some of the audience began slumping in their seats, the intensity of the voices increased and aroused the spectators to immediate attention.

Dressed in white suit coats, black pants and shirts, and white bow ties, the men ranged from ages 18 to 60. The choir, which originated 33 years ago, came to the United States two weeks ago and will be returning to Germany Oct. 10.

The highlight of the evening

A Review

was provided by Eva Maria May, a piano soloist and professor in music at a conservatory in Wurzburg. She was sponsored by Schubert Bund to travel with the choir.

May's piano solos were illustrations of musical poetry. She performed pieces, such as "Children-scenes" by Robert Schumann, that were dreamlike and elegant.

Her whole body was poured into the delivery of each piece. Her arms fluttered like the wings of a butterfly and her little fingers traveled over the black and white keys like the legs of a spider.

May's music was about strange countries and people, dreaming, an entreaty child and a poet.

The 30-year-old woman has been playing the piano since she was 6. Her expertise was apparent and appealing.

"Lullaby" by Johannes Brahms and "Lindenbaum," a folk song from the "Winterreise" by Friedrich Silcher, were the final pieces sung by the choir.


GSA plans meeting

The Gerontological Student Association will meet at noon Monday at the Carbondale Senior Citizens Center, 606 E. College St. All students and faculty are invited to the meeting, which will feature a

special presentation by the Center staff and members on coping with disabilities.

Persons needing a ride to the meeting are asked to stand in front of Quigley Hall at 11:45 a.m.

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Tom Waits

Shryock awaits Waits

"I disclosed this dream to my mother, and my mother in housecoat and muckalucks went down to the pawnshop that night and put a brick through the window and dragged home the piano for me. Well, the rest is history. I remain extremely transient, living in hotels 10 months out of the year and on the verge of becoming a rumor in my spare time."

In essence, that is Tom Waits' complete autobiography, except that he will be performing one show at 8 p.m. Tuesday at Shryock Auditorium. Waits, an extraordinary poet-musician, has released six albums since 1971 and it hasn't cramped his style a bit. He is still a night-caraousing loner, partial to cluttered rooms and street-corners.

Waits, from suburban Los Angeles, is known best for his beatnik street lyrics and vocal

delivery. Backed by a blues-jazz trio, (sometimes quartet), he barks and growls his lyrics, often speaking them for sensational effect. It is, though, his overall attitude that separates him from other "nighthawks" hanging around diners.

Born in a taxi cab outside a hospital in Pomona, Calif., on Dec. 7, 1949, Waits said in his press release that "(I) emerged needing a shave and shouted 'Times Square and step on it!' From there, Waits went through a rather ordinary childhood, falling hat for music around the time he was being alienated from high school. From there it was downhill: dives and no luck.

But with his first album, "Closing Time," there came recognition, if not overwhelming financial success. "The Heart of Saturday Night" followed in 1974 with "Diamonds on My Windshield"

and "The Ghosts of Saturday Night," among other critically-favored works.

"Nighthawks at the Diner" is perhaps his most-known and financially successful album, but the critics didn't like it: too much talk. It is that very point that should make his performance more than just enjoyable. His stage presence is grand, if not infamous. "Small Change" and "Foreign Affairs" were his next two albums and they were accepted critically. By that time, though, Waits had a following.

On this tour, Waits, who rarely tours anyway, will be performing only three shows on college campuses. Besides the Shryock performance, Waits will visit a university in Iowa and one in Michigan.

Tickets for the show are \$7 and can be obtained at Student Center or Shryock box offices.

Jazz-fusion concert scheduled

By Ed Dougherty
Student Writer

The SIU-C Jazz Fusion Band, composed of five students in music, has been reborn after its demise of a year ago. The fusion band, together with the band Mercy, will explore the realm of jazz during a free concert at 8 p.m. Wednesday in Shryock Auditorium.

The fusion band, under the direction of Alexis Walk, instructor in the School of Music, will perform a wide range of songs during its portion of the hour-and-a-half concert, while Mercy will

conclude the show with a mixture of Latin, funk and jazz. The concert will feature songs from such artists as Jeff Lorber, Charlie Parker, John Coltrane, Sonny Fortune and Charles Lloyd.

Mercy, which is composed of five area residents, appears at local clubs, and the members also appear separately. Mercy uses a larger assortment of instruments than does the fusion band, and thus creates a different atmosphere. Those other instruments include the flute, trumpet and Flugelhorn.

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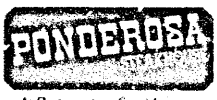
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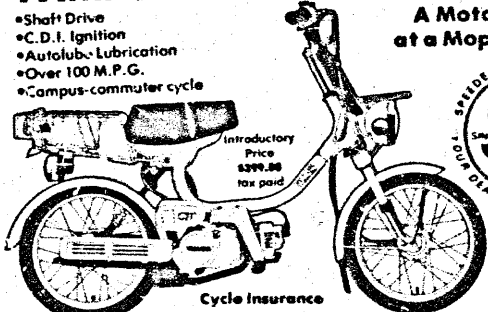
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Kottke rebounds with a fine-tuned and 'balanced' lp

By Jordan Gold
Staff Writer

Leo Kottke's voice has been said to sound like "geese farts on a muggy day." His second album, "Circle Round the Sun," was a terrible album with a lot of awful vocals. His latest album, some seven years later, is a great album with a lot of nice vocals on it.

"Balance" represents Kottke's best effort in years. After a series of albums that sounded like something that Kottke had done before, "Balance" is a collection of good, original songs.

Kottke is reputed to be the world's best acoustic guitarist. His problem in recent years had been recording too many instrumentals that blended into each other until they were indistinguishable. On "Balance," which is a balance of vocal cuts and instrumentals, the non-vocal cuts are refreshingly original. They don't sound like anything Kottke has done before.

The upbeat "Embryonic Journey," an instrumental written by Jorma Kaukonen, is one of the finest instrumentals that Kottke has recorded in years. Kottke combines some velvety-smooth guitar with fine instrumental backup to make a highly listenable version. Kottke's guitar-work, as always, is so good that it sounds like three or four guitarists are playing along.

The vocal tunes, however, are really the best part of this record. Kottke's voice has improved greatly over the years. While his voice was once irritating, it now is a welcome sound. If the instrumentals weren't so good, they would be irritating.

"Tell Mary," which leads off the album, is an upbeat combination of good lyrics and great guitar work.

In "I Don't Know Why" Kottke actually sings in a falsetto voice for awhile. And, surprisingly enough, he sounds good.

Kottke even records a Buddy Holly tune, "Learning the Game," and does a good job with it also. He sings it slowly and with feeling.

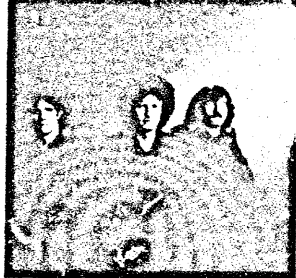
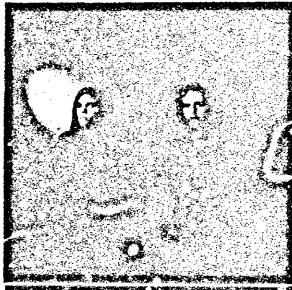
"Balance" was produced by drummer Kenneth Buttry, who played with Bob Dylan on his "Blonde on Blonde," "John Wesley Harding" and "Nashville Skyline" albums. Other musicians are Mike Leech on bass, and Bobby Ogden and John Harris on piano.

Kottke's liner notes are hilarious. In them, he talks about getting up at noon and walking through doggie-droppings to get the mail. He further blames society for the injustice and goes on to talk about other weird things like getting tied for Christmas and living in Oklahoma.

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Eagles album not up to par with past discs

By Craig DeVrieze
Staff Writer

Once you've reconciled yourself to the fact that the Eagles will never write songs as relevant as "Bitter Creek" or as honestly soulful as "Chug All Night," that the group will never again make records as important as "Desperado" or as enjoyable as "The Eagles," then you may like its newest release, "The Long Run."

"The Long Run" is representative of everything the Eagles have done since 1974 when it traded Glynis John's subtle production style for Bill Szymczyk's heavy-handed techniques; since it forsook its country-rock roots and began making commercially-palatable rock and roll. That was when the group took on Irv Azoff as its manager and became a billion dollar enterprise.

Still, though not necessarily through lack of trying, the Eagles have never really been blatantly commercial. "The Long Run" offers some good moments. The lyrics are crisp and drummer Don Henley's lead vocals are excellent.

But musically, the album is marred by static guitar riffs and over-done bass. And there are a few songs that merit a lighter tone, but Szymczyk keeps them in the basement.

This is particularly evident on "The Greeks Don't Want No Freaks," a cute little ditty which pokes fun at the elitist attitudes of the kids on fraternity row. It contains amusing lyrics like "She was the pride and the passion of Dixie. She was everything her father had planned. She was a perfect little sister until somebody missed. And they found her in the bushes with the ovs from the band. But the Greeks don't want no freaks." Jimmy Buffet helps out on this one and this should be a light-hearted rocker, but the music fails to pick up the pace.

"Those Shoes" is another example. The lyrics tell an interesting story about a successful working woman trying to find companionship in the select clubs of Beverly Hills. But the Eagles employ every musical convention, including Peter Frampton-style talk boxes. And the songs heavy tone is completely over-done.

But those heavy techniques work to the Eagles' advantage in a couple of instances. "Teenage Jail" sounds almost like the opening for a rock opera. The chorus is delivered a Devo-ish monotone and the song works well.

That technique also helps on the one contribution by new bassist Timothy B.

Schmit, formerly of Poco. "I Can't Tell You Why" is similar in nature to many of the songs he wrote for Poco, but has a more sophisticated sound.

Interestingly, some of the worst elements of the Eagles' music, the repetitious lead guitar, the stagnant rhythm and the staccato bass, are combined on "The Disco Strangler" to make one of the album's better songs. Henley's rolling lead vocals bounce off each of these, giving the song a unique, original sound.

On the whole "The Long Run" is a good album - good for what the Eagles do now. But its last song reminds us what the Eagles once were. "The Sad Cafe" is a melancholy tune patterned after a real bar where the Eagles, Jackson Browne, Souther, Linda Ronstadt and others used to hang-out before they attained success.

"The Sad Cafe" is a lovely song; good enough to have appeared on "Desperado." In it Henley, Frey, Walsh and Souther, who collaborated on the song, almost apologize for their success and the direction their music has taken.

That explains what the Eagles were once about—why that change isn't fully explained. But the band did change and if we can't have the Eagles in "Desperado" form, then what the group gives us on "The Long Run" will have to do.



Blondie album bogged down by airy vocals

By Bill Crowe
Staff Writer

Blondie emerged from virtual New York punk obscurity with last year's tremendously successful "Parallel Lines," its third album. It was slickly produced by Mike Chapman, who effectively combined singer Deborah Harry's breath-light vocals, such as on "Heart of Glass," with her gritty-tough side ("One Way or Another").

On "Eat to the Beat," the band's new album, Chapman may have taken the lush production techniques which sounded so good on "Parallel Lines" a bit too far. The album is bogged down with too many songs which feature Harry's airy "Heart of Glass"-type vocals and not enough of the toughness which is her real forte.

Even Harry's guitarist-boyfriend Chris Stein, the creative force behind Blondie, seems to have changed his image. On the album's cover he has traded-in his black suit and thin tie for a very disco-ish open collar shirt and gold chain.

For the first time Blondie's instrumental arrangements are actually more interesting than Harry's vocals. Drummer Clement Burke and keyboardist Jimmy Destri are outstanding throughout the album, especially on "Dreaming," "Union City Blue" and "Slow Motion" where they set down punchy, appealing rhythms.

The three above-mentioned songs, along with "The Hardest Part" and "Shayla" are all decent songs, but Harry's lighter vocals in these songs lack the emotional punch which her earlier attempts at breathy singing—such as "Picture This" and "Pretty Baby" off "Parallel Lines"—made the songs successful.

"Sound-A-Sleep," Harry's dreadful

attempt at a lullaby, is actually the only bad song on the album. However, some punk-purists may also feel that the disco-sounding "Atomic" is the beginning of Blondie's sell-out for big bucks. That may be so, but disco or not, "Atomic" still has a catchy, inventive rhythm which puts it above almost any normal disco arrangement.

"Die Young Stay Pretty" is the band's first attempt at reggae and Burke and Destri again punctuate the rhythm effectively and make the song at least moderately successful.

For all the Blondie fans who like Harry gritty and mean, there are still four cuts—"Accidents Never Happen," "Victor," "Living in the Real World" and the title cut—which fall into this category although none of them match "One Way or Another" or "Hanging on the Telephone."



Burning blues, funky rock on Raitt's new lp

By Kares Cullo
Staff Writer

A more appropriate title for Bonnie Raitt's new album "The Glow," on Warner Brothers records, would be "The Fire." The album contains lots of burning blues and funky rock that will figuratively smoke right out of your speakers.

Raitt fans will be happy to know that her rock-blues style remains the same on "The Glow," and, in fact, sounds better than ever. On the album, the lyrics of Isaac Hayes, Robert Palmer and Jackson Browne, (no Raitt album would be complete without at least one Browne song), are either sultry, sexy blues or slick rock and roll. Raitt handles both styles well with her throaty vibrato, but she seems to be concentrating more on her vocals than anything else on this album because only one song on the album is an original, and Raitt's fine slide guitar work is heard on only three songs.

This is no easy-listening album, most of the songs are fast-moving, hard-hitting bluesy rockers. Each song packs a punch of its own and only a few are soft and subdued. But who's complaining? Raitt must have had Lowell George's funkier side in mind when she dedicated the album to him.

The album opens with a jolt as Raitt brings back the 1968 Issac Hayes tune, "Thank You." The song starts out loud and explosive, and it's a good indication of what the rest of the album is like: a definite rocker.

The second song, "Your Good Thing (Is About to End)," a Raitt original, is one of the best tunes on the album. It's a slow, sexy blues tune, and Raitt's voice is almost a purr, a warning that she's not holding back any emotion in this song. A saxophone solo by David Sanborn makes for a climactic ending.

Raitt does a great job of renewing the beauty and expression of Jackson Browne's "Sleep in the Dark and Silent Gate." Her voice is tremulous and searching, blending well with a soft electric piano background. Raitt puts you into a nice, relaxed mood with this song, as if she's getting you ready for the next tune, "The Glow."

"The Glow" is a drowsy, drinkin' tune that anyone who has had the lonely-and-drunk blues will love.