Protests end peacefully
-Pages 6 and 7

Woman miner digs job
-Page 2

‘Paper Saluki’ shoots for team
-Page 4

Marsh, Didion publish books
-Page 10
According to folklore past, if a woman entered a coal mine, she would be caught and no man would enter it again. Fortunately for Sandra Hafeild, that superstition is on its way out.

Hafeild is one of 13 women, out of 280 employees, who are mining coal alongside men for Freeman United Coal Mining Co. She said she enjoys her job and plans to keep it for at least another 10 years.

"At first, I was kind of scared," said the 28-year-old of Johnston City. "The fact that there were rocks falling worried me for awhile, but really doesn't bother me anymore. I was a respiratory therapist before she started working for the coal company in August, 1978. She had applied for an emergency medical technologist position, but was told to take an underground job instead.

While some women have complained about sexual harassment and discrimination in the mines, Hafeild said she has not encountered many problems with the men she works with.

"The most trouble I've had has been with some of the men's wives," Hafeild said. "Several of them are really resentful about women being down here."

Hafeild said two men's wives tried to prevent her from working in the same unit as their husbands. "They caused quite a few problems, and I was told to work alone," she said. Eventually they had to give me the job I bid for, because it was too much of an issue.

Hafeild said her job is strenuous. She must keep the area around one of the belt heads clean, so she is frequently shoveling and lifting heavy objects.

"I think I can do the job just as well as they can," she said. "I think I can do the job as well as any male miner."

(Continued on Page 9)
Film festival offers quality and taste

By Mark Marks
Student Writer

Going home for Thanksgiving this weekend? Live in or near Chicago? (The third of you do.) Want some thing interesting to do besides eat turkey and watch football (sand dink and sleep)? The Chicago Film Festival is well worth consideration.

It is rapidly becoming one of the nation’s premiere film showcases. Unlike the world’s great film festivals, Chicago doesn’t overwhelm with the jaded glamour of Cannes, the stuffy pretentiousness of New York, the empty hipness of Berlin, or the sheer volume of Los Angeles. And it certainly isn’t comparable to Ann Arbor—the fast-food king of film festivals. Chicago is unique in its dual standard of popularity and media event staged for the curious.

Consider: To sample the best in contemporary, international cinema, you can spend more than you would for any other movie—$3.50 (Opening and closing nights are $5.) You won’t need to wear a tux or rub shoulders with those who do. (Although something interesting to distinguish the stars from the crowd!) And you won’t need to go downtown to see the films. ‘‘Biography’’ at 2433 N. Lincoln in Lincoln Park, and the ‘‘Vanities’’ at 1710 Sherman in Evanston, and the gloriously restored ‘‘Drake’s’’ at 1548 N. Clark near Old Town, are all "safe" areas with easy access by public transportation. Ample parking is also available.

Each year the festival seems to get shorter and do more. This year there are over 50 feature films, including 18 American premieres. The festival will honor Hollywood pillar George Cukor, ‘‘newcomer’’ and director Maximilian Schell, and ‘‘home-town sweetheart’’ Karen Biecker (from Park Ridge). Some of each of their films will be presented in conjunction with their personal appearances.

Always the pleasantly democratic features of the festival, the stars answer questions directly from the audience. Proving once again that the festival is less of a media event staged for the preview of the movie press, and more of the truly popular festival showcase put on for the people.

Other events include: an evening with Peter Ellenshaw, animator for ‘‘The Red Shoes’’; ‘‘Mary Poppins,’’ and Disney’s brand-new answer to ‘‘Star Wars,’’ ‘‘The Black Hole;’ a tribute to Allen Moore (1918—1974), an original flapper from the Silent Era, and ‘‘The Musical Festival Revisited,’’ a lecture using rare film clips by film scholar Albert Johnson.

Recommended are: ‘‘Black Boy,’’ a documentary about a 53-year-old retarded man which audiences wouldn’t let leave Toronto; and ‘‘Wise Blood,’’ in which the late film critic John Huston is back with a black comedy based on Flannery O’Connor’s

(Continued on Page 9)

Wendy’s Main Event:

A FRENCH FRY FREE-FOR-ALL.

Wendy’s is having a French Fry Free-For-All. But don’t worry. That doesn’t mean a fight over Wendy’s delicious, golden fries. The French Fry Free-For-All means there’s French fries free for everyone at Wendy’s. Just bring the coupon below to any participating Wendy’s, buy any hamburger and a large drink, and you’ll get Wendy’s crispy, golden fries. Free! The Free-For-All is a knock-out offer you won’t want to miss. So hurry! Offer expires November 15, 1979.
DE writer fails basketball 'audition'

Editor's note: Associate Editor Nick Souris recently passed away. For his last tryouts for the SIU-C basketball team, Souris wrote a fantasy story inspired by his love for basketball. It seemed the team that could have been, if Richard Ford, Al Grant and Camp remained eligible, and if Chris Giles hadn't transferred a year ago.

Nick Souris—on the bench.

And I decided to audition for the chorus line. Although I hadn't seriously "sung" or "danced" in more than six years, I felt strongly that all organized games start somewhere. An assistant coach told me that he was mainly looking for players on the junior varsity team (which has been discontinued, although there are a few spots open on the varsity). He said Dan Kieszko, who was the basketball coach and was not allowed to participate with the team. He moves as any man who has something he's been taking away from him—although he's in a world of his own. He just runs aimlessly at one end of the Arena, mumbling a few words to those who pass by, and looking lost. But everyone else was hard at work. Big men at one end, guards at the other. And nobody ever makes fundamental errors—a direct contrast to the walkons. It's almost as if the team members didn't belong to the team that could have been, if Richard Ford, Al Grant and Camp remained eligible, and if Chris Giles hadn't transferred a year ago.

The Audition

About 25 showed up for tryouts, most of them wearing Cornhusker shirts. One claimed his name was "Chicago Track Club" or other sports affiliations written on them—I guess they wanted to show the coaches that they were versatile athletes. My shirt, which I wore inside out—had "Italian Village Pizza" emblazoned across it. Though I had told myself. I tried to build my confidence by noting that at least one-third of these guys had played for me. An assistant coach told me that he was mainly looking for players on the junior varsity team. Not that he had told me. I started running the bases, although there were a few spots open on the varsity. I think Dan Kieszko's office is on the corner. I probably can't run as aggressive a way, would be the JV coach. I didn't know if I had chosen a coach who would help or hurt my chances of making the team. I guess I just know the law of survival, but it seems like basketball players have to try to psyche each other out.

I'm going to make the team. I'm not going. I just want a shirt to wear. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something. I just want to be able to play. I just want to be able to do something.
Campus street to close for tunnel installation

By Mary Ann McNally
Staff Writer
Oakland Avenue, from Chautauqua Street to Douglas Drive, will be closed in through traffic beginning Tuesday, so that the University can install a steam tunnel for the new Law School building.

The street closing is expected to last about a week or two, according to Allen Hanke, supervising architect engineer for SIU-C.

Traffic will be routed on the Chautauqua Street extension, north of the Communications Building, to Lincoln Drive and over to Douglas Drive.

Hanke said construction crews will be installing a seven-foot diameter tunnel to the Law School site. The tunnel will house the heating and cooling tubes for the building. The tunnel will connect to the southwest end of the Communications Building and run behind the Public Health Department building, across Oakland Avenue and through the woods to the site of the Law School.

Haake said that when the Communications Building was constructed, the pipes were installed large enough to provide steam for additional building. Some trees will be removed in the installation process. The street will be replaced with new springs after the Law School is completed, according to Clarence "Doc" Dougherty, vice president for campus services.

Last week construction crews installed high voltage lines about 16 feet underground to the Communications Building to be placed in the tunnel. The crews will be digging holes about 6- to nine feet deep for the tunnel, according to Haake. The pipes will be about 12 feet below the surface after the installation is completed.

The steam pipes, high voltage lines and utility lines will cost about $1 million to install, Haake said.

Construction crews will fill in the hole on Oakland Avenue with rock, according to Haake. The street will then be resurfaced in the spring.

Parking Lot 65, located west of Oakland Avenue, will be open and accessible from Oakland Avenue during the construction.

SIU-C patrolman selected by FBI

An SIU-C Security police officer has been selected to attend an advanced training course at the Federal Bureau of Investigation's National Academy of Quantico, Va.

Andrew Smith Jr., a nine-year veteran of the SIU-C police force, will attend the FBI Academy's 123rd session which begins Jan. 6, 1980.

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Student Center demonstration: quiet ending

By Shelley Davis
Staff Writer

The day began with phone threats received by University Police that Iranian students were planning to stage an American flag-burning protest. But the height of activity on the SHU-C campus Friday turned out to be a non-violent, symbolic holding of Iranian "hostages" in the Student Center cafeteria.

Although police received no reports of physical violence during the three-hour demonstration that was prompted by last week's takeover of the American Embassy in Iran, American students shouted insults and chanted slogans at Iranian students gathered in the Student Center.

Several spectators said the incident inside the Student Center began as a symbolic taking of Iranian hostages. About 300 people crowded around the Iranian students and waved a rain-soaked American flag. Chanting "If you don't like it, go home," the students stood on tabi-tops and chairs around the seated Iranian students.

One Iranian student yelled in frustration, "Is this what you call civilization?" as the crowd shouted obscenities at the quiet students. Another male Iranian student asked, "Is this demonstration legal?"

William Travelstead, acting dean of Student Life, attempted at 1:15 p.m. to get the American students out of the cafeteria by suggesting they move to the Free Forum area. However, his suggestions were largely ignored. Although 15 University policemen and several Carbondale plainclothesmen were in the cafeteria, they did not try to move the American students outside.

Travelstead said the Americans were not ordered out of the cafeteria because of the high level of emotion created by the demonstration.

"When we first got there, tempers were so intense that if we were to try to break up the demonstration, it probably would have created a worse mess," Travelstead said.

Most of the Iranian students sat passively at the table, chatting in their native tongue and laughing occasionally. One student said he was not worried about being physically harmed. He said the Iranian students would not leave because they were waiting for friends to arrive.

The crowd began to break up at about 2:40 p.m., shortly after the Iranian students were escorted out of the cafeteria by University police.

According to Robert Harris, assistant director of University police, two calls were received Friday morning from unidentified persons who said a group of Iranian students planned to burn the American flag in front of the Student Center at 11:30 a.m.

At 11:30 a.m., two University police cars were sent to block the front of the Student Center. About five minutes later Harris and Virgil Trummer, director of University police, arrived in an unmarked car followed by two more squad cars and a police van.

No Iranian students showed up to burn a flag.

"They are not going to burn the American flag," Trummer said shortly after the 11:30 deadline passed. "Definitely not. But that's why we're here."

While the police were waiting for something to happen, a group of about eight male students filed out of the Student Center. Calling themselves the "American Against Iranians," they carried several signs denouncing the slogans, "Burn Visas" and "Take your oil and shove it." An argument between several American and Iranian students ensued.

Another group, who identified themselves as "American Students of the Release of American Captives," unraveled an American flag to the cheers of those who had gathered to watch. Students began shouting "Deport the Iranian students," and "Iranians, go home." While an Iranian student was being interviewed by WNIU-TV, the group held an American flag behind the man.

Several choruses of "God Bless America" and "The Star-Spangled Banner" were sung in deep baritone voices followed by the cheers of American students. At 1 p.m., about 200 people marched around the circle drive in front of the Student Center carrying flags and signs.

The group, from Abbott Hall to Thompson Point, had obtained a permit to hold a counter-march to the Iranian demonstration held Thursday. The crowd cheered the silent marchers as they turned around several times displaying their signs.

The crowd began to disperse as rain fell harder. Although some of the marchers continued on to the Free Forum area as planned, a splinter group moved to the Student Center cafeteria and surrounded two tables of about 15 Iranian students.
On the cover
One of about 300 angry American demonstrators chants at his 15 Iranian "hostages" Friday.

Left, these two Iranian students discuss the situation among themselves, amid shouting protesters. Far left, while eating lunch in the Student Center cafeteria, several Iranian students were surrounded by protesting Americans.

Above, Michael Carelli, a senior in agriculture, is led away by police for refusing to surrender a knife he was carrying. Left, an Iranian student speaks to reporters outside the Student Center. An ensuing debate between Americans and Iranians was heated, but nonviolent.

Staff photos
by Dwight Nale
and Don Preisler
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The Boss': Paperback hero


Though an album release is imminent, Bruce Springsteen cannot help but think of detaining his fans. He has issued only one album in the past four years and only two in the last six. So ANYTHING, even a book, is very welcome.

A Review

The scene is the same across the country. Springsteen was voted as the number one live performer in Rolling Stone’s last readers’ poll.

Bruce Springsteen is a hero. His concert at SIU-C last December is already legendary. Few people remember that only 9,000 fans were present to witness one of the most exciting concerts in the Arena’s 17-year history. Post-concert reaction has been so great that Arena Manager Gary Drake wouldn’t hesitate to book Springsteen again: This time, he would sell out.

And all this hoopla emerges Springsteen’s biography, "Born To Run," a first essay by Rolling Stone, the book traces Springsteen from his early days as a guitarist in the Castiles to his 1978 tour.

Marsh covers Springsteen’s ups and downs carefully and in great detail. He writes about Springsteen’s first encounter with the legendary John Hammond, the problems in recording his albums, Springsteen’s legal difficulties with former manager Mike Appel, his relationship with former critic and now Manager John Landau and other details of his life that fans would find interesting.

Marsh does a great job in the area. Because he writes for Rolling Stone, Marsh knows the people that he writes about. He edited John Landau’s famous story about Springsteen in which Landau stated: "I saw rock and roll future and its name is Bruce Springsteen."

Marsh also relates some of Springsteen’s better off-the-track stories word for word. Springsteen is a great storyteller and Marsh’s decision to include these adds a touch of humor to the book.

At the back of the book, there are two great sections: one lists all the songs that Springsteen has written and the other lists all the concerts he has played in from Nov. 1972 to Jan. 1979.

The book, however, is flawed. Springsteen spends a lot of time philosophizing about one thing or another. He can tend to get very wordy at times and some of the material has nothing to do with Springsteen. This makes parts of the book boring.

There are also too many photos in the book. There are far too many of Springsteen playing guitar. "Some has more imagination, but this isn’t a photo album."

Overall, however, "Born to Run" is a worthwhile addition to any Springsteen fan’s collection. Now, about that album...

Book courtesy of Walden Book Store.

Didion’s essays survey decade

("The White Album," by Joan Didion. Copyright 1979 by Simon and Schuster. 9.95) Lara Lindstrom

Student Writer

Although Joan Didion’s new book, "The White Album," is a collection of essays, it is far from tame; it is from a statement on the sometimes hellish years between 1968 and 1972.

An insert of her medical file in the first essay states her personality was in a "process of deterioration." Didion says.

A Review

quite simply, that somewhere between 12 and 18, she "mislaid the script" for her life. And she goes on to say that somewhere during those same years we, as a nation, lost it, too.

Sure enough. Although Didion lives up the canyon from Chloe Didion (of the Chloë Didion Murders), names "Woman of the Year" in Los Angeles, and goes to cocktail parties with people like Roman Polanski, her book does echo our own everyday journal entries stuffed away in boxes at the back of the closet.

Didion makes us take those entries out again. Prowling through 10 years, Didion questions the premises behind the "stories we tell ourselves in order to live." As a reporter, she was privy to such things as the Huey Newton that TV never got on tape, the pathetic automation preparations of Nancy Reagan before a TV tour of the California’s Governor’s Mansion, the world of Linda Kasabian (a Manson follower), and the delusion of the San Francisco State College student strike.

Joan Didion’s latest publication, "The White Album"

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Page 10 Daily Egyptian, November 12, 1979
Illegal demonstration alleged

By Leon P. Wexman
Staff Writer

A group of about 75 Iranian students who staged a campus protest last week falsely used the name of a recognized student organization to obtain a permit for their demonstration, the president of the ISU-C Muslim Student Association has charged.

Ahmad Rahamn said Friday the group submitted a formal complaint with the Office of Student Development, which is responsible for investigating complaints to organizations who plan to demonstrate on campus.

Rahman said he talked with OSD officials before filing the complaint against Ali Sazegar, the Iranian student who filled out the application to demonstrate.

Rahman alleged the OSD did not check the list of Muslim Student Organization members to confirm its credentials.

The permit application listed the Muslim Student Organization as the group for which the demonstration permit was falsified.

When asked if the group had falsified a permit to demonstrate, Sazegar admitted he falsified the application.

Nancy Hunter, director of OSD, said that to her knowledge, Rahman's group and the MSA are the same organization.

The community college, scheduled for noon to 3 p.m. Tuesday in the Saline Room.

Share, a discussion group for parents who have lost infants, will meet at 7 p.m. Tuesday in Woody Hall, Room A03.

Keith Lang, from the Career Planning and Placement Center, will speak on job and career management at 4 p.m. Monday in Quigley Hall, Room 101. The lecture is sponsored by the Food and Nutrition Council.

Oakland Avenue, from Chautauqua Street to Douglas Drive, will be closed to traffic beginning Tuesday, so that a sewer tunnel for the new Law School buildings can be installed. The closing is expected to last about a week.

The Community Development Graduate Student Association will sponsor a panel discussion on "Decentralization: Can It Work?" at 7 p.m. Monday at the Wesley Foundation.

The O'Beisk will be taking senior pictures this week.

Making an appointment by calling 403-545. The sitting is free. This is the last time this year seniors will be photographed.

Simple things 'ground' Dickion book

(Continued from Page 10)

For Dickion, the neat dominance of the '60s had been replaced by the '70s. The essays that followed dealt with the decadence and the era, the proverbial '70s powerlessness, the ability to stay off paranoia.

But the book doesn't collapse into paranoia. Her personality is in a tail-spin, but it seems, is the Royal Hawaiian Hotel in Honolulu ("in The Islands"). It's obvious she's making up new stories - her own stories, with her own perspective.

Listening to the women who have come year after year to the hotel. She writes their scenarios. She feels at home enough with the "old money" dowagers to tell their story. Their predictability is just what she needs to get back to story making. Soon more people are talking, and it's enough and accessible enough to speculate about as a way to attempt to speculate on her own life. For example, she leaves the article about her migraine headaches with "I notice the particular nature of a flower in a glass of the air landing, I count my blessings." It's that kind of dependence on simple things. She finally, keeps her writing grounded.

Although she can lasso into an obsessive harangue as in her sprawling discourse on water, rescues and damns, her style can be called "controlled." After writing for the month, numerous publications such as Vogue and Rolling Stone, three novels, and two books of essays, Dickion has learned to wait until the end to seek us with the "big lines." When the seemingly everyday TV tour of the Reagan's new "mansion" ends with "I have seldom seen a house so adaptable to the un-American, un-speakable," Dickion has captured "the simple" out of the realm of "the everyday."

She doesn't offer answers, but the darkness about her is balanced by her knack for telling real stories. She's too scrappy for that, and it seems she thinks we are, too.

Dixon says the Doors were the bling antidote to the flower children around them. They were "the Norman Mailers of the Top Forty." Dixon then, is the punk of the literati.
Rats' new album mixes British pop and New Wave

By Bill Crowe

Staff Writer

This spring The Boomtown Rats released their first album, "A Tonic For The Troops," in the United States. The album was a surprisingly energetic combination of British pop and New Wave styles highlighted by masterful instrumental work and "Mostly" Bob Geldof's intelligent lyrics.

"A Tonic For The Troops" displayed The Rats ability to alternate between tough street-wise lyrics ("Bat Traps" and "Joey On The Street Again") and broad satire ("Me And Howard Hughes" and "I Never Loved E-A-Braun"). The Rats received decent FM airplay and established themselves as one of the more intellectual bands labeled "new wave.

The Rats new release "The Fine Art Of Surfacing" is generally a disappointment which is saved by two emotional, tasteful cuts ("I Don't Like Mondays" and "When The Night Comes") which should receive heavy commercial airplay, though they probably won't.

"I Don't Like Mondays" is easily The Rats best tune to date. It tells the true story of a schoolteacher who murdered a few of her students in Texas a few years back. Geldof does a wonderful job of making the song emotional and sympathetic, instead of tastelessly exploitive (as the subject could have easily been handled).

Backed by John Fingers' beautiful piano solo, Geldof emotionally describes the situation from an outsider's point of view. He paints vivid pictures of the mental trauma everyone is going through.

"The telex machine is kept so clean, As it types to a wasting world, And mother feels so shocked, father's world is rocked, As their thoughts turn to their own little girl," is one example of the tasteful writing Geldof has done. Geldof also refuses to exploit the sick manipulation of the schoolteacher. Rather, he says the woman's brain just "switched over". "I Don't Like Mondays" is a great song which will be buried by lack of airplay.

"When The Night Comes" is another great tune, this time describing the pathetic life of an alcoholic businessman. Geldof's voice has never sounded so sympathetic or emotional before. "Diamond B-Mikes," highlighted by Fingers' keyboard work, is another fine song which tells a story, but it lacks the emotional punch of "I Don't Like Mondays" and "When The Night Comes."

However, the rest of "The Fine Art Of Surfacing" features good instrumen tally and Geldof's street-wise vocals. Lead way of lyrics, "Wind Chill Factor Minus Zero, Nice N'Neat" and "Nothing Happened Today" are all simple songs which really don't say very much. The Rats are capable of much better and have already proven that.

Instrumentally the album rates higher than "A Tonic For The Troops." Geldof carreses the keyboards like a master and the rhythm section of Pete Brogan and the schoolteacher Simon Cowdrums point out a competent sound. Guitarists Garry Roberts and Garry Crowe are tweeked some into the guitar work, especially on "Nice N'Neat.""The Fine Art Of Surfacing" can be recommended because of the masterful instrumental work of The Rats and Geldof's interesting vocals, but avoid "I Don't Like Mondays" and "When The Night Comes" most of the lyrics are truffly and loced the punch the group is capable of constantly producing.

It can best be classified as listenable, accessable New Wave music.

Marley: Reggae, revolution equal effective album

By Craig DeVries

Staff Writer

The magic of true reggae music, in general, and Bob Marley's, in particular, has always been its ability to incorporate strong political content into the infectious, rhythmic reggae sound.

On his latest release, "Survival, Marley's politics are extremely volatile, yet the reggae music is soft and passive. And that makes it an excellent, effective album.

"Survival" is a documentation of Marley's religious Rastaman philosophy. Among other things, that philosophy holds that all of Africa should be a black community ruled by black themselves. But more than that, "Survival" attacks black oppression throughout the world. It is a call for revolution.

"Africa Unite" and "Zimbabwe" are songs that deal directly with the African situation. Marley doesn't hash around, advocating a peaceful means of overcoming white rule and apartheid. Past events have proven that it won't work.

"Zimbabwe" is a violent song calling for the re-liberation of that nation. And it must come through revolt. Marley uses the image of Natty Dread, the Jamaican symbol of revolution, throughout the song.

Marley has a knack for focusing on a problem and singing out the culprit. "Top Rankin" indict the people on top-government and corporate bandits making useless wars and perpetuating oppression. "They don't want to see us live together. All they want to do is keep on killing one another."

But on "Babylon System," Marley places the blame for continued oppression and suffering on the shoulders of the system and the smaller people whose indifference supports it. Like you, "Me say them graduating thieves. And murderers look out now, Sucking on the suckers, Marley says.

On "Ride Natty Rider," Marley describes the revolution which will fall the Babylon system. Natty Dread is riding from town to town tearing down the symbols of oppression.

Everywhere the fire is burning. Destroying and melting their gold. Destroying and wasting their souls. But more importantly, the man on "Survival" is a little stagnant. It lacks the intricate twists and turns that Marley and The Wailers reggae usually contains. But on the title track and "One Drop" the music works, thanks to Marley's vocals which are strong and emphatic throughout, pick up the pace even more on these two songs.

Bob Marley's message is clear on "Survival": Oppressions will not be tolerated. Marley's ideals and his ability to communicate them through his music is what makes Bob Marley and the Wailers the most respected reggae band in the world. For these reasons, "Survival" is a powerful, wonderful record.

Records courtesy of Phan Records

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