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Southern Illinois University

Monday, August 28, 1978—Vol. 60, No. 6

53rd Hambletonian classic slated for state fair Saturday

By Mike Reed
Staff Writer

Harness racing's most prestigious event, the Hambletonian, will be run for the 53rd time Saturday at the DuQuoin State Fair.

After breathing a long sigh of relief at last year's decision by the Hambletonian Society to keep the trotting classic at DuQuoin, both die-hard fans and casual observers can sit back once again and enjoy harness racing in its purest form.

The track at DuQuoin, which was built over an area reclaimed from a strip-mine, goes back to the very roots of harness racing. The large, open raceway constructed in an open field, is similar in size and appearance to tracks used by farmers to race their prize horses in the early days of the sport. Harness racing experts agree the track is one of the finest and fastest in the country, with a new record being set nearly every year.

The second leg of harness racing's triple crown (the others being the Yonkers Trot and the Kentucky Futurity) is expected to draw its usual capacity crowd and earn the winning owner about half of the \$270,000 in prize money.

Last year's winning horse, Green Speed, won the event in two straight heats and covered the one-mile track in 1:56.3, shattering the world record by nearly a second.

This year's field of three-year-olds is expected to be limited to 13 entrants and appears so evenly balanced that many experts expect the event to go the full four heats. Even so four horses seem to have emerged as the early favorites: Speedy Somolli driven by Howard Beissinger, Brisco Hanover driven by Tim Miller, Florida Pro driven by George Soltz, and Count's Pride driven by Bill Haughton. Haughton also drove Green Speed last year and has won three of the last four Hambletonians.

But that means there is no precedent for an upset winner—for one heat at least. As recently as 1975, Yankee Bambino, a 30-1 shot, took the first heat and paid \$75.40 for a \$2 bet. Not to be out done in the following heat, Noble Rogue thrilled the crowd again by taking the honors and paying \$34.40.

To anyone hoping to find another combination like this—good luck. It doesn't happen very often. But then, that's what makes a horse race.



Jockey Billy Haughton rode Greenspeed to victory at last year's running of the Hambletonian Classic.

Advice for horse bettors: Play to win

By Deb Browne
Staff Writer

"Only bet to win and don't bet on a horse that exceeds 5 to 1 odds," is an educated tip for novice bettors from Bob Fehler, the man who sets up the betting facility at the Du Quoin State Fair harness races. He said horses with these odds win 75 percent of the races.

Even so, a bettor's chances of leaving the track with more than he came in with are about 13 in 100, according to national averages.

"Chalk bettors" play it safe by always betting on the favorite, Fehler said. The favorite is the horse that the majority of bettors put their money on.

The racing starts at 1 p.m. Tuesday and continues every day through next Monday, Labor Day. Betting windows open about an hour before the races, which last until about 4:30. The Hambletonian begins at 12:01 Saturday.

This is the fourth year of betting at the fair, Fehler said. He predicted that more than 25,000 people will bet during the six days of racing, passing close to \$800,000 through the cashiers' windows. These numbers reflect a 20 percent increase in betting since the sport first opened at the fair in 1975.

The biggest payoff Fehler remembers was \$189 on a \$2 win ticket for a horse with 93 to 1 odds. The biggest bet at the Du Quoin harness races was \$10,000 to show, which won and paid a nickel on a dollar.

On the ground floor of the grandstand, Fehler is setting up 85 selling windows with a selling machine at each and 37 cashing windows. More than 150 people will be hired to work at the windows and the money room every day, Fehler said.

Odds are figured by the pari-mutuel betting system, whereby approximate odds are calculated according to the actual amount bet on each horse in relation to the total amount in the pool. When wagers are placed, they are entered into a machine called a totalizator, which counts and divides

them. Totalizators automated what was once a series of manual and mental manipulations when they were first adopted in the U.S. in 1933.

The "morning line," the first set of approximate odds flashed on the totalizator board in the infield, are purely speculative, calculated by a man employed for that purpose. The morning line serves as a guide to the trend the betting might take until the actual betting has been in progress for several minutes. The infield board continues to reflect the changes in the betting.

The biggest day of betting is Hambletonian Day, when cashiers will handle about \$500,000, Fehler estimated. Of this, 84 percent goes back to the public. The remaining 16 percent goes to

the state, the track and the horsemen. The state gets 3.75 percent on the first \$200,000 of the day's take, and the percentage increases above that 9.75 percent at \$9 million.

The state also gets any "breakage," the remainder left if the payoff does not divide evenly, Fehler said.

Two-dollar bets account for about 60 percent of the track's business.

Fehler sets up the betting at 51 tracks in seven states. He said race tracks in Illinois are among the most-policed in the country. "It's like an entire FBI agency only it's state racing security."

He said the agency runs security checks on the people and the grounds, and that everyone associated with the horses must be licensed and have a picture ID.

Housing shortage an annual problem

By Donna Kunkel
Staff Writer

The on-campus housing shortage is not a new story at SIU. For years over-assigned students have lived in hallways, converted recreational areas and more recently, in basements of dormitories and over-crowded rooms.

The "lost" feeling and "where do I go from here" questions raised by those students forced to live in temporary housing this year have been felt by many past SIU students.

University housing suffered a lull in the early 1970s for the first time in SIU's history. This lack of students caused the closing of two upper floors in Neely Hall in the fall of 1971.

On-campus housing ran about even for the next few years but in 1974 the boom of students applying to live in on-campus housing caused a shortage of available space. Off-campus housing approved by the University was available in 1974 but by 1975 it, too, was full to capacity. In 1976, 1977, and again this year, housing on-campus and off-campus, approved

and not approved, has been virtually non-existent for many students looking for a place to stay.

This year, because more students did not show up than in past years, more temporarily housed students have been moved in the first week of the semester than in the past five years.

Housing Services Director Sam Rinella said he expects the housing shortage situation to be alleviated by 1980 due to a drop in the enrollment of freshmen.

University approved off-campus housing has had problems in acquiring housing for students since 1974. Before then, even when on-campus housing was filled, shortages were not a usual occurrence. "We never had much trouble till recently. There was always enough housing to go around with the exception of the usual late comers but they always found some place to stay," said Letha Rauback, a civil service employee with University Housing since 1968.



Bob Fehler, who handles betting at the Du Quoin State Fairground, will have a busy day Saturday when horse racing fans are expected to wager \$800,000 at the 53rd running of the Hambletonian.

'Chinese Culture Focus' features art of the Orient



Cindy James, interior design graduate student, looks inspired by the beauty of "Fossil Fantasy" part of the "Drawings USA 1978" exhibit in Mitchell Gallery in the Home Economics building. The exhibit is also on display in Faneer Hall's North gallery. (Staff photo by Don Priesler)

Exhibit features contest art

Michael Urelich
Monday Editor

Everyone who has taken basic drawing knows the feeling. You try your best, your hand supposedly follows the eye and you have a slightest hope of seeing what you drew on the paper in front of you but your drawing of a bottle has as much resemblance to the real thing as a portrait of Howard Cosell would look like Muhammad Ali.

Oh, well, the art on exhibit in "Drawings USA 1978" at Mitchell Gallery and Faneer Hall's North gallery should show you what the top of the class looked like in a contest between 1500 aspiring artists.

Drawings USA is an exhibition selected from the 8th Biennial National Drawing Competition organized by the Permanent Collection Gallery of the Minnesota Museum of Art.

The exhibition was selected from over 1500 entries submitted from every state in America and presents approximately 70 works representing living American artists, including drawings in mixed media as well as the traditional charcoal, ink and pen.

The offerings are split between those that render realistically the objects the artist sees, other subjects can only be seen in the artist's head and transcribed to paper.

In Marvin Jones' "Washday Runner" pencil and colored ink is used to show an amusing scene of a piece of laundry walking away from the clothesline as a glove dons shoes and attempts to walk away. For those interested in buying the "Washday Runner," the price is a cheap, cheap \$600.

J. Steve Bigler's "Easel Figure" is more grounded in reality with its charcoal and pen sketch of a nude model seen through a mirror through the back of a door with an easel in the foreground. Much attention is given to highlighting

the texture and lighting. This painting is not for sale.

Neither is Edith Hillinger's "Veiled Woman VIII," a very abstracted portrait of a woman using pencil drawn on a red surface in which the figure of the woman is nothing but straight lines. Simple lines are used to show the outline of banana plant leaves with detail left out. The price for this portrait of banana leaves—\$125.

Perhaps the most interesting drawing is that entitled "Agamemnon's R&R," a piece done in graphite by Julie Schneider. The startling realistic drawing pictures a naked man and woman each with different rapturous expression, seated in the corner with the rest of the picture white.

In his jury statement regarding DRAWINGS USA-77, Paul Cummings states: "The viewers' delights and rewards stimulated by these drawings are reassured by their adventuresomeness, often provocative, and occasionally the offering of an insight into our human condition. Quality in old master drawing is essentially the same as that which produces quality in major contemporary drawings. Degas, Picasso, deKooning and Pollock established a high tradition for new draftsmen to react against and to build upon. In this show we see a variety of images denoted in a rich assortment of techniques."

Jean Barker Cantwell will give a talk on the history and collecting of Rose O'Neill and Kewpie Doll memorabilia Wednesday at noon in the University Museum and Art Galleries. She will discuss the fun, information and conversation that has become familiar with the Kewpie philosophy. Cantwell's collection will be featured through Oct. 31.

CHICAGO (AP)—The delicate art of the Orient is featured in an exhibition called "Chinese Culture in Focus" at the Museum of Science and Industry in Chicago.

On display through Jan. 1, 1979, the exhibition comprises 263 examples of Chinese art by contemporary artists from Taiwan.

The show features jades, ivories, scrolls, paintings, porcelains, embroideries, photography, wooden sculpture and imperial robes. It was organized by the National Museum of History of the Republic of China in Taipei.

The most unusual of the art forms is the wooden sculpture, which from a distance looks like rough-cast bronze. Closer viewing reveals crude strokes of the carver's chisel, creating the unusual effect in this work.

One such piece is called "Buddies" and represents a man on the back of a water buffalo. And another, particularly charming, is a depiction of a mother hen with baby chicks scratching about her. These and the other wood carvings are by the artist Chu Ming.

The scrolls, especially those depicting landscapes, are the least successful pieces in the show. They are somewhat less finished in appearance than similar work from the classical periods of Chinese and Japanese scroll painting.

Those depicting animals show more sensitivity to the subject. One scroll showing six goats at play and at rest is particularly fetching. And another handsome one shows an elegant tiger in repose.

The ivories and jades are meticulously carved and impressive, particularly some of the small pieces, such as a baby chick sitting in an egg.

The ivory carver's skill also is beautifully illustrated in crabs being caught in baskets and in an incredibly complicated small piece showing nine lions playing with balls.

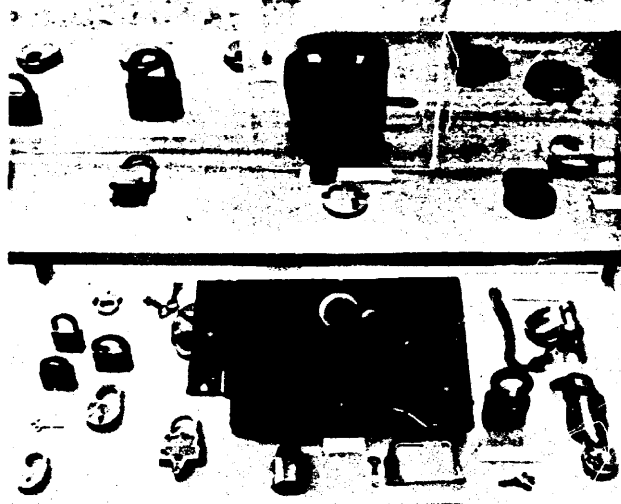
The similarly impressive jades, in a wide range of hues, also are masterfully done pieces on a small scale. They depict such objects as a jumping carp, cabbage, eggplant, a pair of gourds and a drunken poet, as well as vases and pots.

The excellence of the photographs in the exhibition comes as a surprise, since this art form is not generally associated with the Chinese.

The pictures, both in color and black and white, treat traditional Oriental subjects with the same sensitivity as the best of the pen and brushwork. Dramatic landscapes are seen through a mist, and closeups of roses and other subjects evoke the Zen experience of oneness with nature.

The exhibit "Pompeii A.D. 79" will remain at the Chicago Art Institute through Nov. 12 along with a collection of contemporary Japanese prints and ceramics from the Statter collection and an exhibit of 20th century from their permanent exhibit.

The Chicago Historical Society will also be showing "Eight Chicago Women and Their Fashions, 1860-1929" through Dec. 31 at Clark St. at North Ave.



Visitors on their way to view the "Drawings USA 1978" exhibit may also view the collection of antique locks on display outside Faneer Hall's North gallery. (Staff photo by Don Priesler)

Outlaws, society clash in 'Badlands'

By Mike Reed
Staff Writer

Contemporary outlaws and their private fantasies collide with the powers of society in SGAC Films' presentation of "Badlands."

Considered by many critics to be one of America's finest film achievements, "Badlands" is one of the few movies of the early 1970s to depict violent crime without falling into a pattern of over sentimentality or needless gore.

Set in the late 50s, the film is vaguely based on the Charles Starkweather-Carl Ann Fugate killing spree which swept Montana during that period. In the film the setting is moved to South Dakota where a 25-year-old drifter named Kit (Martin Sheen) meets up with a discontented 15-year-old girl named

Holly (Sissy Spacek). The film was Miss Spacek's first lead role in features. "Badlands" also marked the directorial debut of then American Film Institute student Terrence Malick. Malick's almost unprecedented decision to finance the film himself has greatly influenced others to attempt similar projects, thus leading to more creative freedom.

In addition to this, Malick also wrote the screenplay and spent nearly a year editing his first feature.

First released in 1974, "Badlands" is an impartial look at what appear to be murders without motives. Carefully styled to sustain its low-key view of the killer, the film's crowning achievement is that it is able to neither celebrate nor condemn the violence it deals with.

Bogart and Bacall are together for the first time in Thursday's offering "To Have and Have Not." Released in 1944, the film often resembles "Casablanca" moved west into the somewhat less hectic atmosphere of the French Caribbean.

Apparently the project began when fishing buddies Ernest Hemingway and Howard Hawks became involved in an argument about which had best perfected his craft. As the discussion continued, Hawks claimed he could make a great movie from Hemingway's worst novel. When pressed by Hemingway as to what that book would be, Hawks replied, "To Have and Have Not."

To say the least, the title is about the only thing the two works have in

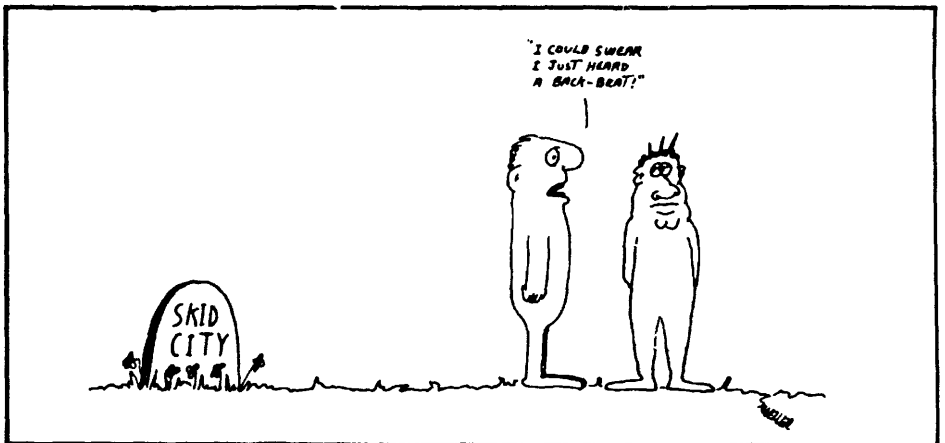
common. Many of the scenes are improvised, particularly by Humphrey Bogart and Lauren Bacall. This film was Bacall's screen debut after being discovered by Hawk's wife in an advertisement appearing in Vogue magazine. "To Have and Have Not" also showcases many fine supporting performances, among them Walter Brennan as a seedy alcoholic.

The foreign films usually shown on Sunday night will not be seen this week due to the Labor Day weekend, but will return next week.

Both movies will be shown at 7 and 9 p.m. in the Student Center Auditorium. Admission to the Thursday showing of "To Have and Have Not" will be 75 cents, while the Friday and Saturday showings of "Badlands" will cost \$1.



Gretta Mitchell



Blues lose in Skid City demise

In memoriam

By Dave Erickson
Monday Editor

The Skid City Blues Band died Sunday after a brief illness.

The band was born October 31, 1976.

"Our first gig as the Skid City Blues Band was at the Club. The spirit of the inception of the band fit with Halloween and superstition. We've played a lot of heavy gigs on full moon nights," said lead guitarist "Fast Jack" O'Boyle.

"The moon was full that night late in July when the band suffered its final internal upheaval. Apparently some members of the band were 'buried alive in the blues' a little deeper than others.

"We live at different speeds," Fast Jack explained.

It was precisely this variety and individuality in the members of the band that made their music so interesting.

"There was something about the spontaneity. We all had a different approach to the same thing," said Fast Jack.

Basing their music on a looser, more improvised format than is prevalent today, the band was in some ways reminiscent of the jam-oriented San Francisco groups of the '60s. But they were infinitely tighter, playing together with an amazing collective feel for rhythm.

Bass player Brian Sandstrom and drummer Bobby Valentine built a solid rhythmic foundation for it all without being boring. One of the Skids' unique qualities was the Sandstrom-Valentine tradeoff, where one of them would hold the beat together while the other guy got wild and crazy. So instead of the traditional blues "plunka plunka" background, there was the possibility for an almost constant stream of improvised rhythms underpinning the band.

Lead singer Billy "Des" Desmond called this the "rocketship approach."

"The cool approach is good for the older blues musicians but we're more 'uptempo and diverse," he said.

"That was what we had going for us. I had visions of being one of the hottest rockin' blues bands around... a sort of cross between old black blues, Paul Butterfield and the Rolling Stones."

At the same time there was always a jazz edge to their music. Brian feels that this is in part attributable to the band's harmonica player, Gretta Mitchell, and her unique style of playing the "harp."

"She's playing the blues but she intuitively approaches it from a jazz perspective," he said.

He also feels that Bobby would "fit right in playing drums in a jazz big band." Des affirmed this, pointing out that Bobby can't help but be influenced by his collection of jazz records.

While he sometimes appears to be an Eric Clapton disciple, Fast Jack often switches to a loose jazzy chording technique on songs like "One More Mile," whirling little lead runs in between chords.

Rhythm guitarist "Slow Jack" Sojacek's rock and roll guitar might not whirl out notes as spunky as Fast Jack's, but it's tasty, solid and rhythmic. If only he'd turned it up a little louder.

During the band's lifetime, Des moved out to become the frontman for the Skids, coming across relaxed and loose, yet powerful. He provided a focal point for the band's stage show.

But, just like one of the numbers they used to do by the Stones says, "it's all over now."

"After a year and a half, it's hard to say which gigs were our favorite," said Brian. "There were so many times when I was really off, just so into it, it was so beautiful. We were all in touch for such a long time." Looking back, Gretta remembers the band's early days.

"I liked the Club. It stunk and people pulled at your pants legs and there were a lotta drunks and a lotta fights... I loved it. I thought it was great. It was colorful."

Remembering the past two years, Fast Jack reflected.

"It was a cosmic band, it really was. I had a lot of fun with those people. There was a lot of decadence..."

"We're all better for it. There's no doubt about it," Slow Jack said.

Well, let's not get too mushy. The band will live on for those of us who learned from their music the simplest, most accurate definition of the blues: "It's feelin', man."



The Skid City Blues Band performed at an early-summer party on Schwartz St. Members of the now-deceased band are (from left) Jack Sojacek, Bill Desmond, Bobby Valentine, Brian Sandstrom, guest vocalist Jim Brune, Gretta Mitchell and Jack O'Boyle. (Staff photo by Brent Cramer)



Gretta Mitchell and Jack O'Boyle

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An interview with Mayor Hans Fischer

(Editors' note: Hans Fischer was unanimously elected by the Carbondale City Council last Monday night to fill the remainder of Neil Eckert's term as mayor. First elected to the council in 1969, Fischer has served as president pro tem of the council since March of this year. In 1971, he was defeated by Eckert in the mayoral election. At 45, Fischer is currently the youngest and most outspoken member of the council. He will serve as mayor until April, 1979, at which time a mayoral election will be held.

Daily Egyptian Staff Reporter Pam Bailey interviewed the new mayor Thursday. The following is a verbatim text of the interview.)

Q: What do you think the relationship between the city and the University should be?

Definitely one of cooperation and interaction. There are several levels of interaction with the University that the city is concerned with. One is the administrative and policy levels in terms of general directions the University takes administratively and how they affect the city—whether they have to do with the capital improvement projects such as streets or whether they have to do with contractual agreements regarding fires at the University and so forth. That's one level of interaction with the University which I think has been set up very effectively and I think is operating smoothly now.

The other level at which the city and University interact is at the student level. Students are citizens in the community with a certain series of needs and have the same rights all persons have in the community. Even though the faces change every four years or more often, the needs of the student body continue in the same way as far as the city is concerned. We have to meet those concerns. And I think we're set up pretty well to do that.

Q: Do you support active student participation in city government? If so, in what ways?

Definitely. We established the policy long ago that we want students to serve in advisory committees and such. We've had students run for City Council too, although as yet they haven't been elected. But I think eventually there will be a student elected—at least one or possibly more. Some students have absolutely no interest and couldn't tell you the mayor's name and could care less. Others are very much interested in it.

We have students on the liquor advisory board and the citizens' advisory commission. The cable TV commission will have one if I can get a recommendation from the student body president. We've had student members on it before. In fact, the bylaws of that particular commission require that a student serve on it and that is the way the City Council set it up. You can check all the 30-odd boards and commissions and you'll find that almost all have student representation, or they should have. At least that's the way I feel about it.

The problem is, the students change so much and we have a problem with making appointments. When we have a vacancy we have to go to the student body president and sometimes that takes a lot of time and there's a lack of continuity.

Q: As you mentioned, students have run for City Council before but have never won. Do you think there's enough support in the community for a student council member?

It depends on what kind of program he presents and how he campaigns. I think this community is ready. Sure, a lot of residents would be leery. But if a student comes up with a good, solid program and indicates a maturity and sincerity in terms of a desire to serve the community, I don't think he'd be considered much different than any other citizen. But there will be some that are prejudiced.

Q: Do you think that a city council with an average age of 50 or more can fairly recognize the needs of a community where half of the residents are under 25?

I don't think you have to be one to understand the problems. Just like I don't think you have to be a woman to understand the problems of women or be a black to understand the problems of blacks.

You might be surprised. If you had a student on the City Council who is in his early 20s I think you'd be surprised—if he was a responsible person, and I would assume he or she would be—at the positions that students might take on some issues that you would consider to be student issues. Your perspective changes when you look at the needs of a community as a whole. You're elected at large and you look at the total picture.

Q: Does being the mayor of a college town pose any special problems?

Sure, a whole series of special problems. Even a community like Herrin—which is only 20 miles away—is completely different. The whole problem of just numbers of people: traffic problems, crowd control, the masses brought in by special events. Those are all unique. The housing problem, code enforcement. You have a rapid changeover in housing and you have to maintain a housing stock that is good quality at the same time it's getting all that wear and tear. It makes it a lot harder. But I think we've done pretty well. We have a good systematic housing inspection program which picks up certain segments of the community on a regular basis and re-inspects them on a rotating basis.

Q: Do you think South Illinois Avenue is going



We've had students run for City Council, too, although as yet they haven't been elected.... Eventually there will be a student elected—at least one and possibly more.

downhill? If so, what do you propose to rehabilitate the area?

It sure is. The whole downtown needs rehabilitation. It's one of our highest priorities. We have a pretty good program going—or it will be a pretty good one if we can get it implemented.

Also I think there needs to be a dispersion of the liquor establishments so that we don't have a strip which creates a higher density of people than the facilities can handle. You can't take the licenses away from existing facilities, but I have consistently opposed any new licenses being issued to bars on South Illinois Avenue. However, I'm open to new bars in other areas.

Q: What should the city's highest priorities be right now?

Downtown redevelopment and alleviating the congestion of east-west traffic (on Main and Walnut Streets). Within a couple of months, hopefully we'll receive notification from the Department of Housing and Urban Development that we'll receive our urban development action grant. The first step ahead of that will be to make an evaluation jointly with HUD and other officials as to the modifications we might make to our application presently on file with them for the grant so that it will be successfully considered at the next round of grants that are issued out. We're hoping to get about \$3 million. I don't know how much we'll end up getting.

The federal money will be used primarily for the purpose of acquiring property and then a private developer would come in and utilize that property for the construction and development of a convention center-hotel commercial complex. And also we would hope as a part of that to use a system of tax increment financing which was authorized by the state legislature a couple of years ago as a means of further leveraging the project in order to build a combination city hall-library.

Q: What do you mean by "tax increment financing"?

That's a situation when the property, say, at the present time has a certain assessed valuation for tax purposes and just say that one block pays about \$300,000 in taxes based on their present value which is somewhat low because they're old buildings and so forth. The city comes in there and buys those buildings with the grant money and sells the property to a developer. The developer comes in and builds new facilities and then the property is assessed based on its new value. At its new assessment it will have a

much higher property value. The taxes would then be about \$400,000. The difference—the increment—between \$300,000 and \$400,000 is the money to be used to retire the bond issue used to pay for the public improvements in connection with the project. That money is specifically earmarked for that purpose.

Q: Before he resigned, Mayor Neil Eckert said he thought there was too much "commercial space" in downtown Carbondale and that was why more services such as convention centers and libraries were needed. Do you agree?

Yes. There's a lot of vacant space down there so it's obvious there's too much. New businesses don't move into downtown anymore. It's a different kind of function or complexion that I think the downtown should take on in the future. It'll be entertainment-oriented. There will still be some commercial areas, but there will be more offices. The convention center type of using is exactly what we're looking at. It will bring people into the downtown because you have restaurants, bars and entertainment.

Q: How long will we have to wait before we begin to see this new Carbondale taking shape?

The downtown will probably begin taking on a new shape in about three to five years—if it happens at all. It all depends on whether we get the grant or not. Even then it'll be somewhat tenuous in terms of being able to leverage that into enough basic dollars to go ahead with other projects such as the library and city hall. We're also talking about a parking garage down there.

Q: Are there any other goals you're working on right now?

Well, there's the waste water treatment plant in southeast Carbondale which is currently on restricted status and we have to get it off that status and make some improvements to permit added growth in the city.

We also see the commercial expansion of the University Mall coming up within the next couple of years. And the extension of Giant City Blacktop over to new Route 13 so that you don't have to use old Route 13 to get around back there.

But we have some cutbacks coming in our Community Development Block Grant monies from HUD which will affect our ability to continue some of the programs the council has been supportive of for a long time.

Q: How much of a cut are you anticipating?

Well, we expect one cut. We know that we were only going to get about X number of dollars—I think about \$8 million over a three-year period—and that we'd go down to practically nothing after that. But now we've found out we're getting an additional cut—about \$300,000—in this year's money.

Q: How will that affect city programs?

In some cases it'll be cutbacks and in other areas there will be complete elimination because the money losses will be drastic.

Q: What areas will be cut back and what areas will be eliminated?

We don't know yet. The council will have to set priorities. It won't be easy.

Q: When do you think the city will begin to feel the cut in funding?

Probably after next year, when our budget for next year is developed.

Q: In the late '60s, the City Council defeated a resolution that would have decriminalized possession of small amounts of marijuana. Would you support such a resolution now?

If that is done it should be at least at the state level or the federal level. It would be a pity to try it on a community-wide basis. It would be impossible to administer. It would be a real law enforcement problem.

Q: Do you continue to support the city's financial backing of the Metropolitan Enforcement Group?

Yes. MEG is very effective and necessary. None of the other cities in the area have the same capability law enforcement-wise that MEG has by combining forces. It has to be a group effort.

Q: You said the night you were appointed mayor that your business kept you busy and you were going to try to minimize the time required of the mayor. Neil Eckert had the image of being very accessible. Will you be able to be as accessible?

That's not entirely true about Neal. He was hard to reach because he was always in Belleville. I will make myself equally accessible and I'll be where I have to be. The point is, in terms of total hours spent I think I can do an equivalent or do a better job by actually spending less hours at it because I'm a much more organized and disciplined person in terms of time utilization.

Q: Under what conditions would you not run for mayor in the April general election?

Just if I get inundated with responsibilities that I can't meet in terms of time conflicts that would have a significant effect on my other obligations.

Boston's second attempt a near miss

By Michael Urbich
Monday Editor

"Take a band like Boston. They may sell 9 million records, but they're about as exciting as a plate of tripe. Rock n' roll is about sex, and they might as well be eunuchs. They're just a wet dream for accountants."—Elvis Costello in Newsweek magazine.

Now I don't know about that. If rock n' roll is sex and Boston is sexless, what does that have to say about the 9 million record buying eunuchs who made their first album multi-platinum and who have waited with baited ears alongside Epic Records executives for their long overdue second album. Sterile maybe, but not sexless, for the drive is there although the spirit might be weak.

Some musical explanations may be in order to approach a group like Boston. Rock music in the year 1978, and the music's fans, can be split haphazardly into three somewhat overlapping categories (ignoring influences such as country, soul, jazz, disco and reggae).

The newest stars on the rock scene are the so-called "punk" rockers, or the New Wave, which includes any new group which is brash, somewhat revolutionary in stance and somewhat snotty in general behavior. This group includes people like the afore-quoted Costello, a nasty mixture of Buddy Holly and Bruce Springsteen and groups like the Ramones, Dead Boys, Sex Pistols, even

Mink Deville has been called punk.

The New Wave's most appealing quality is their attempt to revive the music's artistic possibilities with forceful, imaginative playing and biting lyrics that create a balanced concept of words and music, an approach to rock n' roll that was fostered and defined by the group of musicians that the New Wave is most critical of—rock's "dinosaurs", the venerated rockers who have since become complacent and prime candidates for the idle rich.

Many of the best ones died and the survivors are getting older in a young man's game. Their attempts to extend rock beyond the initial impetus of the '60s and early '70s has met with mixed results and they must soon either face retirement or become balding crooners on the Vegas circuit.

In between the prehistoric and the new came bands which tried to fill the void, bands like Boston, Aerosmith, Journey, Foreigner, REO and "dog eat dog," Nugent. And while they are loved by young rock fans, they have been scorned by progressive critics as "clones" and "heavy metal." A lot of crashing chords, ear-splitting lead runs, some high-pitched singing and screaming and a virtual complete absence of lyrics meaningful to anyone except the most stoned or Neanderthal listener has always seemed to be the trend of their music.

Which is my principal complaint about Boston. I wouldn't mind their lyrics if the band were a bunch of wild young rockers whose music expressed adolescent outrage and a certain devilish hedonism. But the group's mastermind is a 32-year-old former engineer for Polaroid, Tom Scholz, who has spent the last two years in his basement recording and mixing the second album.

How much do the lyrics to the song "Party, Party, Party," for example, tell us about the band, Tom Scholz, or life in general? I quote:

"Baby it's a party and nobody cares what you do in there
Baby it's a party as long as you're there

It's a party, party, party"

Party, party, party? Sounds more like "money, money, money," if you get my drift.

Scholz takes almost all his musical advice from his wife Cindy and while he is recording, the rest of the group sits around Boston and pulls it. As able a musician as Scholz may be, in my opinion, he couldn't write a jingle for a Kool-Aid commercial. His lyrics seem to use any old words as filler for his musical soundtracks where they only serve to rob the music of its potential power.

But the music grows on you. "A Man I'll Never Be" is getting some airplay on



progressive radio stations and was the song that led me to review this album when I last wrote. I thought they were singing "the band we'll never be." "Don't Look Back," the lead cut, is grabbing its share of the schmaltz FM market and also tends to wrap its heavy metal threads around you. I'm sure that this album contains more than enough "tasty licks" and vocal hooks to sell another nine million of those black plastic discs.

This being only Boston's second album, they remain just apprentices in the rock business but if they don't find someone to write lyrics (is Bernie Taupin available?) they will never be anything more than a stylized Grand Funk.

Trower's conversion is successful

By Rich Kleck
Staff Writer

Robin Trower is a rarity, for it is rare that a successful musician can change tracks in the middle of his career and still sound as fresh and refined as before.

Trower's latest album, "Caravan to Midnight," is a successful collaboration of songs which transfers Trower from the high-energy rock guitarist of his earlier days to a smooth rhythm and blues songwriter of today.

"Caravan to Midnight" comes only six months after the release of the successful "In City Dreams" album. Trower referred to "In City Dreams" as his first album, signifying his change of music styles. In that sense, "Caravan to Midnight" can be considered a good second.

According to Chrysalis records, Trower's record company, Trower explained his style change as "a frustration that I had to get out."

"I started to realize that I had nothing more to prove as a virtuoso," Trower explained, "so it was kind of an era with me. Now I'm interested in seeing how much I can take in and this album ('In City Dreams') is the first step."

Although "Caravan to Midnight" may seem like a hasty release on the heels of a previous successful album, the music is not hastily put together. In fact, it is a rich blend of rock as Trower knows it

with the blues from the schools of B.B. King and Muddy Waters. The music is structured, smooth and electric.

The album starts off with a number that is the only true rock and roll song on the album. "My Love (Burning Love)" is a true rocker in the old Trower tradition. Although the song is not as high energy as such earlier works as

The first side closes with a strict blues number called "Lost in Love." It's kind of hard imagining B.B. King playing with a fuzz tone, but that is how Trower comes across in this song. Look out, Lucille!

"Too Rolling Stoned" or "Lady Love." There's plenty of fast guitar riffs and electric "wah-wah" to make you remember the days of "Twice Removed from Yesterday" and "Bridge of Sighs." This song can be a candidate of top 40's.

The title cut, "Caravan to Midnight" is a heavy blues instrumental which is also reminiscent of Trower's earlier numbers, such as "Bridge of Sighs" and "About to Begin." Although the melody is very electric, Trower plays some very impressive blues licks which stands out from the mellotron humming of the underlying rhythm.

"I'm Out to Get You" starts out as another slow number, but suddenly gains in tempo to a point where the tune sounds strikingly familiar to Trower's

earlier "Somebody's Calling." The song is very fluid and upbeat with several moments of Trower's familiar rock-blues riffs pacing the band, which provides a lot of intrinsic motivation to the listener.

The first side closes with a strict blues number called "Lost in Love." It's kind of hard imagining B.B. King playing with a fuzz tone, but that is how Trower comes across in this song. Look out, Lucille!

Trower's transgression into blues-rock is best noted on the second side. The side starts out with "Fool," a bluesy number which points to Trower's ability as a songwriter. The music which shows Trower's expertise as a musician, is subdued under his soft, high-pitched vocals. Trower is not known for his vocals, but his treatment of "Fool" seems to follow his transgression into new fields.

"It's For You" is another upbeat bluesy number much like "Fool." The song is a light airy blues tune which follows in the styles of some of the 60's great blues artists. "It's For You" is like a Nat King Cole number — only in soft rock.

"King of the Dance" is a heavy blues number which, with its constant use of high hat and deep bass riffs, could almost be classified as disco. Overall it's a good toe-tapping tune which almost becomes an AM number with its constant repetition of the chorus.



Again, Trower's vocals become prominent in "Birthday Boy," another light, airy blues tune. Trower's voice reaches it's height in falsetto through the song, and the backing instrumentation is reminiscent of Trower's early work with Procol Harum.

The "second" album for Trower can truly be called "impressive" in it's creativity and sound. With the exception of the rock numbers "My Love" and "King of the Dance," which are reminders of the old Trower rockers, "Caravan to Midnight" puts Trower in a unique class of electric blues performers. For Trower, the transgression has been a rare success.

Ponty's new release an audio deja vu

By Doug Wilcox
Associate Editorial Page Editor

See Jean-Luc. See Jean-Luc play. See him play his fiddle. Why does his fiddle sound just the same as it did on his last record? Doesn't he know any other songs? Maybe he can play "Oh Susannah."

In his recently released Atlantic recording, "Cosmic Messenger," Jean-Luc Ponty tries his best to replay the high moments of his previous release "Enigmatic Ocean," which is not a bad album. And the Messenger album, because of its likeness to the Enigmatic album, is not too shabby either.

The principle difference between his albums is the guitar work of Peter Maunu, who does some pretty sharp solos. The remainder of the band, besides Ponty and Maunu, consists of Ralphie Armstrong on bass, Allan Zavod on keyboards, Casey Scheuerell on drums and percussion and Joaquin Liviano on the other guitar.

With Ponty's electric violin, the band produces perhaps one of the most unique

sounds to appear on the music scene in recent years. But his compositions on this album seem to indicate that his sound may be just a novelty, something like hula hoops or yo-yos, destined to be forgotten over the years.

The title cut of "Cosmic Messenger" includes the textured sound of two guitars with a strong rhythm that brings the listener to expect a high-powered type of experience. However, an abrupt ending to the first cut signals a change that follows smoothly into the next song, "The Art of Happiness."

On "The Art of Happiness," Maunu comes up with a pretty decent guitar solo prior to a Ponty violin solo in what proves to be the most uplifting and happy sounding tune of the album.

Ralphie Armstrong plays a strong and gutsy bass on the album's third song, "Don't Let the World Pass You By." Zavod plays quite an electrifying keyboard solo and Ponty also joins in to fiddle around to bring the number to quite a climax.

Ponty chooses to end the first side of

the disc with "I Only Feel Good With You," a rather laid back type of tune on which Ponty plays the synthesizer adding a soft touch to the short dream-like tune.

The album's flip side commences much in the same way as side one, although not as impressively. After the band dispenses with "Puppet Dance," it moves into a "Fake Paradise," Paradies again displays the solo guitar skills of Maunu who takes his turn at the lead along with Zavod and Ponty.

Ponty again turns on the soft touch in "Ethereal Mood," a tune reminiscent of some cooler jazz origins. His acoustic violin playing, the only on the album, properly changes pace much to the listener's pleasure. The contrast provided by this number adds a great deal of balance to this album.

After the mellow Ethereal song, the album leads back into some more rocking type of music. "Egocentric Molecules" features solos by Ponty and Liviano as well as a bass solo by Armstrong.



Overall, the "Cosmic Messenger" album is a good one and it is far superior to a plate full of poop. However, my recommendation for those interested in buying it vary. If you have never owned a Jean-Luc-Ponty album, it may be worth checking out. But if you own one already, save your money because it probably sounds like something you have in your collection.

European visitors study broadcasting

By Nick Sortal
Staff Writer

About fifteen students received a four-year education on European broadcasting in just four weeks.

The students learned about the European broadcasting first-hand—they visited eight countries in the continent.

Bill Shipley, professor in radio-television, led the group, which was composed primarily of radio-television majors. Shipley and some of his students will present an informal talk on their visit at 7:30 p.m. Wednesday in Room 1046 of the Communications Building.

"The students learned as much in a month of visiting than they would have if they had studied broadcasting all through college," Shipley said. "And in addition to learning, they had fun on the trip."

Although some forms of radio were studied, the voyagers focused primarily on the production and programming aspects of television.

"Basically we wanted to compare the television styles of the countries we visited with those of our own country," Shipley said. The tour covered Great Britain, the Netherlands, Luxembourg, West Germany, Czechoslovakia, Austria, Switzerland and France.

A major difference between television in the United States and systems in other countries is the role of the federal government in broadcasting. Almost all federal governments other than that of the United States own or at least control the networks, Shipley said.

"Even though the governments are in charge of the systems, that

doesn't mean the networks are non-commercial. More and more countries are having advertisements, mostly for economic reasons," Shipley said.

Commercials in other countries are not interspersed with regular programs, as in the United States. Instead, the advertisements are shown in 20-minute blocks between programs. But the European commercials are still watched.

"In fact, one year commercials were the highest-rated show in Italy," Shipley said. "In addition, all the big film directors and stars are happy to do the spots—there's more money in it."

One West German network features Heintzelmaenches, small cartoon figures, between advertisements. The figures appear with signs notifying the viewer that an advertisement is coming.

Shipley said his students learned about the foreign television systems mainly through seminars with people who work at the stations. The people, he said, were helpful and informative.

"The seminars were great. We had some very good discussions and those we talked with were quite candid. We didn't get to do quite as much as I'd like as we would have liked, but the seminars made up for it," he said.

Of all those involved in the seminars in the countries, only one discussion needed translators.

"I think one thing our people learned on the tour was that it helps to be multi-lingual," Shipley said.

Lead in toys prompts recall

By Rudolph E. Schmid
Associated Press Writer

WASHINGTON (AP)—The recall of a half-million stuffed toys by the Knickerbocker Toy Co. of Edison, N.J., has been announced by the Consumer Product Safety Commission.

Commission officials said the toys have sweaters bearing their name and the ink used to print the sweaters was found to contain an excessive amount of lead.

No injuries associated with the toys have been reported, however. The toys are monkeys named

"Curious George," Easter chicks called "Chick-a-dee" and puppies named "Puppy Love" and "Scooby-doo."

The toys were distributed nationwide between March, 1977 and April, 1978 and officials said they can be returned to the place of purchase for replacement. The toys can be identified by numbers on the tag affixed to a seam. The numbers are K-20, K-21, K-22, K-23, K-25 and K-32. Also, printed on the packages are the style numbers 5465, 5466, 5467, 9750, 2270, 2271, 2285, 2286 or 9416.

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Hearings to set food label practices

By Louise Cook
Associated Press Writer

Why are ingredients listed on the labels of some foods and not others? How important is it to know the vitamin content of what you eat?

What does the term "low cholesterol" really mean? These are a few of the questions being asked as the government tries to unscramble the existing jumble of rules and regulations governing what does and does not appear on food labels.

Three agencies — the Agriculture Department, the Food and Drug Administration and the Federal Trade Commission — which oversee food labeling and advertising are holding hearings to find out what information buyers want and need. A booklet on the issues is being distributed in supermarkets and

through the Consumer Information Center in Pueblo, Colo. (For a free copy, write to Dept. 703F at the center; the ZIP code is 81009.) Here is a look at some of the subjects being discussed:

INGREDIENT LABELING
The federal government sets "standards of identity" for many foods, including canned fruits and vegetables, breads, cheese, etc. These standards define the composition of the food, including required and optional ingredients. As the law now stands, required ingredients in standardized foods, except for meat and poultry products, do not have to be listed on the label. When ingredients are named, they must be listed in descending order of prominence by weight. Some consumer groups have proposed requiring food labels to list

the percentages of all ingredients.

NUTRITIONAL LABELING
Nutrition labeling now is required only when a manufacturer makes a nutritional claim or when the food is enriched. This type of labeling tells you the number of calories a serving contains, along with the number of grams of proteins, carbohydrates and fats. It also tells you what percentage of the U.S. Recommended Daily Allowance of proteins and seven vitamins and minerals are included in a serving. Critics say the information on the vitamins and minerals is less important than it used to be; they say today's dietary problems stem less from a lack of nutrients than from an excess of fats, salt and sugar. They argue that labels should spell out how much of these items a product contains.

Foreign visits may multiply for Southern

By University News Service

Visits by Egyptian and Saudi Arabian scientists to SIU could mark the beginning of a new series of cooperative agreements between Southern and universities in the Middle East.

SIU is already working with universities in Poland and Yugoslavia to exchange graduate students, teachers and researchers in several scientific disciplines. Students from Poland and Yugoslavia have completed doctorate degrees at SIU, and scientists from the two eastern European countries have exchanged teaching and research visits with their counterparts at Southern.

Norman J. Doorenbos, dean of the College of Science, said the visits last week by Hassan Aboul-Enein, professor of medicinal chemistry at Riyadh University in Saudi Arabia, and Tahany Salem, head of the department of chemistry at Egypt's Alexandria University, could lead to cooperative arrangements similar to SIU's eastern Europe programs. The two scientists toured University laboratories and talked with SIU researchers.

Doorenbos said the exchange of graduate students could serve as the foundation for eventual joint research undertakings by SIU and Middle Eastern scientists. "Such agreements would be beneficial to both sides," Doorenbos said. "They have things to offer to us if we go there to work. We have things to offer them here."

Aboul-Enein is a specialist in the synthesis of medicinal drugs from synthetic chemicals. He studied under Doorenbos when Doorenbos headed the University of Mississippi's department of pharmacognosy.

Salem is an expert in physical and electro-chemistry.

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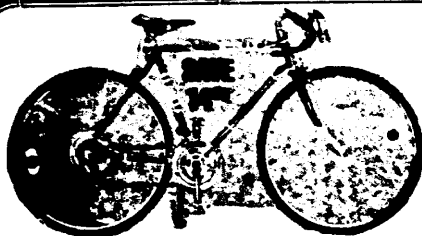
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Wife relieved that husband's body back from war 5 years after death

By JAMES LITKE
Associated Press Writer
(CHICAGO AP) — When Joan Rissai learned her Air Force husband's remains had been found and were being returned, at first she felt only relief.

But she thinks mostly about her husband's pride — for beneath the facts of Lt. Col. Donald Rissai's life is a story of pride and pain, of sacrifice and a revival.

Rissai, a career Air Force officer, began his first tour of Vietnam in February 1971 flying fighter jets. He came home exactly a year later, but went to Vietnam a second time that October, returning to take command of a B-52 bomber crew when another pilot returned to a bedside. He was due back by the end of December.

On Dec. 18, 1972, Rissai and his crew of five were shot down on a

bombing run over Hanoi, the North Vietnamese capital. Mrs. Rissai said three crew members were taken prisoner. After their release they visited her in May 1973 at Blytheville Air Force Base in Arkansas, where she was staying. They told her that Rissai ejected from the plane and died shortly after landing. Air Force confirmation of Rissai's death came weeks later. The remaining crew members were reported as missing in action.

When contacted Tuesday by Air Force representatives and told that her husband was one of 11 American Vietnam war dead whose remains are to be turned over to a U.S. congressional delegation, she said she felt only relief.

"We were notified in April 1973 that he was killed in action, but we were aware that his remains were still in the country," Mrs. Rissai said

in a telephone interview from Maitland, Fla., where she now lives with three of her children. "I can't remember exactly what my first reaction was, but we were all pleased that his remains are being brought back to U.S. soil."

Rissai was born March 20, 1931 to Frank and Delia Rissai in Collinsville, where he lived through high school. He went off to the U.S. Naval Academy in Annapolis, Md., and was graduated in 1955. He married Joan that summer and the following October, the first of their five children was born.

Since his death in 1972, she, as many other war widows, has headed her family.

"The experience hasn't embittered me one bit," Joan Rissai said. "That was his job and he always knew it could happen. It was important to him."

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Farmer destroys 'diseased' corn

RIDGE FARM AP-Alvin "Sonny" Neubert figures talk is cheap. So he hopped on his tractor this week and began plowing \$6,000 worth of corn into the ground—25 acres of grain destroyed.

"We've got a disease on this corn," said Neubert. "That's why we are plowing it up. It's called L.P., low price."

Neubert said the corn would have sold for \$1.00 a bushel—24 cents a bushel less than it cost to produce.

"I never imagined it would get so cheap," he said. "I'd like to work for a little above cost."

He said most farmers complain about low prices but don't do anything to change the situation.

They all sit around and say they want the government to do this or do that. That's like waiting on your boss to give you a raise.

Neubert said he decided to do something.

"I just want to get the personal satisfaction of knowing I've done something about the price," he said. "I can go to sleep now knowing that I have done my part."

He said if others would join him, corn prices would go up.

Neubert said he decided to plow his corn under when the price dropped, and when he read that Americans spend 20 percent of their income on recreation and only 17 percent on food.

"You never hear people gripe about the high price of a snowmobile," he said.

Neubert said most farmers are too independent to organize, and that is part of the problem.

"We sit out here and try to outguess our neighbors," he said. "We read farm magazines and think 'Well, everyone is going along with the farm program and reducing planted acreage,' so we put on the fertilizer."

GOOD RATING

TCLED0, Ohio (AP)—Operators of a local cable television company were uncertain whether anyone was watching the early morning movies.

So, at 2:30 one morning, they halted a film and ran the weather signal along with a sign to the effect that viewers should telephone if they wanted to see the film to its conclusion.

Immediately, the switchboard lit up with calls. Since then, the company has been satisfied it has early morning viewers.

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Guitar standout Kottke to entertain at Shryock

By Susan Fernandez
Staff Writer

Leo Kottke is scheduled to play Shryock Auditorium Sept. 9.

Kottke has received Guitar Player Magazine's Best Acoustic Guitarist award for the past four years, was awarded Performance Magazine's Best Instrumentalist award in 1977, and received the German Grammy Award for Best Instrumentalist in 1976.

"He will play two sets, alone, with a short intermission. He has a lot of new material to play," said Peter Katias, SGAC Conservatory chairperson. Kottke's music is as varied as his background. Born Sept. 11, 1945, in Athens, Ga., Kottke has lived in Wyoming, Oklahoma and Virginia.

His voice musters all the loneliness that the coal-laden plains of Wyoming and the mining towns of Oklahoma and Virginia bring to mind. He sings his sadness with a self-billed "gaseous farts on a muggy day" voice.

Perhaps best known for his instrumentals, Kottke strums two twelve-strings, one of which is fifty years old, and a classical six-string. Reflecting "the same old shit in a different way," is Kottke's expression of his Midwestern experience.

Kottke's newest release, "Burnt Lips," contains the first vocal

material he has written in three years. "Burnt Lips" is the tenth in a succession of nine folk music albums, including "Mudlark," "My Feet Are Smiling," "Chewing Pine," and "Leo Kottke."

With a yearly concert schedule that includes the States, Australia and Europe, Kottke has been described as "no hermit, but unavailable," by Chrysalis Records, who signed Kottke as their first American artist.

He resides in the peanut silo country of Minnetonka, Minn., with his personal collection of over 40 musical instruments.

Kottke's favorite 12-string guitars include the Bozo, the Guild, the Whitebook, the Stella and the Baldwin electric 12-string. Other than 12-string, Kottke favors the Martin 28-inch conversion, the Gibson B-45 and the Kohno classical.

Ticket sales information was not available at press time.

PHILHARMONIA

CINCINNATI (AP)—The Philharmonia Orchestra of the University of Cincinnati College—Conservatory of Music has won the 1978 Award for Performance of Contemporary Music.

The award is given by the American Society of Composers, Authors and Publishers.

Virtuoso guitarist Leo Kottke will appear at 8 p.m. Sept. 9 in Shryock Auditorium, featuring material from his recently released album "Burnt Lips."



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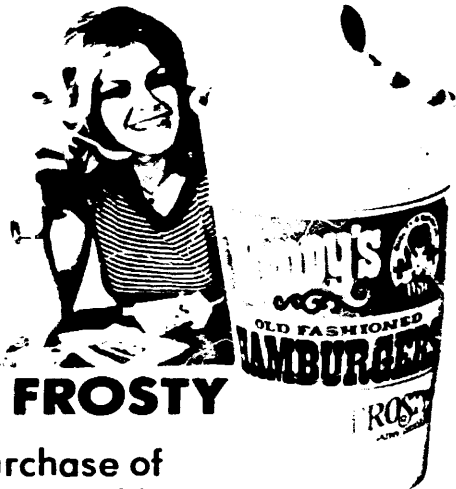
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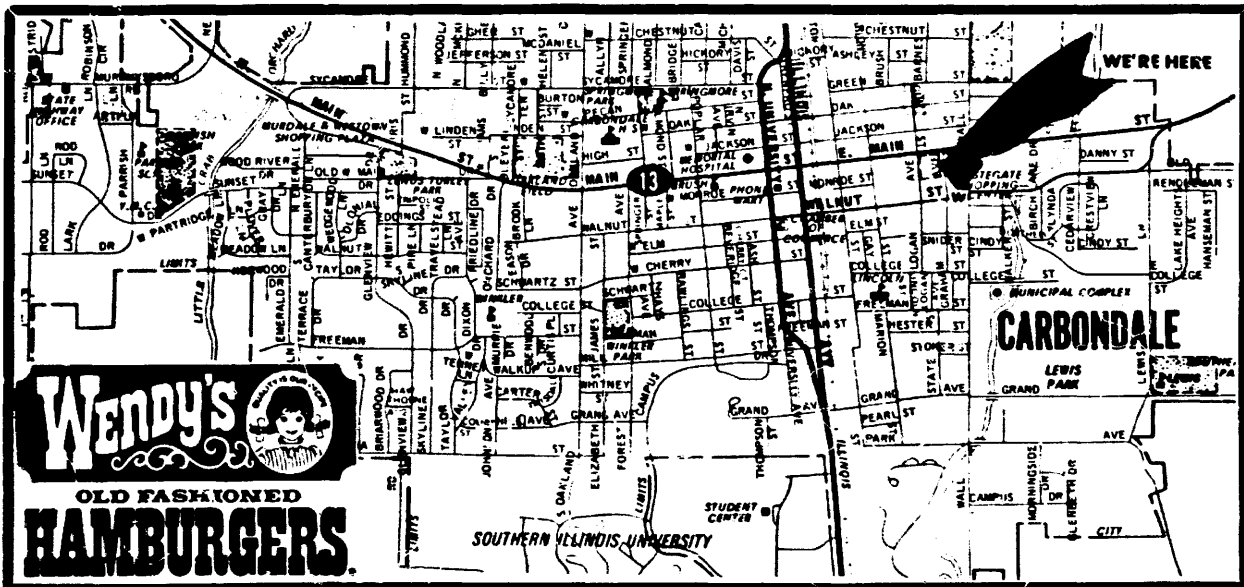


FREE FROSTY

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Offer good now through Aug. 31

Wendy's is located at 500 E. Walnut at Wall, Carbondale



Adult Education (General Studies) Classes begin the week of September 11, 1978

OFFICE OF CONTINUING EDUCATION AND COMMUNITY SERVICE

ADMISSION AND REGISTRATION... ADULT EDUCATION (GENERAL STUDIES) COURSES AND NON-CREDIT ACTIVITIES:

Enrollment in adult education (General Studies) courses and non-credit activities will be accepted without application for admission to the College. There are no application fees, nor is it necessary to have transcripts of previous work. Any citizen 16 years of age or older is eligible to enroll in any class with the exception of certain special programs where the age limit is set by the state; i.e. Driver Education, G.E.D., and Real Estate.

Advanced enrollment in adult education (General Studies) courses and on-credit activities can be accomplished by telephoning the College, 985-3741 or 549-7335, ext. 215, the period of August 28 through September 1, 1978. THIS IS THE PREFERRED METHOD OF PRE-REGISTRATION AS IT INSURES A PLACE IN THE CLASS. ALL TUITION AND FEES ARE PAYABLE AT THE FIRST CLASS MEETING. Students may also enroll the first night of the course if the class was not filled through pre-registration. All adult education (General Studies) courses and non-credit activities will begin the week of September 11, 1978. NO STUDENT WILL BE ADMITTED TO A CLASS AFTER THE SECOND WEEK WITHOUT SPECIAL PERMISSION FROM THE ASSOCIATE DEAN OF CONTINUING EDUCATION. SOCIAL SECURITY NUMBER MUST BE ENTERED ON REGISTRATION CARD TO COMPLETE REGISTRATION.

TUITION

Tuition for adult education (General Studies) courses is computed at a rate of \$10.00 per semester hour. Tuition costs for all courses and on-credit activities are listed following the course description in the schedule of classes which follows. All Senior Citizen: 60 years of age or older will not be required to pay tuition fee; however, ALL NON-CREDIT AND LABORATORY FEES MUST BE PAID.

REFUNDS AND WITHDRAWALS

Refunds will be made automatically if an adult education (General Studies) class is cancelled because of insufficient registration. Generally speaking, General Studies classes with less than 12 students will be cancelled and non-credit activities with less than 18 will be cancelled. A student must withdraw from a class BEFORE THE SECOND OFFICIAL CLASS MEETING, to be eligible for a refund. This may be accomplished by telephoning the Office of Continuing Education at 985-3741 or 549-7335.

LOCATION OF COURSES

Courses will be taught on campus and in various community locations throughout the District. Each location is listed following the section number.

LOCATION SYMBOLS FOR CLASSES TAUGHT ON CAMPUS

Rooms 101 - 261	New Permanent Facility - Phase 1
Bldg. A	Classroom Building A
Bldg. B	Classroom Building B
Bldg. C	Classroom Building C
Bldg. E	Classroom Building E
COS	Cosmetology Building

JOHN A. LOGAN COLLEGE

Adult & Continuing Education Class Schedule Fall Term 1978

COURSE NAME	LOCATION	DAY	TIME	NO. OF SESSIONS	TEE OR TUITION	LAB FEE	BOOK FEE
Alcoholism Counseling	John A. Logan, B-42	Wed.	6:30-9:30P	15	\$30.00	\$10.00	
Antiques & Marketing	John A. Logan, Board Room	Wed.	7:00-9:00P	10	\$15.00		
Aviation Ground School	John A. Logan, Rm. 205	Wed.	6:30-9:30P	10	\$20.00		\$14.25
Belly Dancing (Beg.)	John A. Logan, Gym	Tues.	6:00-8:00P	10	\$15.00		
Belly Dancing (Inter.)	C'dale Park Dist., Comm. Ctr.	Wed.	6:00-8:00P	10	\$15.00		
Bookkeeping I	C'dale Park Dist., Comm. Ctr.	Wed.	8:00-10:00P	10	\$15.00		
Bookkeeping II	John A. Logan, Rm. 253	Thurs.	7:00-9:00P	10	\$13.30		\$11.50
Business Management II	C'dale Central H. S., Rm. 115	Thurs.	7:00-9:00P	10	\$13.30		\$11.50
Basic Cake Decorating (Begins Sept. 14)	John A. Logan, Rm. 252	Tues.	7:00-9:00P	10	\$13.30		\$11.50
Cardiopulmonary Resuscitation	John A. Logan, B-43	Tues.	7:00-9:00P	10	\$13.30		
Ceramics I (Handbuilding & Stairs)	John A. Logan, Cafeteria	Thurs.	7:00-9:00P	5	\$10.00	C.O.M.	
	John A. Logan, B-42	Mon.	6:30-9:30P	7	\$13.30		
	John A. Logan, C-21	Wed.	6:30-9:30P	10	\$13.30	C.O.M.	
	C'dale Golden Goose, Art Rm.	Fri.	9:00-12:00N	10	\$13.30	C.O.M.	
Chess (Beg.)	John A. Logan, Board Rm.	Mon.	7:00-9:00P	5	\$10.00		
Chess (Intermediate)	John A. Logan, Board Rm.	Mon.	7:00-9:00P	5	\$10.00	C.O.M.	
China Painting	John A. Logan, C-22	Thurs.	7:00-9:00P	10	\$15.00		
Clock Refinishing & Repair	1st Presbyterian Church, C'dale	Tues.	7:00-9:00P	10	\$15.00		
Common Sense Car Care	John A. Logan, Auto Shop	Thurs.	7:00-9:00P	10	\$15.00		
Community Recreation	John A. Logan, Gym	Mon. & Sat.	6:30-9:30P	20	\$6.00		
Comparative Religions	Newman Center C'dale	Wed.	7:00-9:30P	8	\$13.30		
Conversational French	John A. Logan, Rm. 262	Tues.	7:00-9:00P	10	\$13.30		\$8.15
Conversational (Traveling) French	1st Presbyterian Church, C'dale	Wed.	7:00-9:00P	10	\$13.30		
Coronary Care Nursing I	John A. Logan, E-13	Thurs.	6:00-9:00P	10	\$16.70	\$1.00	\$1.00
Creative Crafts	Newman Center C'dale	Tues.	7:00-9:00P	5	\$10.00		
Disco Dance (Beg.)	John A. Logan, Banquet Rm.	Mon.	6:00-8:00P	10	\$15.00	\$1.00	
Disco Dance (Adv.)	John A. Logan, Banquet Rm.	Thurs.	7:00-9:00P	10	\$15.00	\$1.00	
Drapery Making	John A. Logan, Banquet Rm.	Mon.	8:00-10:00P	10	\$15.00		
Drawing II	John A. Logan, Banquet Rm.	Tues.	7:00-9:00P	10	\$15.00	C.O.M.	
Drawing III	C'dale Central H. S., Sewing Rm.	Thurs.	7:00-9:00P	10	\$10.00	C.O.M.	
Driver Education	John A. Logan, Rm. C-20	Tues.	6:30-9:30P	10	\$13.30		C.O.M.
Elements of Drawing & Painting	C'dale Golden Goose, Art Rm.	Tues.	1:00-4:00P	10	\$13.30		\$10.25
Engine Tune-Up	C'dale West High Rise	Wed.	12:00-3:00P	10	\$13.30		C.O.M.
Exercise & Gymnastics	John A. Logan, Rm. B-43	Thurs.	7:00-9:00P	10	\$15.00		C.O.M.
First Aid	John A. Logan, Rm. C-20	Tues.	9:00-12:00N	10	\$13.30		\$5.00
Folkdancing (International)	C'dale Golden Goose, Art Rm.	Fri.	9:00-12:00N	10	\$13.30		
Fundamentals of Class Voice (Singing)	John A. Logan, Auto Shop	Wed.	6:30-9:30P	10	\$13.30		
Fundamentals of Electrical Wiring I	Newman Center, C'dale	Tu. & Th.	9:00-10:00A	20	\$10.00		
G.E.D. Review I	John A. Logan, Rm. B-42	Tues.	7:00-9:00P	10	\$13.30		
Golf (Beg.)	John A. Logan, Banquet Rm.	Wed.	7:00-9:00P	10	\$15.00	\$5.00	\$1.00
Guitar (Beg.)	John A. Logan, Rm. C-25	Tues.	7:00-9:00P	10	\$10.00		
Guitar (Inter.)	John A. Logan, Rm. C-22	Mon.	7:00-9:00P	10	\$10.00	\$7.50	
Gymnastics Judging	John A. Logan, Rm. 212	M. & Wed.	7:00-9:00P	20			
	Crab Orchard Golf Course, Cville	Mon.	6:00-8:30P	8	\$15.00		
	John A. Logan, Rm. C-25	Mon.	7:00-9:00P	10	\$15.00		\$5.00
	John A. Logan, Rm. C-25	Thurs.	7:00-9:00P	10	\$15.00		\$5.00
	John A. Logan, Rm. B-43	Wed.	6:30-9:00P	8	\$15.30		

Girls 'Fly High' in new show

LOS ANGELES (AP) — What has six legs, a 13-week option and flies? In this case, it's the three airline stewardesses of the new CBS series "Flying High."

Pat Klaus plays the drawing Texan, Kathy Witt is the girl from the large Italian family in New Jersey, and Connie Solleca is from rich, horsey set in Connecticut.

Howard Platt plays the pilot, Capt. Marsh. And if we can take time out for a social note: Connie and Howard, who first met in February when they filmed the pilot, are engaged to be married.

The two-hour pilot program airs Monday, and the series begins its Friday night run on Sept. 22.

At the moment, Pat is on the set of an airliner, which looks like a fuselage split down the middle. Simultaneously, she is juggling two subplots.

One involves a passenger, played by Severin Darden, who had a drink spilled on him and has to wear the pilot's shirt. The other features a detective, played by Rose Grier, securing a handcuffed prisoner, played by Michael Parks. That's the way it goes at Sunwest Airlines.

Pat no sooner sits down to a lunch of salad and low-fat milk than she's up playing pitch-and-catch. Pat, who calls herself a tomboy, has changed into a sloppy green T-shirt and cutoff bluejeans. Returning, she explains, "In our next show I play the coach of a boys' softball team. I was just

"getting in a little practice."

"Flying High" is Pat's first acting job. She was a top model in New York when producer Mark Carliner picked her for the show. He had gone East looking for "fresh" faces. She started modeling in Dallas while attending the University of Texas Graduate School of Business.

"Modeling is hard work," she says. "You go home every night with neckache from holding poses. With this you just go home and fall in bed."

Moving into a makeup trailer, she adds, "I've never acted before, but modeling gives you the pose you need. And I did a lot of commercials, so I got my camera experience. I wasn't afraid of the camera when we started."

Asked if she was selected solely on the basis of her looks, she answers, "Mark did have a look in mind. I was picked because I'm a Texan. He was looking for a definite look for each girl."

Pat says the emphasis on sex in the movie pilot has been altered for the series.

"They've changed the scripts and the costumes, so it's become a family show," she says. "We no longer wear revealing uniforms. They were too short and they didn't look good. Our new uniforms were designed by a woman, thank God. They're more fashionable."

She says, "I think the emphasis of the show has changed 100 percent.

Mark hopes people don't judge the show by the pilot. I don't think they're exploiting us any more. I was in a bikini in the pilot, but it didn't bother me. The bathing suits I wear now are one piece."

GASLIGHTS

PROVIDENCE, R.I. (AP) — An old-fashioned streetlight was turned on at Benefit and Church streets here recently.

It is the first of 143 such lights to be installed in the area as part of a College Hill improvement program financed by the federal government and the Providence Preservation Society.

The light, a replica of the gaslights that illuminated College Hill in the 1890s, is an "art form" that is "accurate almost down to the last screw."



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PAT LANIGAN
MON THRU THURS 8:30 - 12:30
FRI & SAT 9:30 - 1:30
FRI & SAT 9:30 - 1:30

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Spaghetti & Salad **\$2.95**
Veal Parmesan
Dinner **\$3.95**
Lasagna Dinner **\$3.50**

Casual, Rustic Decor
Live Entertainment-Cocktails-Beer

THE BENCH

ACROSS FROM THE
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Chattanooga's train valued

By Edgar Miller
Associated Press Writer
CHATTANOOGA, Tenn. (AP)— Chattanooga?

The Brazilian gave his American friend a blank look, then brightened. "Oh, yes, the choo choo," he said.

Wherever you go, people have heard of the Chattanooga Choo Choo, immortalized in song by the late Glenn Miller and his swing band. For CB radio fans throughout the country, Chattanooga's handle is Choo Choo City.

A few years ago a group of Chattanooga businessmen invested \$10 million to capitalize on the famous name.

B. Allen Casey, chairman of the Chattanooga Choo Choo Co., said he got the idea from a visiting Russian who said he wanted to see the Chattanooga Choo Choo.

Casey and his fellow investors purchased the Southern Railroad passenger terminal, which had been closed in 1970 when passenger service ended.

They restored the station, put a 1,600-seat restaurant in the concourse, turned the track area into gardens with splashing fountains, sculptures and gas lights and bought an 1880 Baldwin locomotive — a replica of the original Chattanooga Choo Choo.

With the engine are 48 old Pullman cars whose plush interiors would make yesterday's railroad barons envious. Tourists spend the night in them for \$48. There is also the Choo Choo Hilton Hotel.

According to Casey, a reporter in Cincinnati coined the name Chattanooga Choo Choo in 1880 when passenger service began between the two cities on the old Cincinnati Southern Railroad.

The name got its fame in 1941 when Tin Pan Alley composer Harry Warren and lyricist Mack Gordon wrote the song for Glenn Miller for use in the movie, "Sun Valley Serenade."

Warren, now 83 and living in Beverly Hills, Calif., recalled in a telephone interview that Miller wanted a song about a train, not the city. He said Gordon came came up with the words which seemed to fit the melody Warren composed.

Warren, though an honorary citizen of Chattanooga, has never been to the southeast Tennessee town.

The song was nominated for an Academy Award in 1941 but didn't win the Oscar. Other well known Warren melodies are "You'll Never Know," "Lullaby of Broadway," "Shuffle Off to Buffalo," "On the Acheson, Topoka and Santa Fe," "You, Wonderful You," and "I Found a Million Dollar Baby in the 5 and 10 Cent Store."

JOHN A. LOGAN COLLEGE

Adult & Continuing Education Class Schedule (con't.)

COURSE NAME	LOCATION	DAY	TIME	NO. OF SESSIONS	FEE OR TUITION	LAB FEE	BOOK FEE
Home Energy Saving	John A. Logan, Rm. C-22	Wed.	7:00-9:00P	10	\$13.00		
Home Maintenance & Repair	John A. Logan, Rm. C-22	Tues.	7:00-9:00P	10	\$1		T, B, A
How to Conduct a Meeting	John A. Logan, Rm. 102	Wed.	7:00-9:00P	10	\$15.00		
Interpersonal Relationships	Newman Center, C Dale	Wed.	6:00-8:00P	5	\$10.00		
Intro. to Solar Energy	John A. Logan, Rm. 132	Wed.	7:00-9:00P	10	\$13.00		
Investments for Women (Married & Single)	John A. Logan, Rm. 205	Mon.	7:00-9:00P	10	\$13.00		
Karate (Women's Self Defense)	John A. Logan, Rm. 101	Mon.	7:00-9:00P	10	\$10.00		
Karate (Personal Defense)	John A. Logan, Gym	Wed.	5:30-7:30P	10	\$10.00		
Karate (Adv.)	John A. Logan, Gym	Wed.	7:30-9:30P	10	\$5.00		
Labor Relations	John A. Logan, Rm. B-43	Mon.	7:00-9:00P	10	\$13.00		
Law & Banking	John A. Logan, Rm. 238	Wed.	6:30-9:30P	15	\$26.70		
Macroeconomics	John A. Logan, Boardroom	Thurs.	7:00-9:30P	8	\$15.00	C, O, M	
Mexican Cookery	Newman Center C Dale	Mon.	7:00-9:00P	5	\$10.00	C, O, M	
Natural Foods Cookery	John A. Logan, Kitchen	Mon.	7:00-9:00P	10	\$10.00		
New Trends in Cosmetology	John A. Logan, Coe. 51	Tues.	6:00-8:00P	10	\$13.00	\$2.00	
	John A. Logan, Coe. 51	Tues.	8:00-10:00P	10	\$13.00	\$2.00	
ON The Loom Weaving	John A. Logan, Rm. C-21	Mon.	7:00-9:00P	10	\$15.00	\$2.00	
Photography (Beg.)	John A. Logan, LRC	Mon.	7:00-9:00P	10	\$15.00	\$2.00	
Photography (Inter.)	John A. Logan, LRC	Thurs.	7:00-9:30P	10	\$15.00	\$2.00	
Photography (Adv.)	John A. Logan, LRC	Tues.	7:00-9:00P	10	\$15.00	\$2.00	
Physical Fitness for Men (Beg.)	John A. Logan, Gym	Thurs.	7:00-9:00P	10	\$6.70		
Physical Fitness for Women (Adv.)	Unity Point, Gym	Mon.	7:00-9:00P	10	\$6.70		
Piano (Beg.)	John A. Logan, Rm. C-23	Tues.	7:00-9:00P	10	\$6.70		\$2.50
Piano (Inter.)	John A. Logan, Rm. C-23	Mon.	7:00-9:00P	10	\$6.70		\$2.50
Principles of Bank Operation	John A. Logan, Rm. 209	Tues.	6:30-9:30P	15	\$26.70		\$9.00
Real Estate Transaction	John A. Logan, Rm. 138	Tues.	6:30-9:30P	11	\$20.00	\$2.00	\$18.00
Real Estate Principles	John A. Logan, Rm. 138	Mon.	6:30-9:30P	11	\$20.00	\$5.00	\$14.95
Real Estate Practices (Appraising)	John A. Logan, Rm. E-14	Tues.	6:30-9:30P	5	\$10.00	\$5.00	\$14.95
Real Estate Services (Farm Real Estate)	John A. Logan, Rm. E-14	Mon.	6:30-9:30P	5	\$10.00	\$15.00	
Sewing (Beg.)	C Dale Central H. S., Sewing Room	Mon.	7:00-9:00P	10	\$10.00	C, O, M	
Sewing (Inter.)	C Dale Central H. S., Sewing Room	Tues.	7:00-9:00P	10	\$10.00	C, O, M	
Sewing (Construction of Children's Clothing)	C Dale Co. and H. S., Sewing Room	Thurs.	7:00-9:00P	10	\$10.00		
Shorthand Intro.	John A. Logan, Rm. 209	Thurs.	7:00-9:00P	10	\$10.00		\$11.00
Shorthand Adv. 1	John A. Logan, Rm. E-10	Tues.	7:00-9:00P	10	\$10.00		\$11.00
Small Engine Repair	John A. Logan, Auto Lab	Tues.	6:30-9:30P	10	\$13.00	\$5.00	
Social Dance	John A. Logan, Banquet Rm.	Wed.	7:00-9:00P	10	\$15.00		
Stained Glass Windows	John A. Logan, Rm. C-21	Tues.	6:30-9:30P	10	\$15.00	App \$15.00	
Tailorery (Beg.)	John A. Logan, Rm. C-20	Thurs.	7:00-9:00P	10	\$15.00		\$3.95
Tailoring	C Dale Central H. S., Sewing Room	Wed.	7:00-9:00P	10	\$10.00		
Techniques of Supervision	John A. Logan, Rm. B-42	Thurs.	7:00-9:00P	10	\$13.00		
Tennis (Beg.)	John A. Logan, Rm. 107	A. & Wed.	6:00-8:00P	10	\$15.00		3 Tennis Balls
Total Communications for Hearing Impaired I	John A. Logan, Rm. 213	Mon.	6:30-9:30P	10	\$13.00		
Training for Security Guards	John A. Logan, Rm. 252, 253	T. & Th.	6:30-9:30P	15	\$20.00		
Trumpets Art	John A. Logan, Rm. C-20	Mon.	7:00-9:00P	10	\$15.00	C, O, M	
Typing I	C Dale Central H. S., Typing Room	Mon.	7:00-9:00P	10	\$10.00		\$6.95
Water Color (Beg.)	John A. Logan, Rm. C-20	Sat.	9:00-12:00N	10	\$13.00	C, O, M	
Yoga	Carbondale Park Dist.	M. & Th.	5:15-6:15P	20	\$15.00		



The 5 to 10 cent rise in the cost of a glass of beer has been blamed, in part, on the Miller Brewing Co., which raised prices after the success of their Lite beer. Strict fire code enforcement has

also been cited as a factor in the operating costs that are passed on to students. (Staff photos by Don Preisler)



Price hikes soak suds slingers

By John Carter
Staff Writer

Students can expect at least two things when they return to Carbondale: hot weather and more costly beers. This summer beer prices have again moved up and the reasons why, local bar managers say, are wholesale increases, fire capacity limits, ever-present inflation, and so many bars for the students to frequent.

While some bars have managed to limit their draft beer price increases to only a nickel, the most common increase has been a dime a glass. Retailers and wholesalers alike blame one company for those price increases, Miller Brewing Co. With the phenomenal success of their Lite beer came market control and an opportunity to raise selling prices from the brewery. In two to three weeks other breweries followed suit.

The resulting increases for local wholesalers forced the price of a half barrel, 15 1/2 gallons, up by "a couple o' dollars," according to Jack Wides, manager of B and J Distributing Co. in Carbondale. The wholesalers, in turn have passed this last June increase on to the retailers. Fretting over dwindling profits, retailers have passed this higher price to the students.

Rend Lake Beverages Inc. quoted its half barrel of beer as costing \$29.50, while other distributors declined to reveal their keg prices.

How many kegs a given bar might go through on a night is a closely "hush-hush" number. Still, the campus bar managers lament increased costs on all sides. Everything from cups to toilet paper has increased in price.

"Everything seems to cost more," said Kent Moore, one of four managers of Silverball, "but when the price of the product that you are actually selling goes up—well, that is the straw that breaks the camel's back."

Likewise, when the number of people that you can serve at a given time is limited by fire safety restrictions, the volume of sales is likewise cut. Bruce MacRitchie, assistant manager at the American Tap, cited this as a major cause of their price hikes and other managers were quick to agree. MacRitchie said the enforcement of the fire codes can keep as many as 125 extra patrons waiting on their steps.

Waiting for a beer once inside of any bar is a strong likelihood. Wides of B and J Distributors said that at present, beer consumption in Carbondale is 50 percent higher than during last summer or during a winter weekend. He expects this trend to continue for at least most of September.

"Beer drinking is more of a seasonal recreation," Wides said. "It's easy to grab a six-pack and head for Giant City."

Regardless of the numbers of students that take the recreational jaunt, the hoards of drinkers still seem to spend a lot of their time hiking Illinois Ave. The week preceding the start of classes saw capacity crowds at most every campus bar and managers have predicted that the past weekend would be even better for their sales. And, though managers do not like to think of their clientele as "captive," those without an automobile have little alternative. Still, the prerogative belongs to the student.

"The price increases are not to pump the students," MacRitchie said. "That would be a very small part of it."

"For what it costs to run a bar," Silverball's Moore said, "the price for a beer is a fair one."

How equitable is the price of beer? The reader may be the judge. Ideally, the cost of a ten ounce beer for the bar, is \$1.486 cents.

OK, you figure out how much money you're really being taken for when you decide to stop the suds at your local drinking establishment:

Answer: The public pays \$37.50 for a commodity that retails for \$29.50. That's a profit of \$8 per half-barrel—200 percent!

Wasn't that easy? Now see if you can do the next one on your own.

How many half-barrels of beer will be sold in Carbondale this



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MOCK "NEW MCAT" TEST

Saturday, Sept 2, 1978
8 a.m. - 5 p.m.

Students who plan to take the New MCAT this Fall are eligible to take the Mock New MCAT. This all day session will simulate actual test conditions, and the test will be comparable to the new test format. Tests will be scored and results made available to participants. There is no fee for this test, but preregistration is required.

Come to Room 211, Wheeler Hall by Sept. 1 to sign up for the test.

No one will be admitted on Sept. 2 without the yellow admission form.

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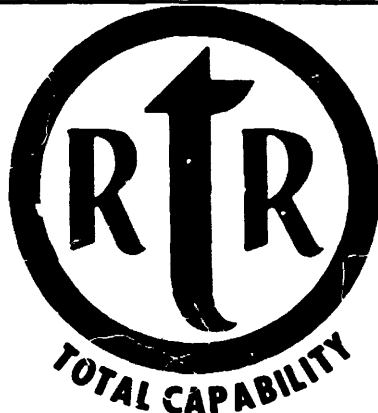
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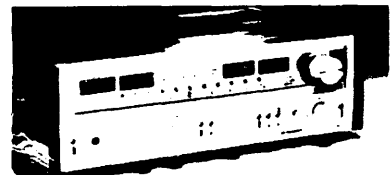
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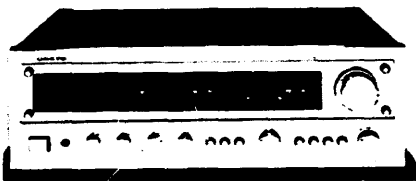
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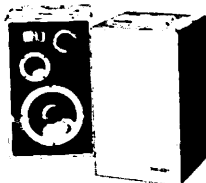
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Carbondale

Campus Briefs

Boxing club practice opens

The SIU Boxing Club will start its practice sessions Tuesday in preparation for two upcoming meets.

The first practice will be held at 7 p.m. in room 82 in the Rec Center where the club will have a workout and discuss its practice schedule.

Boxing novices will get their first chance at tournament boxing in October when they will have an interclub meet to prepare for the November opening of "Sports Night" at Merlin's in Carbondale. Complete details on the event will be released later.

John Lynn, co-captain of the club, said anyone from experienced boxers to those who have never picked up a glove are welcome to join the club.

"People who have never boxed competitively shouldn't be hesitant to come," Lynn said. "When we do any glove work, we only let people of equal size and skill work out with one another."

The boxing club was formed last fall. At the end of the spring semester it had about 40 members.

MANHOLE MAP

SEATTLE (AP)—Do you want to know where you are? Look down at your feet and consult a manhole cover.

Some 19 Manhole covers cast as city maps have been installed in downtown Seattle.

The idea for the covers came from Europe.

The Career Planning and Placement Center is receiving job vacancy calls for candidates who can teach English, math, physical science and industrial arts or agriculture. Candidates who can qualify for special education or coaching positions (with an academic subject) are also needed. Candidates who wish to remain in the immediate Southern Illinois area are reminded that most of the teaching jobs have been filled. Please call Jane Tierney, CPCC, 453-2391 if you have a teaching certificate in the above fields and can relocate within the Midwest.

Morris Library has announced the Labor Day weekend hours as: 7:45 a.m.-6 p.m. on Sept. 1; 9 a.m.-6 p.m. on Sept. 2; 2-6 p.m. on Sept. 3; and 2 p.m.-midnight on Sept. 4.

Regular hours are 7:45 a.m.-midnight on Mondays-Thursdays; 7:45 a.m.-10 p.m. on Fridays; 9 a.m.-6 p.m. on Saturdays; and 2 p.m.-midnight on Sundays.

The first meeting of the Higher Education Graduate Student Organization will be at noon Monday in the Corinth Room of the Student Center.

BRIEFS POLICY—Information for Campus Briefs must be delivered or mailed to the Daily Egyptian newsroom, Communication Building, Room 1247, two days prior to publication. The item must include time, date, place and sponsor of the event and the name and telephone number of the person submitting the brief. Briefs will be run only once.



John F. Boyd (left) and Ron Lamkin, artists from Southern Illinois, will display their work in a joint exhibition which opens Sept. 2 and 3 at the corner of Ash and Front Streets in Cobden.

Southern Illinois artists blend talents in a mutual exhibition

By Michael Reed
Staff Writer

In order to be heard in a forest of falling and failing artists, it became necessary for two artists to join in cooperation, survival, and the mutual benefit of "Getting It Together."

"Getting it together" is an expression which means pulling together all the loose strings in a person's life which might impede that person's progress. "Getting It Together" is an exhibit of the recent work of Ron Lamkin and John F. Boyd.

Both Boyd and Lamkin are artists living and working in the place they were raised—Southern Illinois. Both men have also felt a responsibility to bring art to the people of their community.

John F. Boyd has a Bachelor of Arts degree from SIU. In the year since his graduation he has had two one man exhibits: one at Giant City Lodge in Makanda, Ill., and one at the Legion Hall in Cobden, Ill. Boyd has also worked as a printmaker for the Illinois Ozarks Craft Guild. This CETA position funded the creation of some of his most recent works in the etching medium.

He has also worked in the

watercolor, pen, and photography media. Boyd's speciality is pictures which depict the natural and architectural beauty of Southern Illinois.

Ron Lamkin has a Master of Fine Arts degree from SIU. His MFA thesis show was held last spring at the Cor' Incinations Building. Lamkin works primarily in the medium of stained glass, although some of his newest creations incorporate colored liquids and resins sandwiched between two pieces of clear glass.

Lamkin's work in stained glass seems to have a tropical influence, while the "inspiration rarely comes when one expects it," he said. "And especially when one is working over a window." Lamkin finds it necessary at times to take leave from the studio and his work in order to gain experience and new ideas.

Lamkin is a maker of pictures of glass, through which passes light that transforms his creations into images which in turn illuminate the spaces within.

Joint exhibitions of artists' work are common in large cities. What is uncommon is that this exhibit is in Cobden, Ill. Cobden has been known for apples, peaches, and basketball players. Soon Cobden may be known for art as well.

Cooperation not competition will be needed to pull this growing

community together in order to survive. Yet, it is survival on their terms, where they want to live, not where someone says they have to live in order to survive. "Getting It Together" is a signal for others to do the same.

The exhibit will open at 6 p.m. Sept. 2-3 at the corner of Ash and Front Streets in Cobden. The exhibit will continue through Sept. 9-10, 16-17 and 23-24 between 1 and 8 p.m.

HUNGRY

SEATTLE (AP)—Science fell victim to bears, according to a utility company publication here.

Fisheries biologists under contract to the company, City Light, tagged chum salmon in the Skagit River with tiny radio transmitters as part of a study to determine if a dam and powerhouse could be built at a Skagit tributary.

One day two of the fish carrying transmitters left the river and headed inland. Knowing that chum salmon can't walk, the biologists suspected foul play.

They took off in pursuit, equipped with radio tracking gear and a large rifle for protection. They found their radio gear in the brush about 50 yards from the river.

A hungry bear, or bears, had apparently picked the salmon from the river and carried them into the woods. The fish? They were gone.

Activities

SGAC Fine Arts, Art Print Sale, Student Center Ballroom C, 10 a.m.-10 p.m.

Panhellenic Rush, Student Center Ballroom B, 7-9 p.m.

Alpha Phi Omega meeting, 7-10 p.m., Family Living Lab.

HEGSO meeting, noon-10 p.m., Student Center Corinth Room

Backgammon Club Meeting, 7-11 p.m., Student Center Activity Room B

Sahki Swingers Square dancing, 8-9 p.m., Student Center South Patio

You're invited to the **GREATEST Flea Market** in So. Illinois

To be held at the SIU ARENA PARKING LOT Saturday, Sept. 9th, 8 am-4 pm. Contact Chamber of Commerce regarding booth rental. Phone 549-2146.

Auction starts at 10:30 am. Special furniture auction at 2 sponsored by the C. Dale Chamber of Commerce

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Annual CFUT Pot-Luck Labor Day Picnic

Date: Monday, September 4.

Time: 2 p.m.

Place: Crab Orchard Picnic Area No. 1.

Activities: Refreshments

Attendance Prizes

Swimming

Horseshoes

Volley Ball

Soft Ball

Dixie Land Band (The Original Chestnut St. Band)



Please make reservations and refundable deposit by calling Grace Hussey at CFUT 457-5801.

CFUT



Dennis Kennedy and Richard Cox in "And the Sea Shall Give Up Its Dead," one of four Thornton Wilder plays to air at 9:30 p.m. Wednesday on Channel 8.

Four of Wilder's wildest plays to air

Four plays of Thornton Wilder, who has been described as one of the few enduring writers of our time, can be seen at 9:30 p.m. Wednesday on Channel 8, the Public Broadcasting Service station.

"Wilder, Wilder" is a 30 minute program produced by the University of Wisconsin-Extension Telecommunications Center.

The Wisconsin-born writer died in 1975 after winning three Pulitzer Prizes in his 78 years.

His plays have been described as having a "dream-like" quality that is both experimental and hallucinatory. Throughout Wilder's life, he had a preoccupation with religious and moral issues.

Two of his more widely-known plays "The Skin of Our Teeth" and

"Our Town" won the Harvard and Princeton graduate two of his Pulitzer Prizes. The play, which distinguished him as an international novelist, "The Bridge of San Luis Rey," won him another Pulitzer.

Settings for Wilder's plays kept them from the stage for years. Rudi Goldman, producer-director for the Wilder production, went to great lengths to create an ocean floor and the destruction of the universe, both needed for "And the Sea Shall Give Up Its Dead." The play takes place underwater, where an empress, theatrical producer and producer and priest ponder their past, present, and future. They recognize Judgement Day is fast approaching and they have to reconcile

themselves to the fact that they will lose their identities. At the end, their universe is destroyed by a carefully controlled, in-studio explosion presented in slow motion.

"Now the Servant's Name Was Malchus" takes place in the business office of the Lord. "The Flight into Egypt" shows the Holy Family fleeing Herod's soldiers on a donkey named Hezibah. "The Penny That Beauty Spent" takes place in a tiny but elaborate jewelry shop in Louis XV's France.

The plays of Wilder, from conception to production to our viewing it on television are products of the Midwest. The Midwestern playwright began his career as a schoolmaster.

Jarrett special to air Tuesday

Pianist-composer Keith Jarrett's Aug. 26, 1977 performance at a country estate on the banks of Lake Champlain in Shelburne, Vermont will be televised at 8:30 p.m. Tuesday on WSIU-TV, Channel 8.

The 90-minute special, "Keith Jarrett: Vermont Solo," will be the jazz pianist's first TV solo concert.

At 32, Jarrett is a critical and popular success with his own brand of classical-influenced jazz. The Vermont concert is an extended, seamless improvisation of exceptional clarity. Jarrett said that in the peaceful open-air setting, the audience made no impact on the music. "I felt like playing all day long," he said.

On the special, the camera concentrates on Jarrett's intense style and reveals a man completely at one with his music—hunching over the keyboard, rising to his feet with his head thrown back, and constantly moving to his own rhythm. Occasional shots of the nearby lake, gardens, and the captivated audience provide a contrast to Jarrett's intensity.

"I go out on the stage without a single note or idea. Some sort of meditative process begins as I sit down at the piano. If there were no

piano I'd sit there for an hour and a half—except for the intermission I have no idea what's going on while I'm playing. My conscious mind knows that it has to stay out of the way."

Jarrett's commercial success is shown by the two-record album of his 1975 Cologne concert that sold over 250,000 copies, making it, according to his record company, the largest-selling solo-piano album in history.

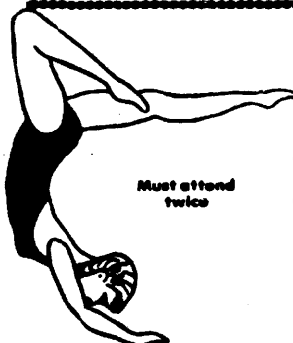
Jarrett's style is impossible to categorize. He's been labeled a jazz musician because he played the piano in two of the most influential jazz bands of the 60's, the Charles Lloyd quartet and Miles Davis' "Fillmore" group, and for ten years led his own quartet. But his solo style is a unique blend of classical and jazz.

Jarrett avoids the use of electrical instruments in his music, apparently oblivious to current trends. Once asked why he felt the way he did he said, "It's not a feeling; it's more like a realization, a crystallization of an idea that I wondered about for a long time. It's not going to change because for me it's the answer. It may not apply to somebody else, although I could go

into the philosophical aspects of it and make almost an objective argument whereby playing electric music is bad for you and bad for people listening, which I do believe. I don't feel any strong emotional thing about electric music being offensive, and I am certainly not afraid of electric instruments because I think there's something unknown and vast about them. I don't think they're anymore vast than a flute, but they give you the feeling that you're dealing with something vast. The flute gives you the feeling that if you don't like what you play the first two seconds you'd put it down. But a synthesizer can give you an unlimited number of tricks to knock yourself out with."

Jarrett was a child prodigy who started taking piano lessons at the age of three. He started inventing melodies and improvising on them at the age of six before moving on to secure a place in contemporary musical history.

Beginning at sunset and ending with a full moon overhead, "Keith Jarrett: Vermont Solo" captures one night in the continuing evolution of a jazz legend. The program was produced by George Lair and is presented on PBS.



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Wed. Sept. 6

Mon. Sept. 11

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Auditions: Wed. Sept. 13

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Campus Briefs

The SIU Backgammon Club is having a formal meeting at 7 p.m. Monday in Activity Room B of the Student Center. The meeting will include election of officers and signing up of members. Membership fee is \$2 per semester. An informal game session will follow. Players are invited to attend and everyone is encouraged to bring their own boards. Interested persons may call 529-1667 for further information.

The SIU Botany Club will have its first meeting at 5 p.m. Wednesday in the Mackinaw River Room in the Student Center. New students are welcome. For further information call Daniel Banta, vice president, at 453-3176.

Auditions will be held for the Calipre Stage production of "The Crying of Lot 49" by Thomas Pynchon at 7 p.m. Monday and Tuesday in the Communications lounge. Scripts are available in Communications Building Room 2006. For further information call Ann Slivinski at 453-2291.

The Art Students' League of SIU announces the opening of an exhibition of recent works by M.F.A. candidates in ceramics. The exhibition represents the work of Kathy Borgogoni, Victoria Dark, Mike Ines, Dale Maddox and Joseph Molinaro. The show will be open from 10 a.m. to 4 p.m. Monday through Friday.

The first meeting of the SIU English Club will be at 7:30 p.m. Tuesday in the Morris Library Auditorium Lounge. The major business of the meeting will be the election of officers and the formulation of plans for the coming year. All undergraduate English majors are invited to attend.

Alpha Phi Omega, a national coed service fraternity, will hold rush 7:30 to 10 p.m. Monday in the Home Economics lounge. APO needs your service.

Partial win for stewardesses

CHICAGO (AP)-The 7th U.S. Circuit Court of Appeals ruled Thursday that Trans World Airlines violated the rights of some 400 stewardesses who were fired when they became mothers.

At the same time, though, the two-judge panel ruled that only a small minority of the stewardesses involved in the case are eligible for whatever damages finally are assessed.

The appeals court affirmed a 1976 ruling by U.S. District Court Judge Frank J. McGarr on a 1970 class action suit filed against TWA and American Airlines. American eventually settled its part of the case and paid \$2.7 million in damages to some 260 stewardesses.

McGarr ruled that TWA violated civil rights law through its former policy of removing women attendants from flight duty when they became pregnant and giving them a choice of demotion to ground jobs or being fired when they gave birth.

In affirming McGarr's ruling, however, the appellate panel ruled that stewardesses who failed to file a complaint with the Equal Employment Opportunity Commission within 90 days of their firing could not share in any damages. The court said their failure to file a timely complaint meant these stewardesses had removed themselves from the case.

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kaleidoscope

Getty will stock to art center ; largest endowment in country

By Yardenia Arar
Associated Press Writer
MALIBU, Calif. (AP) — J. Paul Getty never got around to visiting the \$16 million Roman villa he built as a museum for his art collection. But on his death two years ago, the oil magnate left the museum a token of affection — the bulk of his fortune. And that gift, stock in Getty Oil Co. now worth \$650 million to \$700 million, has set visions of a new world art center dancing in the heads of the Los Angeles art community, which has always taken a back seat to New York and Chicago.

The inheritance — 4 million shares of Getty Oil Co. stock — probably will be tied up in probate for several years. But when it comes free, it will make the J. Paul Getty Museum's endowment far and away the largest of any art institution in the country, if not the world.

New York's Metropolitan Museum, which claims the largest collection in the Western hemisphere, reported a \$139.1 million endowment last year, for example.

What do you do with such huge funds? How do you set about making a museum pre-er cent?

The museum is perched above the **Agency prohibits lead-based paints**

SPEAKING OF LEAD—The Farmers Home Administration has issued regulations prohibiting use of lead-based paints in most areas of houses or apartments which it finances.

The rule covers buildings purchased, repaired, rehabilitated or constructed with assistance from the agency.

The regulation covers all interior surfaces and any surface which would be accessible to children under age seven, such as stairs, decks, porches, railings, windows and doors.

The rule prohibits use of any paint containing more than one-half of one percent lead and, if the paint was made after June 22, 1977, the limit is reduced to six one-hundredths of one percent lead.

Is turkey a ham?

What is ham anyway? Turkey ham is becoming more and more popular and the Agriculture Department is considering rules to help clarify that this product contains only turkey meat, not pork. Under current rules the word "ham" can be used to designate any type of thigh meat and "turkey ham" means turkey thigh meat.

The American Meat Institute and the National Pork Producers Council have complained that this can be misleading and urged that the word "ham" be allowed only on pork products.

If you want to comment on this change the deadline is Aug. 31. Write to the Hearing Clerk, South Agriculture Building, Agriculture Department, Washington, D.C. 20250.

Pacific Ocean and at this point has 38 galleries. Expansion of its three major collections — Greek and Roman antiquities, 18th Century French furniture and paintings primarily from the Renaissance and Baroque periods — would appear a likely project for some of the windfall.

Already, with court-approved advances out of stock income, the museum has acquired items that include an original 4th Century Greek bronze. One of only three known comparable works from Greece's Golden Age, the statue of a nude male reportedly cost well over \$3 million.

The highest known price paid for a work of art in this country is more than \$3 million.

But as for plans, the man with the greatest say is close-mouthed.

"Suppose I say it would be nice to collect matchbooks," said the Cambridge-educated architect who supervised museum construction.

"The next thing you know, we'll be getting hundreds of letters from people trying to sell us matchbooks, telling us that matchbooks are the greatest contribution to Western civilization."

Garrett does say he wants the art community as a whole to benefit from the museum's riches. It appears unlikely, for example, that the Getty will use them to the detriment of other local museums.

Kenneth Donahue, director of the Los Angeles County Museum of Art, says that would follow custom. In general, he says, museums avoid competing for works in another local museum's area of specialization.

What excites Donahue is the possibility, which he has discussed with Garrett, of using some money to build a major art research center.

"There's no great art library west of Chicago," Donahue said. "One really has to go to New York to do art research. There's no great photographic collection of works of art west of the Frick collection in New York. I can get as much work done in one day at the Frick library as I can get done here in a month."

"There's many, many things that the Getty museum will be able to do for the community," Donahue said. "With the proper direction of the money, I don't think there's any question that it could make Los Angeles a major art center."

The museum, Getty's pet project in his declining years, drew traffic jams and mixed reviews when it opened in January 1974, replacing an older Getty museum. Set on 65 acres of blue-chip real estate off the Pacific Coast Highway, it is a copy of a luxurious first century villa in the ancient Roman town of Herculaneum, which was buried under volcanic mud along with better known Pompeii in 79 A.D.

He said in an interview that great works of art were created to be seen in opulent settings and that his museum afforded an opportunity to compare authentic Roman ruins to what they looked like when new.

In any event, the museum has undeniable popular appeal. The only parking spaces must usually be reserved. It accommodates about 1,500 visitors a day.

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Sky is the limit for 'special population'

By Brad Bethel
Staff Writer

Richard DeAngelis now has an office in the administrative section on the main floor level of the Recreation Building. Last year, his office was in the basement across the hall from the musky men's locker room.

DeAngelis is in charge of SIU's recreation program for the physically handicapped. His office, as he puts it, has moved up "into the mainstream."

So has the recreation program. This year, DeAngelis expects that 75 percent of what he calls the university's "special population" will participate. They will bowl, play basketball, run track, shoot rifles and arrows and play floor hockey and flag football.

All with surprisingly few modifications in the rules of the games as played by those who don't have an added disadvantage, whether it be a wheelchair or a loss of eyesight.

"You don't need to make that many changes," DeAngelis said. "If you do, the kids get the feeling that they, this isn't basketball we're playing. It's something else."

"When you ask yourself what they (the handicapped) can do, you discover that they can do anything they want to do," he said. "We assume they can do it until they tell us otherwise."

DeAngelis' motto is "Never say can't," an adage that doesn't always sit well with his students.

Marvin Wittaker, who placed third in his class at the National Cerebral Palsy Track and Field meet in Detroit this year, was grousing about coaches after the season's final basketball contest in April.

"I wish those people who like to tell us what to do would get out there and try it themselves," Wittaker had said.

"I'm rather gruff with them, or so I'm told," DeAngelis said. "They say I'm mean when I tell them to practice."

If DeAngelis is mean, it doesn't show. It is true that he displays an administrator's grumpy veneer when he discusses, for example, his dealings with the NCAA, one of intercollegiate athletics' governing bodies.

The NCAA is asking that the SIU Squads, the wheelchair basketball team, belong to only one conference this year. The team now belongs to an intercollegiate conference and a regional conference not affiliated with the NCAA.

It irritates DeAngelis that such a decision is to be made. He wants to compete in both conferences. The NCAA also has class load requirements and eligibility rules that handicapped students aren't always able to maintain, he said, which lessens the number of students eligible to compete.



Tim Marshal (above) senior in accounting, came out for the first night of basketball practice for the Squads. Don Redmond (left), mathematics instructor, and Marvin Wittaker, sophomore in special education, exhibit the basketball talent that DeAngelis, coach of the Squads and director of recreation programs for the physically handicapped, has been teaching. (Staff photos by Don Preitler)

DeAngelis acts like an administrator in other ways. He has a list of titles long enough to make him a candidate for "Who's Who," and he has developed a knack of answering questions before all the words have been forced from the inquirers' mouth.

Nevertheless, he appears a bit uncomfortable in his "mainstream" office. "More and more things are becoming more formal," DeAngelis said.

He shuffles through papers without being able to find what he is looking for. He cheerfully complains about meetings.

A jacket and tie hangs on a wall hook. The clothes are wrinkled and look as if they have been hanging that way for a while.

DeAngelis wore the jacket, reluctantly, to a parents' orientation meeting early in the week, an office worker explained.

"He didn't see why he had to wear a suit and tie for any parents," she said. DeAngelis realizes the responsibility his positions carry, however.

"It was nice when someone else could make the rules and I could argue against them," he said. "Now I'm on the other side. But it gives you a feeling of security knowing that you can get

acquainted with the rules before anyone else. And there's even more power involved in knowing that you have a part in making the rules."

But DeAngelis' home remains away from the office—specifically out on the track. He considers coaching track and field to be his strong suit.

The SIU team, he said, "can beat anybody." Tim Stout and Arnauas Venclauskas are two of its members, in the cerebral palsy classification.

As followers of DeAngelis' "can do" philosophy, the two men both finished first in their class at the Detroit meet.

"I sat at the awards banquet (at the meet) almost in tears," DeAngelis said. "When you see someone who's come from knowing almost nothing about a sport to the point where he's of national quality, it really makes you feel good."

DeAngelis says he also has come a long way—in dealing with handicapped students.

"It took me a while to adjust," he said. "I kept saying 'wheelchair student.' It finally dawned on me that I was dealing with a person who just happened to be sitting in a wheelchair."

Part of that educational process came through his work with the basketball team. In roundball, the wheelchair becomes a part of the player's body, and

is thus an integral part of the game.

However, after coaching a perfect season for the Squads, DeAngelis has been relegated to the position of assistant coach. Don Campbell, who coached the team two years ago, will return this season, DeAngelis said.

"I'm just a lousy basketball coach," he said. "I make a better referee."

Indeed, DeAngelis has written a thick pamphlet on wheelchair basketball fundamentals and rules that is currently being used by other college programs, he said.

"I can put together a little strategy but it takes me longer (than it would a better coach)," he said. "I end up calling timeouts after we run five plays and say 'Guys, this isn't going to work.'"

"Or I'll call them over one-by-one and give them instructions, which works pretty well only if we're playing a slow team. I can't call five timeouts to tell each one of them what to do," DeAngelis pointed out.

"One time I called a time-out and told the players they looked tired and I just wanted to give them a rest," he continued.

"One of the players said 'Bless you.' That's the only thing I did right all year," he said.

Maybe the only thing, but not the last.

Baseball year to be remembered by off-field events

Ah, August. The time of year when the days seem longer, but are actually growing shorter. And, unlike April or May when a young man's (or woman's) thoughts turn toward love, the thoughts turn toward the stretch drive of the baseball season.

More things have happened this season, both on and off the field, that the three major television networks are probably wishing they had signed a television contract with Major League Baseball to run a weekly series on the events that have taken place (mostly off the field), since the first "Play Ball!" echoed through major league ball parks.

The events have ranged from coast to coast. First, the continuing soap opera at Yankee Stadium reached a soaring climax in July with the resignation and rehiring of Billy Martin. The whole episode has to rank in the top ten of most startling events to take place during the season with most home runs, runs-batted-in and most times at bat. And then, as if not satisfied with the soap opera techniques of the Yankees, the rest of the league decided to get their own acts going—making violence their prime drawing card.

In "The City of Brotherly Love," Larry Bowa punched out a sportswriter a few weeks ago for calling him an "unclassified star." The incident, claimed



Leading Off

By Gerry Bilas
Staff Writer

the rest of the Phillies, brought them together so that they might win the National League Eastern Division championship. Since the punch by Bowa, the Phillies are still slumping.

In the South side of Chicago a few weeks back, Ralph Garr and Francisco Barrios, teammates on Bill Veck's White Sox, had a locker room shoving match after losing a close game and blamed the other for losing the game. Since then, things have been quiet for Veck's Wrecks, probably because they are 15 games out of first place.

Next, the fight scene shifted to the West coast. Last week, Dodgers Don Sutton and Steve Garvey tried to upstage the upcoming rematch between Leon Spinks and Muhammad Ali by holding the championship bout right in the center of the Dodger locker room. Which brings us to the point of what could happen and could not happen in the final month of playing.

As it stands right now, nobody in the

four divisions, with the possible exception of Boston, seems to want to win this year.

In the American League East, the Red Sox command the best record in baseball with a 78-47 record. They are followed by one of the surprise teams of the season, the Milwaukee Brewers, who are 6 1/2 games behind the first place Red Sox. Next come the soap opera Yankees, who are 7 1/2 games back. If both the Brewers and the Yankees hope to be in the playoffs come October, they better hope that something drastic happens to the Red Sox between now and then. That doesn't seem likely as the Red Sox have never been stronger and seem to be the only team to have a division title wrapped up. Only one other team is the division, Detroit, might give the Red Sox problems by the end of September. The Tigers have been playing their best baseball in the last month and are nine games out. Maybe Lady Luck will smile on them, the way

this season has been going.

The American League West is a completely different story. Right now, Kansas City and California are tied for first place and the way both teams have been playing of late, it might be some time before either one wants to crown itself division champion. Texas and Oakland still have outside chances if one of the two leaders runs into a slump, being 6 1/2 and 8 1/2 games out, respectively.

In the National League, both divisions feature tight races that probably will be decided in the last week of September.

In the National League West, the Dodgers, Giants and Reds are slugging it out for first place with only three games separating the three. The Giants are another surprise team, playing good ball throughout the season. San Diego, another surprise team, still has an outside chance being only 7 1/2 games out. The Padres might find themselves in the dogfight if one of the other three teams start slumping.

The Phillies and Cubs have been playing cat and mouse for first place in the National League East for a long time. Both teams don't seem to want to take control, winning and losing at the same time. And now they both have something else to worry about—the Pittsburgh Pirates.