

2-13-1978

The Daily Egyptian, February 13, 1978

Daily Egyptian Staff

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Volume 59, Issue 96

Recommended Citation

, . "The Daily Egyptian, February 13, 1978." (Feb 1978).

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Gus
Bode

Gus says lots of folk singers are funny, but only Bonnie tells Koloc jokes.

Futures and Features

Daily Egyptian

Monday, February 13, 1978—Vol. 59, No. 96

Southern Illinois University

Koloc: 'Child star' tries for hit

By Dave Erickson
Entertainment Editor

"I'm trying very hard to have a single."

The way Bonnie Koloc worded this gave it a maternal ring. She was talking, after her recent Shryock concert, about her latest "baby," a recording project which will culminate in an album entitled "Wild and Recluse."

A few minutes before, she had been mock-remiscing about her own experiences as a baby, answering a question about her early interest in music with a typical Koloc tall-tale.

"You know, I cried when I was born and the doctor said 'Ah ha. It's in the key of D' and they taped it...I have it on a little tape, one of those plastic little tapes...and it was put out as a single. And I had a hit when I was like three weeks old...and I've been trying to get another one ever since."

The phrase "wild and recluse" comes from a comment fellow-folkie James Lee Stanley once made about Bonnie.

"I am a person of extremes and I either don't go anywhere and see anyone for weeks or I do just the opposite. There doesn't seem to be much of a middle in my life. I'm either very happy or very sad. That's the way I am. I either do a real happy song or a real sad song," she said.

In her career, Bonnie has had some reasons to be happy lately.

"I think signing with a major company (Epic Records) was a major step. Also, for years I didn't have a lawyer. I have a really excellent lawyer in L.A. Now Plus I've found a really good, experienced producer in New York," she said.

Koloc said her new producer, Joel Dorn whose worked with Roberta Flack (her early stuff) and Leon Redbone, is sensitive to her material.

"He wants more of me on the album," she said. Also, he's been encouraging her to play her guitar more.

"It's real important to me that I'm able to play everything that I'm going to do on my album. When you play, you have much more control over what you're doing. I can go in and tell the musicians that I want something done a certain way."

She said she has gotten strange looks from studio musicians when she tells them things like "I want it blacker" or "I want it purple."

"I'm trying to make an album that's commercial yet not too far over the line," she said.

After years of moderate success and a small-but-loyal following, it seemed as if she was happy touring the folkie circuit and reclusively hiding away at her cabin, which is located in the midwest alongside a river. "But career ambition beckons her."

"You know what I was doing all that time? I've been setting traps. You know how you go out and set traps in the woods and then you just sort of wait? Hopefully, all my traps are good ones. I got a good lawyer. I got a good producer. A good record company..."

"I sure didn't find the right people for myself in Chicago," Koloc said. "I really got hung up there a long time. Four albums and one little company that didn't have distribution. I never had people be really mean to me or who really meant to take advantage of me...but I have worked with some people who were not necessarily as talented as they should be," she continued.

"For a long time I was very loyal to people who I should have been more ruthless with, as far as my career goes. But it's hard for me to feel sorry about this. All those years and all those concerts...it's all just part of it. You have to love the doing," said Bonnie.

"You have to do every concert like it's your last. You have to love it a lot." One of the things that I really believe is that people must have a great love for what



Bonnie Koloc (Staff photo by Rich Malec)

they do and respect for it and try to do it the best they can," she said.

"There's a whole trend of only caring about money or doing things that are easy. If I have a bad concert, I just can't sleep at night. Hopefully my bad ones now are not terrible...they're good enough that people enjoy them. That's the way you have to get so your worst is passable," Bonnie said.

"It's always magic when you walk out in the lights. You're on, and everybody's looking and it's like 'God-damn it, you better do your best.' It's like being under fire," she continued.

"I don't like being concerned with things like contracts and lawyers and making it...all I care about making it is that I can go and fill a hall like this. I know that I don't do this only for money because I've done it for too long. I've worked for four months at a time and there was not enough left to pay me," she said.

"I would like some financial security," Bonnie said. "I don't want to be old and be a bag lady on the steps of Carnegie Hall. That's just being practical."

'Priest of love' lived in torment

Emeritus chronicles history of D. H. Lawrence

By Michael Ulrich
Staff Writer

"I shall always be a priest of love." He lives in Carterville, just off Division Street, in a neighborhood where the store windows are marked "Go, Lions, Go!" He lives there in a sturdy gray house with his wife and eight cats. Some say he is the world's foremost authority on D.H. Lawrence. Some say that if it wasn't for Professor Emeritus Harry T. Moore, D.H. Lawrence would have never become famous at all.

Moore wrote his first book in 1939 after graduating from the University of Chicago where he had played Hamlet "when I was thinner and better looking." The book was a study of John Steinbeck. "They recently let me add a chapter at the back to rip him apart. He was overrated," said Moore, "and a dreadful writer."

Since that time Moore has written for hundreds of publications and journals and has written many books. He has edited more than 100 books for Crosscurrents-Modern Authors series of the SIU Press. He has written books on Henry James, Louis Mumford and E.M. Forster. He has also written the definitive biography of English poet and novelist D.H. Lawrence, entitled "The Priest of Love," just released in paperback by SIU Press.

David Herbert Lawrence was the tormented author of such novels as



Harry T. Moore

"Lady Chatterley's Lover" and "Sons and Lovers."

"Lawrence's principle philosophy was that human beings should be balanced between mind and body. We had gone too far in the intellectual and lost our touch with the physical," said Moore.

When he was 26, Lawrence ran away with his professor's wife Frieda von Richthofen, a German girl who was 15 years younger than her husband, Ernest Weekley. They first ran to Germany and Italy and began Lawrence's restless life of traveling and writing, living and reading that carried him through most of continental Europe, Mexico and the United States.

Because Lawrence had a German wife, he was considered a German spy in England and an English spy in Germany. His work was suppressed by the English authorities, who once threatened to burn paintings of his that they impounded.

Moore made 17 trips to Europe to research Lawrence's life. While in England to meet with Lawrence's sister, Ada, Moore was tipped off that Frieda Lawrence was in London. He called her and they arranged to meet for tea in Coventry Gardens. She later invited him to visit her on her New Mexico ranch, which he did in 1933.

"She was a combination of beauty and brains," Moore said of Frieda Lawrence. "She was highly intelligent, with a vitality and a magnificent personality, even in her old age."

Frieda supported Lawrence through much of his troubled life. Lawrence died in 1930 following an attack of pleurisy. Frieda became the lover of a writer named John Middleton Murry. After Murry wrote an uncomplimentary biography of Lawrence, Frieda "burned the book and sent Murry the ashes," according to Moore.

Lawrence's works were forgotten after his death until Moore went to bat for him in an article in the Saturday Review published exactly ten years after Lawrence's death, entitled "The Great Unread."

"I predicted that his books, like

Melville's, will be brought back from the dead," said Moore. "This was when Lawrence was a joke."

Moore owns an original painting done by Lawrence of his personal symbol, the Phoenix, a legendary bird that rises from the ashes.

"What moves me most is his artistry," says Moore. "He is one of our greatest prose writers. He didn't invent new ideas, he used common sense and his own way of seeing things. He was an early voice against pollution and the effects of industrialization. He has written one of the grandest descriptions of Mexico in 'The Plumed Serpent'. You are actually transported there through his magical descriptions."

The English Department, the SIU Press and the Special Collections room of Morris Library have been instrumental in preserving the work and spirit of the great English writer. SIU Press has published a reprint of his first novel, "The White Peacock," and Frieda's memoir, "Not I But the Wind." The special collections room holds many of Lawrence's manuscripts and letters.

In the planning stage is an International Conference on D.H. Lawrence, to be held in September, 1978 at SIU. The conference will draw Lawrence scholars from all over the world. Besides the scholars reports and exhibitions, movies of Lawrence's work such as "Women in Love."



Barbara Stark, Chuck Pascoe, Chuck Loesche and Cheryl Foland pose in a scene from "La Ronde." (Staff photo by Rich Malec)

Turn of the century dress difficult for production

By Kate Wall
Student Writer

In the midst of assorted fabrics, patterns, pins and clothed mannequins, Becky Senske can be found directing and supervising the construction of the 18th century Vienna costumes for "La Ronde."

La Ronde deals with a series of love-making encounters, posing some specific design problems. Senske said special considerations had to be made in the designing of the costumes to allow the actors and actresses to undress easily onstage. In a number of the scenes the performers disrobe to reveal long underwear, corsets and bloomers. They were a little insecure at first, Senske explained, at the thought of undressing for an audience. "They needed to accept the attitude that it's a costume, not underwear. Nudity is a costume if it's in the script. It's inconvenient for performers to be inhibited, they soon get over their inhibitions," Senske said.

In La Ronde the set changes very little and additional emphasis has been placed on costumes, according to Senske. She believes the creations, which range from footwear to a floor length beige satin negligee, tell you a lot about the character. The purpose of costumes is to emphasize individual differences between the characters. Color plays an important part in establishing moods according to the designer. "Some scenes felt like a color, a violent scene lends itself to deeper hues," Senske said.

The process of costume design begins with research. Senske looked at paintings from 18th century Vienna, making note of how the dress of the various social classes differed. She said it's not as necessary to strive for authenticity by copying an original as it is to adapt the costumes to the characters.

After the director and the designer decide on the impression they're trying to create, it's the designer's job to create that impression through careful selection of style, fabric, texture and color.

Occasionally a costume is rented, however most are constructed in the costume shop. "You have more control when you build your own costumes," Senske explained.

Selecting accessories such as jewelry, parasols or handbags is another of the designer's tasks. All costumes and accessories are stored for future use, sale or rental.

Judy Eberline and Cindy Witherspoon, assistants to Senske, overlook the work of the 15 students who construct the costumes as part of a costume design class. They'll have their work "cut out for them" for the next production. It calls for suits of armor.

The job of a designer can be tedious. They're responsible for every detail, making sure there's a pocket or a hatpin if one is needed. When the sewing machines stop and the last hem is put in, the designer can rest. The final test is the performance. If the hat remains intact throughout the scene, the bow stays tied and the parasol opens, the designer has succeeded.

futures

A film on murder, a health products fair, a tour of engineering facilities and a seminar on physics highlight campus activities this week.

MONDAY

A free school class in Hatha yoga is scheduled at 7 p.m. in Room 114, Davies Gymnasium. The class, which will meet for 12 weeks from 7 p.m. to 8:30 p.m., is free and requires no registration.

The Saluki Saddle Club and Block and Bridle Club is scheduled to meet at 8 p.m. in the Student Center Ohio Room.

The "Athens Road Show," a collection of 15 award-winning short films from the 1977 Athens International Film Festival is scheduled at 7 p.m. and 9:30 p.m. in the Student Center Auditorium. Admission is 50 cents.

"Inquiry" WSU-TV's public affairs panel is scheduled to discuss Equal Rights Amendment at 9 p.m. Charles Lynch, chairman of the radio-television department, will host the program.

The SIU Jazz Band Clinic is scheduled from 7 a.m. to 6 p.m. in Student Center Ballrooms C and D.

The Science Fiction Club is scheduled to meet at 7 p.m. Student Center Activity Room D.

The Photography Society is scheduled to meet at 9:30 p.m. in the Student Center Big Muddy Room.

Alpha Phi Omega has scheduled a bake sale from 8 a.m. to 4 p.m. in the Home Economics Building.

The Baha'i Club has scheduled an informal discussion about the Baha'i faith at 8 p.m. in the Home Economics Building lounge. The public is invited and refreshments will be served.

A workshop sponsored by Preventive Health Programs on information, awareness and support regarding health is scheduled from 12 p.m. to 1:30 p.m. in the Student Center Missouri Room.

"Flash Gordon and the Animation Festival" is scheduled to meet at 7 p.m. in the Student Center Video lounge.

The Student Health Advisory Committee is scheduled to meet from 4 p.m. to 6 p.m. in Student Center Activity Room C.

TUESDAY

"Morocco," a film starring Marlene Dietrich, is scheduled at 7 p.m. and 9 p.m. in the Student Center Auditorium.

The Ensemble, an improvisational acting company, is holding additional auditions for women interested in participating in the company's acting classes. Auditions are scheduled from 5:30 p.m. to 7:30 p.m. in the Communications Building laboratory theater.

The Engineering Biophysics Club is scheduled to meet at 4 p.m. in Student Center Activity Room D.

Peoples Voices of the Arts Inc., a non-profit communications and art organization is scheduled to meet at 7 p.m. in the New Life Center, 913 S. Ill. Ave.

WEDNESDAY

A health products fair is scheduled at 9 a.m. in the Student Center.

"The Magnificent Ambersons," a film by Orson Welles, is scheduled at 7 p.m. and 9 p.m. in the Student Center Auditorium.

'La Ronde' in Vienna, portrayed as good time

By Kathy Flanagan
Monday Editor

The stage is set, the costumes readied, now the hard part begins. If Joe Proctor, assistant professor in theater, has done his job correctly a full house audience will be treated to turn-of-the-century Vienna.

Proctor is directing the production of "La Ronde," a play written by Arthur Schnitzler about the life in 1890's Vienna. The play is daring for contemporary times, portraying "love-making antics" as Proctor calls them, on stage. Each scene contains a blackout, the visual effect of the act.

"Many of Schnitzler's works have been repressed with 'La Ronde' as the reason. But in the last few decades more of his works have been translated," Proctor said.

"La Ronde" is a reflection of the society he saw, the gay Viennese society," Proctor continued.

Since "La Ronde" does reflect a cosmopolitan life the scenes are very different. There are ten scenes, the first beginning with a whore who meets a sailor. The sailor moves into the next scene to meet a parlor maid. The parlor maid moves into the next scene and meets a young gentleman and the story line goes on.

Proctor finds Schnitzler's plays of particular interest for him. "Anatol" another Schnitzler play has a familiar scene interpretation using seven scenes instead of ten. Proctor directed "Anatol" a few years ago.

"They're very challenging. I like the turn-of-the-century," Proctor said. "The play is psychologically oriented with a lot of unspoken subtext."

For "La Ronde" the cast is prepared for any audience reaction. Because of the subject of the play, sex, and the mood throughout changes from humorous to melancholy. So must the audience reaction.

The variety in the scenes lends the play to the various mood changes. Proctor said he hopes the "audience is absorbed into the world of the play." The Vienna that has traditionally been known is a rich and playful Vienna.

Barbara Stark portrays the whore and Bill Lewis is her sailor client. Cheryl Foland plays the parlor maid who is wooed by the young gentleman Paul Feldman. Sue Spoth meets the young gentleman in her role as the wife and Chuck Pascoe portrays the husband. Patty Hunter is cast as the little miss and Chuck Loesche is the poet. Gretchen Genz is the actress and Rick Plummer portrays the Count.

The play is being presented Thursday, Friday and Saturday on the Main Stage in the Communications Building. Ticket prices are \$2 for students and \$3 for the general public.

Daily Egyptian

Published daily in the Journalism and Egyptian Laboratory, except Saturday and Sunday, University vacations and holidays, by Southern Illinois University, Communications Building, Carbondale, Illinois, 62901. Second-class postage paid at Carbondale, Illinois.

Policies of the Daily Egyptian are the responsibility of the editors. Statements published do not reflect opinions of the administration or any department of the University.

Editorial and business office located in Communications Building, Norm Wing, phone 536-3311. Joseph M. Webb, fiscal officer.

Subscription rates are \$12 per year or \$7.50 for six months in Jackson and surrounding counties, \$15 per year or \$8.50 for six months within the United States, and \$20 per year or \$11 for six months in all foreign countries. Editor-in-chief, Mark Edgar; Associate Editor, Pat Karolik; Monday Editor, Kathy Flanagan; Editorial Page Editor, Linda Thompson; Associate Editorial Page Editors, Tom Casey and Scott Ellis; News Editors, Tony Davies, Beth Porter, Terry Beilon and Rick Kubi; Assistant News Editors, Steve Tack and Robert Allen; Entertainment Editor, Dave Erickson; Sports Editor, Bud Vandersnick; Photo Editor, Rich Malec.

CBS innovates days in February

By Tom Casey
Associate Editorial Page Editor

Television networks have a habit of ballyhooing their "second season" programs around this time of year in an attempt to make a last score in the ratings before the re-run season sets in. This year, however, the networks seem to be keeping a low profile about their re-hashed lineups, with only CBS making any sort of noise about the second season.

CBS, apparently smarting from being second in the ratings after twenty years at the top, introduced a second season campaign called "The 32 Days of Fabulous February," a white back. The campaign features 30-second spots about new and existing CBS shows, and blurbs about network specials and movies. In addition, CBS has snafied its schedule around in an attempt to pick up ratings points from ABC and NBC before the Nielsen year ends.

But calendar butchering aside (if CBS is to have its way, will school children sing "except that quite contrary, February, which has 28, yes it do. But on TV 32"), there is nothing fabulous about CBS' February—or, for that matter, the new schedules of ABC or NBC.

Most of the new programs debuted for second

Aerial Wire

season release are either reshapes of old formulas, or are so absurd as to be unwatchable. They demonstrate again the willingness of many television experts to write off the 1977-78 network year as an artistic disaster, and to get on with 1978-79 program planning.

Some new programs for the second season: "Fantasy Island" (ABC) is an exercise in ecstasism that combines "Westworld" with "Love American Style." Ricardo Montalban stars as the owner of an island where wild fantasies become reality (for a price), and Herve Villechaize plays a midget in a dinner jacket. Villchaize, who played much the same character in "The Man with the Golden Gun" has a voice that sounds something like a Singing Dogs record played at high speed on a K-Mart stereo. Hearing it, you'd like to ring his neck.

The show's plots are predictable, the writing is

cliche-filled, and the supporting cast of "guest stars" is hardly fresh, containing as it does rejects from every cancelled series from "The Brady Bunch" to "The Rat Patrol." Watching the show, a viewer can't help but feel that he's really watching a Mad Magazine parody of television, rather than a real, nearly live series. But there's hope—maybe, like other daydreams, "Fantasy Island" will disappear when we wake up.

"The Chuck Barris Rah-Rah Show" (NBC) brings to prime time that wizard of warped daytime television who brought us "The Dating Game," "The Newlywed Game" and "The Gong Show." "Rah-Rah" is much like the latter—equally tasteless, equally mindless, and equally filled with bordering-on-trashy loonies. And like "The Gong Show" it's strangely appealing. Lord help us all if it becomes a hit, or else Barris might end up producing the "NBC Nightly News," complete with "The Unknown Comic" reporting from the Middle East.

Sailing smoothly, on the other hand is "Shields and Yarnell," the CBS variety half-hour featuring a husband and wife mime team. Buoyed by a gentle wit and genuine talent, Shields and Yarnell deliver a half hour that proves that TV comedy can be intelligent.

Contacts, new eye opening fashion

By Michael Reed
Student Writer

Beauty may be only skin deep, but to many "four eyes" this saying is beginning to apply to the cornea as well. With this in mind, it's easy to see why more eyeglass wearers are turning to contact lenses.

Although most eyeglass wearers become interested in contacts for cosmetic purposes, the reasons for buying contacts are as numerous as the people who buy them. Since contacts are worn directly on the eye, they offer a wider field of vision than glasses. This along with the contacts' durability make them ideal for those involved in sports.

According to optometrist Dr. Jason C. Hetzel, 415 A S. Illinois Ave., currently there are two types of contacts on the market: hard and soft lenses. According to the market: hard and soft lenses. Hetzel says hard lenses are shaped like the wearer's cornea and are colored to match the individual's eyes, although contacts can be used to change eye color. Soft lenses differ in that they are "colorless, pliable, and take on the shape of the wearer's eye," Hetzel said.

Consumer Comments

In order to appease their vanity contact wearers may find themselves having to pay through the nose, with hard lenses costing an where from \$135 to \$200 including fittings. In most cases, soft lenses cost about \$100 more than hard lenses.

Hetzel, who doesn't fit soft lenses, said hard contacts should last indefinitely with proper care, but added, "If a soft lens lasts a year you're doing well."

Local optometrists differ in their views about soft lenses. Dr. Robert W. Stoezle, 305 S. University said he only began fitting soft lenses recently, adding that new care procedures can increase the life of soft lenses up to five years. "When the patients eyes are

sensitive I recommend soft lenses," Stoezle said. He is now recommending soft lenses to about 50 percent of his clients.

Dr. Jerry Levelsmier, 318 W. Walnut said, "About 60 percent of the people wearing contacts can wear hard lenses," adding that people with blue eyes are generally more sensitive to contacts and are usually uncomfortable with hard lenses. Levelsmier said new cleaning techniques have increased the life expectancy of soft contacts dramatically.

Despite the breakthrough in cleaning procedures, which calls for the use of antiseptics rather than boiling, there is still a potential hazard of infection because of the lenses absorbent nature. So much so, the Food and Drug Administration requires physicians who prescribe soft contacts to give package inserts to their patients warning of possible adverse effects.

Coupled with this is the problem of stigmatism. "I have found people with any amount of stigmatism to have poor vision with soft lenses," Hertzle said.

Agriculture takes pick of crop in jobs

By Dan Larson
Student Writer

To many students, working in your field means that there are only one or two types of jobs available.

To the student majoring in plant and soil science however, working your field can mean anything from retail florist to surface mine reclamation. For example, SIU graduates in plant and soil science are working as golf course superintendents and farm equipment salesmen.

In fact, plant and soil science majors can take other factors such as salary and location into account before choosing a career.

Susan Rehwaltdt, placement consultant in the

Job Outlook

Career Planning and Placement Center, said plant and soil science majors have more flexibility than others, "both in regard to the type of position they are seeking, and in the variety of employers they can contact."

One such employer the student can contact is the government, both state and federal. When applying for a life sciences position, students fill-out a rather large computerized application form instead of a

written examination. Since the state of Illinois is in a hiring freeze right now, filling out the federal application makes more sense.

In searching for employment in the private sector, Rehwaltdt suggests that the student sign-up for interviews on campus as well as going directly to the company for an on-site interview.

Starting salaries for plant and soil science graduates vary according to the position with marketing and sales paying the most and wholesale and retail merchandising paying the least.

A listing of prospective employers is printed weekly and can be found in the Placement Center, Woody Hall room B-204.

Film Society brings movie variety

By Dave Erickson
Entertainment Editor

Film-goers who are name-conscious might notice that Monday night's collection of short films, "The Athens Road Show," to be shown at the Student Center Auditorium at 7 and 9:30 p.m., are being presented by the Southern Illinois Film Society, not the usual film sponsor, Cinematheque. Though most viewers could care less who sponsors them just as long as good films keep getting shown, the existence of the Film Society as an alternative to Cinematheque broadens the scope and depth of the local cinema scene. At a school with as many students of visual communication as ours, this is important.

"The things we were bringing to campus several years ago are now very popular," said Society president Alan Thatcher, referring to films such as Federico Fellini's "8 1/2", Alain Resnais' "Hiroshima Mon Amour," and others by Luis Bunuel, Francois Truffaut, and Jean-Luc Godard, which were first shown publicly in this area by his group.

"We believe that today's avant-garde is tomorrow's mainstream," Thatcher added.

"The Athens Road Show" films were selected from

Framed

the best of the Athens International Film Festival, a 10-day event held annually at Ohio University in

Athens. 10,000 people attended last April's festival, the one from which these films were selected from some 400 entries, all of which were independently produced by students and free-lancers. Last year's roadshow included a film called "Labor Day" by former SIU film student Jeff Cowhman.

The roadshow begins with five animated films. Ten other shorts, including documentaries, experimental films and one short-story make up the program.

"It's 15 films for \$50," Thatcher said.

The films last six to 15 minutes apiece and were all produced in the U.S.A., save one from England.

"We think programming shorts is very valuable because of the diversity of it. Many short films, especially animated ones, are made by a single person. This shows up in the highly individual character of most short films," Thatcher said.

The Film Society is also sponsoring "Harlan County, U.S.A.," a documentary on a coal-miner's strike, on March 10 and 11.

"There's some very exciting things being done in documentary," Thatcher said. "Last year we brought Al Mavles, who with his brother has pioneered cinema verite in films such as "Gimme Shelter."

Of "Harlan County, U.S.A." Thatcher said "it's one of the most powerful films you've ever see." "We also have two films by Les Blanc lined up, which document the life and music of the Creole people in Louisiana. These will be shown in April," Thatcher added.

An evening of new films made by SIU students is planned for late April by the Film Society and, according to their president, "we have some other projects up in the air."

Legalize heroin?

Support for heroin maintenance centers has come from doctors, judges, mayors and some law enforcement officers.



Proponents of quasi-legal heroin say prosecution of heroin addicts clogs the courts, supports the

black market and contributes to crime.

By Mark Shwartz
Pacific News Service

Legalize heroin? Pass it out free?

Outrageous ideas. Or so it has seemed to most of the nation's police and narcotics policy makers.

But now, after 50 years of strict heroin prohibition and an estimated addict population of a half million, a growing number of American doctors, judges and even some police are proposing establishment of "heroin maintenance centers" as a technique for cracking the cycle of drug addiction and crime.

Support for such experimental clinics has come from Consumer's Union, the National League of Cities, the Drug Abuse Council and committees of the National District Attorney's Association and the American Bar Association.

Heroin maintenance, which is the cornerstone of drug control policy in Britain, has caught the attention of policy makers for several reasons:

—sharply escalating urban crime rates including theft and personal violence;

—dramatic increases in the use of narcotics since the mid-1960s, coupled with failure in traditional enforcement and treatment programs;

—the relative success of the British system; and

—the record of corrupt and illegal practices by both local and federal narcotics agencies.

Dr. Peter Bourne, President Carter's special assistant on drug abuse, has opened the door to heroin maintenance projects. Speaking in San Francisco at the annual conference of the Ford Foundation's Drug Abuse Council, Bourne declared such proposals "will get the same kind of consideration as any other scientific proposal."

Bourne's statement also opened the door to a storm of controversy from the top of America's drug control establishment all the way down to neighborhood treatment clinics in such cities as New York, Detroit and Oakland.

Richard Hatcher, the mayor of Gary, Ind., is one of the leading proponents of heroin maintenance experiments. Last year he chaired the National League of Cities committee that endorsed such experiments.

"Look, we've spent \$3 billion a year on drug abuse and what we have to show for it is a half million addicts and maybe two million users," Hatcher argues. "In effect there already is a heroin maintenance program—and it's being operated by the underworld as opposed to the government."

"The only way to find out if heroin maintenance would help," he says, "is by trying tightly controlled small experiments."

Even more outspoken is San Francisco Superior Court Judge Francis McCarty, an 18-year veteran of the bench. "We have between 7,500 and 20,000 heroin users in this city," McCarty said.

"We figure, conservatively, that at least 60 percent of the criminal calendar is drug related. Heroin maintenance would knock out 90 percent of the black market, especially if high quality heroin were available."

The sort of program McCarty favors would first legalize heroin, then administer it in government-controlled clinics to registered addicts free or at a few cents a dose, thereby undercutting the profit in

"In effect, there already is a heroin maintenance program - and it's being run by the underworld."

black market heroin.

Surprisingly, some of the staunchest resistance has come not from local police—where it might be expected—but instead from community groups and drug counseling programs.

"A band-aid solution" designed to "pacify people" is how Amos Henix, founder of New York's Reality House detoxification project described the new proposals. An ex-addict himself, Henix adamantly opposes any scheme to provide heroin to junkies. And, he says, his neighbors in Harlem are just as determined.

Detroit's Recorder's Court Judge Justin Ravitz, who made his reputation working with militant black union organizers in the late '60s, regards the proposed system as a clever maneuver to "cool out the cities."

"It seems to me that in Detroit and other big cities we're reaching the point where community im-

patience over jobs and basic social problems might not be held back any longer. Heroin maintenance, on the other hand, is part and parcel of the whole repressive approach to urban problems in America. Those who call for more cops, bigger prisons, stiffer sentences, even death penalties are really in bed with the people who propose heroin maintenance."

Gary's Mayor Hatcher admits that the major reason the National League of Cities endorsed heroin maintenance projects is that "they were convinced it could help control crime"—a concern expressed most loudly not in the ghetto but in the middle class and commercial districts of the cities.

"Sure, at some point we've got to quit kidding ourselves," he said. "Of course people don't use drugs just because they like them. Eventually we've got to ask what kind of society is this that produces a half million addicts. But I can't be as cavalier as Judge Ravitz about the crime problem right now."

Crime control is central to the new federal interest in legalized heroin maintenance. Wesley Pomeroy, who left the Berkeley police department to join Peter Bourne as associate director of the White House Drug Abuse Policy office, wants police out of drug control completely. Declaring a drug illegal, he argues, only drives up the price on the black market.

Pomeroy's argument flies in the face of most law enforcement sentiment. Peter Bensingher, director of the Federal Drug Enforcement Administration, believes legalization experiments would only increase the demand for drugs and give the "wrong signal to the American people."

California Attorney General Evell Younger declared recently that heroin maintenance "would be a disaster in the United States." And Los Angeles Police Chief Ed Davis dismisses it as "just like giving booze to an alcoholic." Both Davis and Younger are Republican candidates for governor.

So far, however, the momentum appears to lie with some form of heroin maintenance, and the bets among Washington policy makers are that initial experiments will begin within the next two years.

—Copyright Pacific News Service, 1977

Editor's note: Mark Shwartz, for several years a San Francisco, Calif., radio and television reporter on California criminal justice, is a member of Pacific News Service Foundation's urban task force of scholars and journalists.

Aztec Two-Step do number on public

By Carlos Clarke
Student Writer

In some cases imitation is the sincerest form of flattery.

But Aztec Two-Step's attempt at the "Hall and Oates" sound is somewhat closer to libel, at least as far as their new album "Adjoining Suites" is concerned.

The Two-Step's use of melodious uninteresting music, pretty much sets off the trite lyrics of some of the songs. "Waywarding Day" by group lead vocalist, Rex Fowler, proves beyond the shadow of a doubt that he is not a poet.

With words like day, say spray and slip away, one kind of gets the feeling that the main group influence was Mother Goose.

The harmonic blending of voices on "Waywarding Day," is enough to justify the "simpy" lyrics.

Unfortunately it is not enough to justify Rex Fowler being allowed to write

However, they are musicians.

Simple though the melodies may be, they are technically perfect, and maybe that's all you can expect these days.

From a slow folksy "Born Again," (the group's religious statement) to the faster ballade-protest "John Gary," Aztec Two-Step reaffirms the fact that if nothing else, they can read sheet music.

Not that all the cuts are bad. A few, "I Wonder if We Tried," and "Up in Lilli's

Victor label performers is amazing, but not that surprising. What with punk, acid and blues etc., there must be room for simple music that one doesn't have to think about to enjoy.

In this case "Two-Step" should be congratulated for bringing simplicity

"But Aztec Two-Step's attempt at the 'Hall and Oates' sound is somewhat closer to libel, at least as far as their new album 'Adjoining Suites' is concerned."

Room" (both of them love songs) are above average in terms of musical arrangement and lyrics. They grow on you.

Don't give up hope yet folks, something good can be said for this album. The cover, artistically rendered, pictures the entire group.

Now then, we know what they look like, we can probably stay away from their concerts even if they play under an assumed name.

The rise of Aztec Two-Step from Carbondale group to big time RCA

back to music.

But they should not be able to get away with the poor quality displayed on this album.

If "Adjoining Suites" be an example of things to come from Aztec Two-Step, then they might as well quit while they're ahead.

There must be a happy medium that lies somewhere between simplicity and good taste. Quite possibly "Two-Step" will one day recy that Nirvana.

When Two-Step was performing in the bars around Carbondale, they were



adequate fare for the 1 a.m. last-beer-of-the-night-crowd. Of course, at that time they had not really developed into the performers they are now.

Their appearance with Steve Goodman last year marked the beginning of their new post-Carbondale style.

Which only proves: You can take the group out of Carbondale, and Carbondale out of the group, but that's not always an improvement.

Spector plus Cohen equals disaster

By Michael Reed
Student Writer

How do you begin to explain an album that represents a year long collaboration between 43-year-old folk depressant Leonard Cohen and his producer, former genius Phil Spector?

The album, "Death of a Ladies Man," is Cohen's seventh to date and mercifully contains only eight songs. To his credit, Cohen said in Rolling Stone that the album could only be considered an "experiment that failed," blaming most of the failure on what he called Spector's "wall of sound," which Cohen felt overpowered some of his best lyrics.

Undoubtedly, this was part of the trouble, but the entire blame cannot be laid at Spector's feet. From the beginning it is apparent that Cohen and Spector's styles are exact opposites.

On the first song, "True Love Leaves No Traces," Spector can't resist burying some of the album's best lyrics beneath layers of horns and strings, much as he had done on the Beatles' "Long and Winding Road." (Cohen must be somewhat consoled knowing Spector is the only man in history to single-handedly destroy a Beatles' album.)

The next two songs, "Iodine" and "Paper Thin Hotel" are much the same

with the latter adding a ridiculous AM radio soul chorus. Although the lyrics of "Paper Thin Hotel" are good for the most part, Cohen destroys his own imagery with such absurd lines as:

"You are The Naked Angel
In My Head;
You are The Woman With
Her Legs Apart"

"The title track concludes the album on one of its few bright notes. This time Cohen's voice and Spector's production combine to resemble, of all things, a song very similar to Pink Floyd's 'Dark Side of the Moon.'"

The last song on side one, "Memories" is Spector's best music of the album, and brings to mind pre-Beatle rock 'n' roll. Unfortunately this time Cohen is at fault. His voice is so out of place it conjures up images of Dylan doing a rousing version of "Earth Angel." Fortunately, Spector's "wall of sound" topples over Cohen's voice, burying such lyrics as:

"You don't know me now
But very soon you will
So won't you let me see
Won't you let me see
Your naked body"

The song ends with Cohen shouting "naked body" several times amid-

yes, still another AM-style soul chorus.

Fortunately, side two is somewhat better. "I Left a Woman" is one of the few songs that find Cohen and Spector not trying to outdo each other. The next song, "Don't Go Home with Your Hard-on," finds Cohen sounding much like Kris Kristofferson's portrayal of the over-the-hill alcoholic in "A Star is



combine to resemble, of all things, a song very similar to Pink Floyd's "Dark Side of the Moon." Although Spector forces the issue by repeating the chorus three times at the end of the end of the number, the lyrics manage to hold the song together:

"So the great affair is over
But whoever would have guessed
It would leave us all so vacant
And so deeply unimpressed"

Ironically, this lyric describes "Death of a Ladies' Man" perfectly.

The Jam are New Wave like it or not

By John Sulak
Student Writer

At first listen this album would seem to be an anachronism, a curious but forgotten work that had been put in a time capsule 12 years ago to be dug up this month.

But no, "This Is The Modern World," the second LP by the Jam, is not a leftover of the sixties British invasion on American popular music. It's a brand new record, and after a few more playings the newness of the music becomes clear too.

The Jam are obviously basing their music and their image on the early English "mod" musicians, in particular the Who. But they are not imitating or copying them. Instead they're picking up where that music left off.

Instead of trying to create an entirely new style for themselves, the Jam are returning to an old classic form and bringing with them the musical knowledge that has been accumulated since then. The concept is not unlike some of the things that Anthony Braxton has done for jazz by updating the ideas of be-bop sax player Charlie Parker.

So, while Jam guitar player—sogwriter Paul Weller owes his in-

spiration to rock and roll genius Pete Townsend, he himself is also someone to be reckoned with. The title cut on the record starts off with these sentiments for those who would accuse him of living in the musical past:

"What kind of fool do you think I am?
You think I know nothing of the modern world
This is the modern world, that I've learned about"

"The Jam are obviously basing their music and their image on the early English 'mod' musicians... But they are not imitating or copying them."

This is the modern world, we don't need no one

To tell us what's right or wrong " Each song on the LP has a distinct "meaning" in relation to some relevant social topic, but that doesn't seem to be an essential part of the album concept. Weller said on the "Tomorrow Show" last fall that the Jam were "just doing it for fun, not for any political reasons."

Weller's lyrics are straightforward, with little poetry or symbolism. He sings of anger and rebellion but, as he said,

basically what he wants is to have a good time. He may rebel, but only for the hope of a better reality. This is clear in his song "All Around the World":

"There should be a youth explosion
But something we can command
What's the point in saying destroy
I want a new life for everyone."

This broadens even further the boundaries of punk rock. The Jam are a new wave band, even though they're starting to deny it. They made their American debut at CBGB's and they maintain a rock minimalist back to the roots attitude.

There are several love songs on "This Is The Modern World," and the general tone of the album is optimistic.

Yet the record has its drawbacks. The Jam are only a three piece band, the basic guitar—bass—drums set-up. There is very little lead guitar or studio over-dubbing, making their sound wears thin.

Another fault is that Weller, at the ripe old age of 19, has not yet matured as a songwriter. He contributes 11 originals (in addition to one song by bass player Bruce Foxton and the classic "In the Midnight Hour"), and until they become familiar they tend to sound alike.



But in general this is a very good record. The enthusiasm with which the music is played makes up for any drawbacks the Jam might have as musicians. They are young and still learning and if this record is any indication they have a strong future ahead of them.

Drummer Rick Buckler does a powerful job of up holding the Keith Moon school of chaotic rock drumming. Bass player Bruce Foxton is not only outstanding on his instrument, the song he contributed is a high-point of

**Valentine's Day:
From martyrdom
to marketplace**

By John Carter
Student Writer

It all started when St. Valentine refused to renounce his faith in God. Claudius II of Rome took offense at this and had the man beheaded. That was back on Feb. 14, 217 A.D.

The nobility of the day has long since worn away, but nevertheless, Valentine's Day has become one of the most commercially successful of holidays. Candy shops stock up on chocolate hearts, florists hire extra help, and greeting card manufacturers think about the

more than 2 billion cards they will sell to America.

American historian Daniel Boorstin characterized Valentine's Day as a "Festival of Consumption" and retailers of candy, cards and flowers readily agree.

"We make sure that we have lots and lots of flowers," Jerry Brooks, owner of Jerry's Flowers and Boutiques, said. "It's hard to keep our quantity up with demand."

Brooks hires six additional employees to man his counters, as the regular staff is busy with flower arranging.

"Undoubtedly, Valentine's Day is the busiest time of the year for us," Brooks said.

With the Christmas season spread out over a month or so, it does not compare with the "four day rush" of Valentine's Day, Brooks said.

Emery Kirlin, owner of Kirlin's at the University Mall, stocks up on chocolate hearts especially. Since Feb. 4th she has sold over 700 of them.

But Valentine's Day has not always been like this. In the years following St. Valentine's execution,

folks would send one another notes in memory of their martyr and speak of the 14th as the day when birds paired up for the summer months. There was no thought of the day as having romantic significance. As time passed, though, the sweethearts became more and more important.

Howland was the first to capitalize on the Valentine's Day card market and.

**Mary Todd's tragic life
matched her husband's**

By Michael Gonsaulus
Staff Writer

Abraham Lincoln whose 169th birthday was Sunday, probably never sent a valentine to his wife of 23 years, Mary Todd.

This doesn't mean that he didn't love her, as some historians have hinted; it merely shows that Lincoln wasn't the type to express affection in public.

For years, rumors spread that the president and Mrs. Lincoln's relationship as husband and wife was not the best. These rumors were generated by William Herndon, Lincoln's longtime associate and law partner, who was a bitter enemy of Mary Todd.

Several history books note that Herndon told audiences who listened to him lecture on Lincoln that the sixteenth president had one great love affair in his life—Ann Rutledge—and that he never loved the woman he married in 1841, Mary Todd.

This and other stories that circulated about the president and his wife only added to the anguish and torment afflicting Mary Todd that went unseen by others.

No one but her husband knew the pain she felt when Grant won at Shiloh, the first notable Union victory of the Civil War, and she could display no grief over the death there of a Confederate soldier, Samuel B. Todd—her brother.

And such was the case when another brother, David Todd, was fatally shot through the lungs while fighting for the Confederate army at Gettysburg, and when news of the Union victory at Baton Rouge also brought news of her brother Alexander's death.

Mary Todd could not express her grief over the deaths of her brothers in public lest she be accused of treason, and she was not spared, even that, for some of Lincoln's officers suggested to him that she might be a confederate spy.

Together the president and "Madam President," as Mary Todd preferred to be called, anguished over the death of their son Willie in 1862.

They also viewed the horrors of war as they visited soldiers—Union as well as captured Confederates—in hospitals and talked with men who had their arms and legs blown off by cannon fire.

The most heart-breaking tragedy occurred when Mary Todd witnessed her husband's murder as she

sat by his side in Ford's Theater.

Throughout the night she was by his side. She fainted twice, and when told Lincoln was dead she was heard to lament, "Oh my God, and I have given my husband to die."

Years later a friend of both Abraham and Mary Lincoln reminisced about the couple who once broke off a wedding date before going through with the actual ceremony.

"I chatted with her in the great East Room one evening, and noticed that he (Lincoln) looked often at his wife. At length he laughed pleasantly and said, 'My wife is as handsome as when she was a girl, and I, a poor nobody then, fell in love with her; and, what is more, I have never fallen out!'"

Mary Todd Lincoln always used to say when she was courting both Stephen Deuiglass and Abraham Lincoln back in Springfield that she wanted her husband to be the president of the United States. Her ambition must certainly have helped the equally ambitious Lincoln in charting his own course through history.

She was to suffer the death of two more sons, the humiliation of a trial held to determine whether she was insane and a life of near-poverty.

At 8-15 on Sunday evening, July 16, 1862, Mary Todd Lincoln died. She lay in her coffin with hands folded.

On her finger was her wedding ring inscribed, "Love is eternal."

TOWN FOR SALE

REDONDO BEACH, Calif. (AP) Some realtors sell homes. Pat O'Shaughnessy sells towns.

He was recently looking for a buyer for Gordia, a 9-acre community with a population of 20.

Gordia consists of five bungalows, two apartment units, a gas station, a grocery store and a Mexican cafe. The owner, Larry Anderson, set a price of \$600,000. The residents, of course, would not be included in the sale.

"I bought the land 20 years ago from the man who homesteaded the land," said Anderson, who did not disclose why he is selling.

O'Shaughnessy was confident he would find a buyer for the town. "There are people who would like to be able to stand up at a cocktail party and say, 'Well, I've got to go visit my town now,'" he said.

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Basic Grant checks for Spring Semester, 1978, will be issued at the Bursar's Office, Woody Hall, Wing B, beginning Monday, February 13. Checks may be picked up by presenting a valid Spring Fee Statement and I.D. Checks will be issued by last name in the following order.

MONDAY, FEBRUARY 13: L — R
TUESDAY, FEBRUARY 14: A — D
WEDNESDAY, FEBRUARY 15: S — Z
THURSDAY, FEBRUARY 16: E — K

PLEASE NOTE! Checks will be available on these days only to those students who turned in their Basic Grant Student Eligibility Reports to the Office of Student Work and Financial Assistance before January 1, 1978, and who were also pre-registered. Other checks will be issued at a later time. Dates will be posted in the Daily Egyptian.

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ENDS SOON

THE GOONIES
3:00 P.M. Show/11.25
NO PASSES PLEASE
Today 5:00 7:15 9:30

International Festival to include exhibits, buffet

By Nancy Purcell
Student Writer

Foreign students will be able to sell artifacts from their native countries at the "Import Bazaar", which is part of the International Festival's 1978. "Celebration of Joy Around the World."

The festival is planned around the theme "Celebrations" and will take place Friday, Saturday and Sunday at the Student Center. Approximately 1000 foreign students representing 94 countries will take part in the event.

"The festival is the major social activity providing an opportunity for

cultural exchange," said Bella Lall, festival coordinator.

Exhibits and a talent show will reflect the theme of joyous occasions. Marriage ceremonies, birthdays, special customs and rites of various countries will be some of the events featured.

Malaysian students plan to enact a traditional marriage ceremony for the talent show. Moderator will be Anabella Guarisma, president of the Student Council, who is from Venezuela.

The festival will begin Friday with a reception in honor of new international students.

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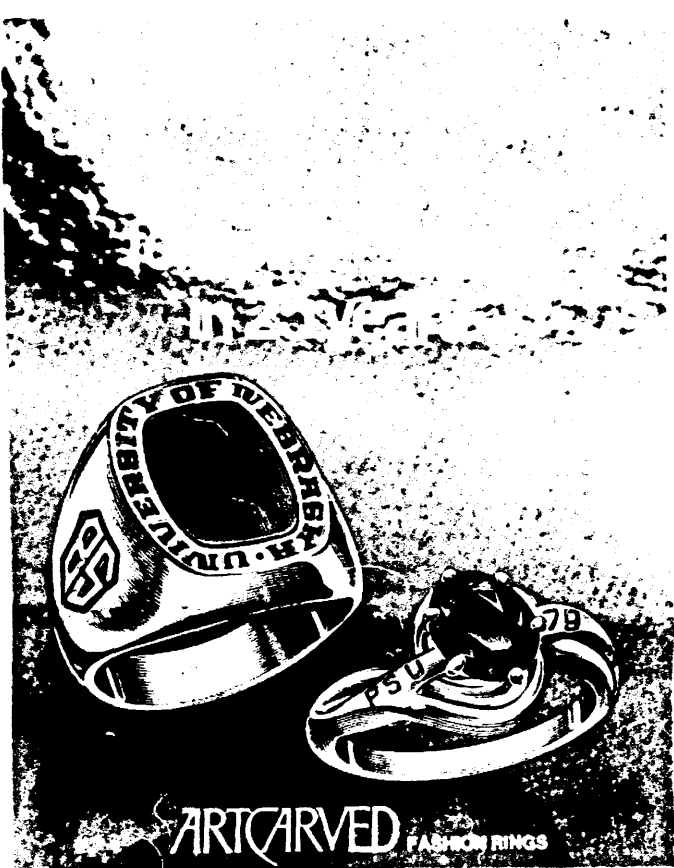
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February 13 - 17th

Classical studies acting group performs Greek, Roman plays

By Randy Squires
Student Writer

Luck Williams is an assistant professor in Classical Studies. He's also the grandson of a king, a studied philosopher and a member of a chorus, but just on weekends a few times a year.

Williams, who is 35, is the head of an acting group, Classics at SIU, that performs ancient Greek and Roman plays usually in the Home Economics Lounge free of charge with refreshments.

The most recent production was "Agamemnon" by Aeschylus. Williams played in the chorus, a group of people who traditionally comment on the main action of the play.

"It's a little different from a full blown production," he said. The script is held by the performer and acted out, a combination between a reading and a play.

Williams pointed out several reasons for performing the plays: one is "that the words of the ancient plays convey the dramatic truths of the plays themselves in spite of their handicaps."

The handicaps he spoke of are, "One, we are not professional performers, two, we don't have long rehearsal schedules and three, we don't have large production budgets."

"That's the grandiose reason," Williams said. "The gut reason is

'cause I like to, 'cause they're fun."

The plays also help to bring the student and the teacher together Williams said. "Many performers are from Classical Drama (CLST 332). 'Agamemnon' will be mostly teachers, but that's just a coincidence."

The shows are performed in the Home Economics Lounge for the informality involved. In a conventional play, Williams indicated, there is something between the audience and the actors.

The spectators enter the auditorium the lights are dimmed and the audience, in a sense, are "blacked out," he said. There is also the formal separation of the curtain and the physical distance from the seats to the stage.

However, Williams indicated, an essential part of ancient productions is a "feeling of community" between the watchers of the plays and the performers. In some plays, cast members will address people in the audience directly, making the audience a part of the performance.

Last semester Williams and others acted out two plays: "The Bacchae" by Euripides where he played Cadmus, the grandson of a king and "Clouds" by Aristophanes where he played Socrates. "We had about 40 persons watching" "The Bacchae" and about 75 at "Clouds" it grows.

Williams used to teach at Cornell University where, in addition to being an assistant professor, he headed up an acting group such as the one he has formed here. He recalls his first play.

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Workshop shows do-it-yourselfers how to build low-cost solar heating

By Dave Black
Student Writer

If you're interested in solar power but don't have three or four million dollars to spend, then the Ananda Marga Solar Project workshops are for you.

Their first workshop Wednesday night featured a demonstration of building a solar powered window heater. The total cost for materials: \$53.

The workshops are geared to "do-it-yourselfers," and are aimed toward heating the high cost of today's solar technology. At the workshops, people can exchange ideas and experiences as well as learn new techniques.

Ananda Marga, which means "Path of Bliss" in Sanskrit, has been involved in community development and social service programs in Carbondale for about eight years.

According to Chris Robertson, project staff member, solar power is a way for people, especially those with low incomes, to take control of their own power production and increase their self-reliance.

Towards that end, the first workshop was devoted to building a low-cost solar device that could be built at home with easily available materials.

When constructed, the device resembles a playground slide. The short end has a lip on the bottom which fastens over the sill inside the window and provides the air intake. The long slide part serves as the heat absorber.

When the sun shines, it heats the absorber surfaces and the hot air rises. As the hot air rises, it pulls cold air through the air intake out of the house and the hot air enters

When the sun stops shining, no air rises and the system shuts itself off.

Materials needed to build a solar window heater are silicone caulking, liquid nails, finishing nails, three panes of glass, aluminum foil duct tape, flat black paint and styrofoam covered with aluminum tape, available in sheets under the brand name "Thermax."

Basically, the heater is two boxes glued together at the open ends. Each open end has a 66-degree angle cut into it. When the collector and mount are glued together, the collector sits at a 47 degree angle to the ground, catching the greatest amount of sun possible.

Next, a piece of Thermax painted flat black is fitted into the sidewalls of the mount and collector boxes, leaving a two-inch channel below for the cold air to be drawn out of the house.

Finally, three panes of glass are fitted into grooved notches cut into the top of both the collector and mount. The glass traps the warm air rising off the absorbers and conducts it into the house.

Jrjar Gharakhanian, who built the demonstration model, said the collector's 15 square feet of absorbing area provides about 210,000 BTU's per month during the heating season and could easily save a homeowner \$5 per month, depending on how well his house is insulated.


The temperature on the surface of the collector itself can reach as high as 188 degrees, but the air entering the house is only about 90 degrees, Gharakhanian said.

Gharakhanian said the device should last at least three years without problems.

Although solar window heaters are about the most inexpensive

solar devices available, Gharakhanian and his partner, David Frost, see solar powered water heaters as the best application for solar energy at present.

Frost said the industry projects that 45 percent of new domestic water heaters will be solar.




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Doctor's contracts may cut costs

By Vicky Lebowitz
Staff Writer

In a move to cut costs, the Health Service has employed a radiologist and ears, nose and throat specialist on term contracts effective this year and subject to renewal in June.

The half-time physicians will be employed on a straight salary contract as opposed to a contractual fee for their services. The Board of Trustees will consider the appointment in March. Sam McVay, Health Service administrative director, said.

Dr. Thomas Minetree, SIU staff radiologist for ten years, is under contract for \$27,996 as compared to his salary in 1977 for \$31,421.

Minetree, who's contract was effective February 1, was previously paid on the basis of the number of students getting X-rayed per month. His salary was paid through professional and technical fees on a monthly allocation.

Sam McVay, administrative director, said the radiologist's services will not change. He will come in daily to read the X-rays and be on call to read films after hours.

The ears, nose and throat specialist Dr. Ben Hartline is under contract for \$18,000 per year. The Health Service has allocated \$25,000 for ears, nose and throat specialists for 1978.

Last year, the Health Service employed the services of Dr. Roy Kishore, an ears, nose and throat specialist in Herrin. Students were referred to him by a staff physician at the Health Service.

"Dr. Hartline is located in Carbondale, which will be in closer proximity to the Health Service and students will have an easier access to the specialist in the area," McVay

said. The Health Service spent \$18,501 from Dr. Roy Kishore in 1977. Total expenditures for ears, nose and throat did not exceed \$20,000 for professional services contracted

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Student to discuss life with cancer at crusade meeting

An SIU student discussing his personal experience with cancer will kick off the District American Cancer Society meeting, scheduled for Tuesday at the Student Center.

Tim Motz, who experienced cancer, is featured with several speakers at the Sixth District Crusade meeting. Dan Malkovich, the 1978 district chairman and meeting emcee, announced.

The meeting, which will highlight several Cancer Society figures from the Chicago area, is scheduled from 9:30 a.m. until 2:30 p.m., Malkovich said.

Arthur E. Osborne, president of Marshall Field and Company's Chicago Division and 1978 chairman for the April Crusade, will discuss aspects of the 1978 Crusade, including the state financial goal of \$5,900,000, which is planned for use in research expansion, education and services for the cancer patient.

Crusade chairmen from 22 counties and county board leaders of the society will attend the workshop.

Workshops will be conducted in the morning, in the Auditorium, and the afternoon session, which will be held in Ballroom B, will be reserved for the speakers.

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news

Gospel heritage rich

By Carlos Clarke
Student Writer

Gospel a music form rich in feeling and the cultural heritage of a struggling people, has done some changing since its inception.

Most people equate gospel music with the Bible, which prevents them from really appreciating what this art form has to offer.

Jazz buffs everywhere may be surprised to know that gospel is a jazz form and does not necessarily have to contain the words "Lord" or "burden" in the lyrics.

To tell a story, express the words of a struggle, any kind of struggle—with music—is gospel.

For it is only the communication of those thoughts, and release of spirit that makes something spiritual.

Slavery was the necessity that brought on the invent of Gospel.

For blacks, it was a way of communicating routes to the north, and a means of release from the degrading conditions of slavery.

But it was also a means of handing down from generation to generation the black history in much the same manner of the aged griots (storytellers) of Africa.

After awhile, spirituals became a popular way to pass the time in the slave quarters at evening, and at Christmastime a way to entertain the family in the "big house."

After the slavery period, gospel played an important part in the development of churches and schools for blacks.

Traveling gospel groups, not uncommon in the latter 19th and early 20th centuries, performed around the country to raise money for churches or schools.

It was a means of producing revenue for buildings such universities as Fisk in Nashville, Tenn. and the Bethune—Cookman College in Washington D.C.

The famous Fisk Jubilee singers were the first black gospel group to sing at the White House. They were an example to others of accomplishment and partial acceptance.

Later, the descendant of the original singers became members of gospel groups that sang out for civil rights in the 1960s.

"We Shall Overcome" became the rallying song as gospel took on a new meaning. It became an outcry for the freedom denied to the black people.

"Lift Ev'ry Voice and Sing," became the Black National Anthem, and brought comfort to the thousands of black people jailed during the riots in Alabama and Mississippi.

Now, a new struggle—women's rights—and new groups to tell the story, one of them, Sweet Honey in the Rock.

The songs are still expressive, they are still concerned with freedom of sorts. They are all still gospel music.

The gospel style is as varied as the subject matter of the songs. True gospel cannot be held to any rigid rule, for the form is truly dependent on expression, which lies in the eyes of the beholder.

Gospel, a music form rich with feeling and the cultural heritage of a struggling people, has done some changing since its inception.

Sweet Honey, sweet sound

By Carlos Clarke
Student Writer

Sweet gospel music, sweet, sweet song.

Sweet Honey in the Rock, a gospel group that hails from Washington D.C., rocked the Student Center Ballrooms to a tambourine beat, and the crowd was consumed by the four beautiful voices of the women who make up the group.

It was good gospel music, not the overly religious 'O Lord variety, but gospel in its truest form, storytelling with music.

The stories told of struggles, civil rights, women's rights, and the group by use of brief introductions to each song, managed to convey some of their personal feeling to the audience.

The show started out on a high note, with zippy, rollicking songs. Later, the capella voices blended into a harmonic rendition of "I'm Goin' to Get My Baby Out of Jail," a civil rights song written in the sixties.

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- Greek letters
- Splendid attire
- Outcry
- Writing fluid
- Be prevalent
- Fantastically ugly
- Anne of
- Extinguish informal
- "It takes the"
- Miss Castle
- Vegetable
- Arab name
- Range
- Religious sculpture
- Small dagger
- Dwell
- Expressed disdain
- Paging system informal
- Bird
- Least difficult
- MST plus one hour
- Serpents
- Crowded together

DOWN

- Guitars
- Thread
- quantity
- Subject to pressure
- Offspring
- Merts informal
- Lamprey
- Brawl
- Stone
- Legal matter
- Frighten
- Garden dormouse
- Way
- Distasteful
- Live
- Most ingenious
- U.S. symbol
- CGS unit
- Makes mad
- Undergarments
- Sp water-course
- MST plus two hours
- Plant in soil
- Scum fabric
- Occupied 2 words
- Type of trapshooting
- Whimper
- Lactate
- The Milky
- Important church
- Respect
- Weight of India
- De Valera's land
- Priest's title
- Choose
- That which unites
- Poetic contraction practice
- 4-minute
- Miler 2 words
- Choked up
- Author Clifford
- Modified plant
- "Dese, dem and"
- Rush out-burst
- Puddles
- Saturate
- Customary practice
- Buddhist monk
- Esochial
- 81 A color
- WW-II zone
- Abbr
- Fed and rigid

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SIU Sailing Club hoists sails for competition and relaxation

By J.W. Campbell
Staff Writer

Gaining national prominence in any field takes time. A fact that the members of the SIU Sailing Club (now in its 12th year of operation) are well aware of.

"I can't say that we're a nationally known sailing club yet, but our 14th-place finish in last fall's national regatta, the Timme-Angstrom Memorial Regatta, marks us as an up and coming club," said Sarah Lantz, the Sailing Club Commodore.

"We were also invited to the Navy Coed Regatta at Annapolis Md. The list of teams there included Yale, Harvard, Princeton and Cornell. Everybody looked at the board and saw SIU and asked 'who's that?' We beat a couple of the Navy teams, which kept everybody pretty excited for a week afterwards.

Lantz is quick to credit Dave Chapin, this year's national snipe champion and a former sun fish class title holder, for the recent surge made by the club's racing teams.

"Dave is a nationally known competitor," Lantz noted, "and he's taken over the lead in directing our racing program. He's trained a lot of people and serves as an inspiration to club members. He's responsible for the way our racing has taken off."

To reach the national regatta, the Sailing Club had to win the Area C Regatta, which was held in Chicago on Lake Michigan.

Lantz, who is presently involved in directing the Sailing Club's annual membership drive, says that the racing program is set up so that new members can get involved.

"The club is designed so that even if you don't know what a boat looks like you can learn to sail," Lantz explained. "The only requirement for joining the club is that you learn how to swim."

The Sailing Club conducts training school for new members. The first part of the training process begins in February with a "shore school." New members learn the rules of the water and get acquainted with the boats they will be sailing.

When the sailing season begins, new members also get on-the-water instruction.

When all the instruction is through and the new member has become a qualified "skipper," he is given a key to the club's boat house and allowed to take a boat on the

water any time.

"Even the novice can qualify for races," said club member Paul Stonikas. With a little practice anyone can get good as Dave (Chapin) or some of our other racer."

Lantz is quick to point out, however, that the sailing club is not dedicated exclusively to racing.

"We have a lot of people in the club, that just like sunshine and fresh air," Lantz noted. "They like to run out to the lake, jump in a boat with their boyfriend or girlfriend and just cruise around—maybe land somewhere and take time for a picnic."

The most ambitious enterprise undertaken by the Sailing Club is their annual Bahamas cruise during spring break. The club charters two yachts for the week long voyage.

Lantz said the trip cost approximately \$200-\$250 per person.

The Sailing Club was formed in 1966 and the original club boasted 15 members and two boats. The club now has 120 members and eight boats, with delivery of a ninth expected soon. "We'd like to branch out and have two fleets," Lantz said. "One fleet of Hobie-Cats or catamarans."

The Sailing Club is sponsored in part by money from the SIU activities fund and by club dues, which are \$15 a year.

VALENTINE'S DAY IS OLDEST HOLIDAY

KANSAS CITY, Mo. (AP)—Valentine's Day is the oldest holiday celebrated in the Western world, dating back some 1,500 years, say researchers for Hallmark Cards.

Roundball Line

We're heading into the home stretch. This is the fifth week of our seven-week contest and this may be the most entertaining week we have had to date.

In this week's list of games, you will notice that two teams—Louisville and Minnesota—are included twice. Louisville travels to Florida State and Minnesota hosts Purdue Saturday and then Louisville will make the journey north to battle Minnesota Sunday. All are interesting games so we decided to include all three. We are also including the SIU women's game against Missouri Saturday at Davies Gym.

We picked the Virginia-North Carolina shoot-out in the Atlantic Coast Conference to be our tie-breaker. This game will be used to break a tie from the 10 regular games and the winning team, the scoring margin and the total number of points will all be taken into account when determining the winner of the tie-breaker.

Quatro's will again offer the prize of a large pizza with one ingredient or a medium with two ingredients. The deadline for entries is 5 p.m. Wednesday. Entries can be mailed to the Daily Egyptian sports department, or you can bring them to the DE newsroom, Room 1247 in the Communications Building. Include your name, local address and telephone number on your entries.

- SIU at New Mexico State
- Missouri at SIU (women)
- Bradley at Wichita State
- DePaul at Loyola of Chicago
- Louisville at Florida State
- Purdue at Minnesota
- Louisville at Minnesota
- Arkansas at Houston
- Nebraska at Kansas
- Syracuse at St. John's (N.Y.)
- Virginia at North Carolina (Tie Breaker, pick score)

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The last 450 Student-to-Student Grant applications covering Fall and Spring semesters will be distributed Tuesday, Feb. 14 in the Missouri Room of the Student Center between 11:00 a.m. - 2:00 p.m. First come, first serve.

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ATTENTION ALL RECOGNIZED STUDENT ORGANIZATIONS FY 78-79 FEE ALLOCATION PROCESS

The fee allocation process for FY 78-79 has begun and all recognized student organizations seeking funding for the next academic year must make application to the Fee Allocation Board. Applications are now available and may be obtained on request at the office of Student Government on the third floor of the Student Center.

Application forms must be typewritten and 25 copies submitted to the Chairman of the Fee Allocation Board not later than 5:00 p.m., Wednesday, February 15, 1978. Applications must be returned to the Student Government Office by the indicated deadline or a group will be ineligible to obtain funds for FY 78-79.

Application forms may be xeroxed at the Student Activities Office in the Student Center. Each student organization's account will be charged for the xeroxing by Student Activities. All questions related to preparation of the forms should be referred to Student Government at 536-3381.

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Liz to sell 69-carat diamond

LOS ANGELES (AP)—The security problems and insurance costs of wearing a 69.42 carat diamond have overcome its sentimental value and actress Elizabeth Taylor is ready to sell the huge jewel given her by ex-husband Richard Burton.

The Cartier diamond given to Miss Taylor in 1969 is in Paris, where potential buyers will have to view it, the Los Angeles Times reported.

The price will be a bit more than \$4 million, according to Alisa Cozzens of Charles Anthony Diamond Investments.

Buyers will not only have to travel to Paris to make a bid on the stone but will have to pay \$2,500 apiece just to see it, Miss Cozzens said.

The charge is to cover the cost of Miss Taylor's agent being present at the sale, Miss Cozzens said, adding, "This should keep the cranks away."

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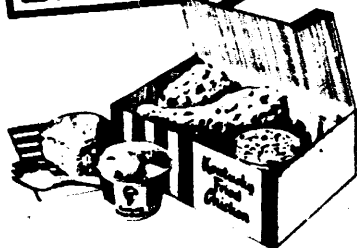
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February 13 - 17th

Off-season deals force Garr to find position in lineup

(CHICAGO (AP) — Outfielder Ralph Garr doesn't understand but he's a realist who has learned to live with the question of "What are you going to do?" "It's been like that every spring and it'll be the same thing again this year," Garr said. "My only answer is that I'll hit .300 again."

That's exactly what Garr has done the last two seasons with the Chicago White Sox. He has hit .300, .299 and not .301 but .300.

"That's all I can do," said Garr, who was in from Houston Thursday "to talk some business with Bill Veeck and wish the president of the White Sox "a happy birthday."

"It's got nothing to do with a contract," Garr said. "I signed last year and I'm set for a while in that respect." But what Garr doesn't know is where he will be used by the White Sox. The outfield appears to be set with Ron Blomberg in left, Chet Lemon in center and Bobby Bonds in right. Blomberg, who is also a first baseman, figures to stay in the outfield because the Sox want Lamar Johnson to play first base and bat against all kinds of pitching.

Even as a lefthanded designated hitter, Garr has to contend with the potent bat of Jorge Orta whose fielding is on the inadequate side but whose potent bat demands use.

"Yeah, it's that way every year but all I can say is I'll do what they want me to do," rationalized Garr. "How much did you say Blomberg is getting? Two-hundred thousand a year? Then he has to play left field for that kind of money."

"I can't argue with Lemon in center and nobody is going to replace Bonds in right field," added Garr. "But remember one thing. There aren't too many .300 hitters around these days. Oh, yes, sure. There are a lot of 'if' and 'maybe' .300 hitters around but not too many once the season starts and finishes."

"There's nothing to keep an owner from giving a kid a million dollars and hope but what good does that do when he can't produce."



Do the Hustle

Certain aspects of a basketball game can go unnoticed to the average fan. Fans who always watch the ball can often miss the action under the basket. There is plenty of action under the basket at Saluki games, such as this confrontation involving Anthony

Frazier (54), Wayne Abrams and three New Mexico State Aggies. All SIU players will have to continue to be aggressive on the boards if the Salukis hope to win the Valley crown. (Staff photo by Marc Galassini)

Foley's August phone call makes for happy winter

By **Bod Vandersnick**
Sports Editor

The Bell System has been bombarding the television viewing public in recent years with ads stressing the importance of keeping in touch with friends via long distance. The people at Davies Gym, especially Cindy Scott, learned last August how much difference just one telephone call can make.

When Scott was hired as women's basketball coach last May, she took the position knowing that Bonnie Foley, the leading rebounder and second-leading scorer from last year, would not be returning to SIU. Foley, a junior from Stratford, Conn., had announced her intentions to transfer to Southern Connecticut, and Scott spent the summer looking for a replacement at center.

Scott's search ended when the telephone rang one day in early August. It was Foley saying she had changed her mind and wanted to come back to SIU if her scholarship was still available. Scott assured her that it was and the songs of joy and relief were heard around Davies Gym for many days after that.

Foley's performance so far this season has also prompted Scott to smile often. She is averaging 16.7 points and 12.9 rebounds per game, which leads the team in both categories. Scott realizes Foley's importance to the program.



Bonnie Foley

"Bonnie is a big factor in our success so far this season. (a 7-4 record prior to Friday's game at Western Illinois)," Scott says. "She is a tremendous offensive threat and she has gotten much more aggressive this year. Her all-around game has improved very much."

The 6-2 junior says it was a multitude of personal problems that caused her to decide to transfer at the end of last season. The decision bothered her once she returned to Connecticut, however, and she was in contact with Scott throughout the summer months. She is now convinced she made the proper

decision the second time around.

"I enrolled at Southern Connecticut and took 12 hours in summer school," Foley remembers. "I played some ball in the summer with the girls I would have played with and I didn't think I could make the adjustment. By the start of the second session of summer school I knew Southern Connecticut was not the place for me."

"I love playing Crach Scott's style. In the past two years we were more guard-oriented and we never played with two centers in the game at once. I love playing the inside game."

On a team with no seniors, Foley, who is co-captain along with junior guard Sue Schaeffer, is looked to for leadership by many of the younger players. It is a role she readily accepts.

"It doesn't bother me to have the pressure of being a leader," Foley comments. "When I was a freshman there were a lot of people who helped me, so I feel it is my turn to do the same thing. If I see something the other players are doing wrong, I think I should tell them about it. Everyone on this team tries to help each other."

Foley has made an easy transition into the leadership role because it is something she is accustomed to. She was a counselor at the John Wooden and Billie Moore basketball camps in California two summers ago, and she coached her ex-high school team to the title in a Stratford city league last sum-

mer.

Various athletics and recreational programs in the Stratford area can be attributed in large part to Foley's perseverance. She wanted young kids to have a better opportunity in athletics than she did while she was growing up.

"My high school did not start an athletics program for girls until my junior year," she says, "but when I was a freshman and sophomore, a group of girls were asked to help start programs for younger kids in the area. I really pushed to get the little kids active in sports."

"Once the program got started on the high school level I fought with the athletics director about things like new uniforms. I came from a high school where it was tough for women, but women's programs back east are booming now."

Foley says her past experiences in coaching and supervision are quite helpful to her in her major of physical education. She likes the physical education program at SIU and she wants to be a coach after she graduates.

But graduation is still over a year away and Foley is quite content being just a player for the time being. She believes people will soon realize there is more than one basketball team on campus.