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## The Daily Egyptian, March 13, 1978

Daily Egyptian Staff

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Gus  
Bode

Gus says its tougher being a priest because you don't have a T.A. around to give sermons for you.

Futures and Features

# Daily Egyptian

Monday, March 13, 1978—Vol. 59, No. 116

Southern Illinois University

## Tietz's poetry uses unlikely imagery

By John Carter  
Student Writer

By his own account, Steve Tietz was, in 1967, a "closet poet." Writing poetry; perhaps showing it to a friend; sticking it in the bottom drawer.

By his own account, he was at first very nonpoetic. He maintained his interest in the "very condensed art" by practicing it when he could. But he wanted to work at it full time and to be taken seriously.

With the recent publication of his second book of poetry, "Isothermal," Tietz, a 34-year-old lecturer in English, has presented a chronology of personal relationships using "unlikely" imagery as his medium.

Tietz first learned of an isothermal line while learning to skin-dive. It represents a depth at which water temperatures remain constant; never getting warmer. Shaping this definition to characterize a person's reactions in an intimate encounter, Tietz illustrates the difficulties of one person making a commitment to another.

"The Isothermal piece at the beginning of his book is a prophecy about the course of the relationship," Tietz said. "It says, in effect, 'it is doomed to fail.'"

"The character is afraid to get into a complex relationship and avoids them by shutting the interior emotions down." Part of the poem reads:

"And now we tremble towards the winter's end, tonight, this very night, I feel the warren frost moving in, and I think these winter months have taught me this: that winter is the climate of my soul."

"Of course," Tietz explained, "he is going to come out the big loser in the end because he can't commit, he can't do anything."

In his first book, "The Book of Trolls and Dragons," Tietz concentrated primarily on humor. But he became bored with this type of poetry because the tone and content were second nature to him.

"It was the way I talk, the way I think at the time," Tietz said. "What I tried to do later on was to get more serious."

"Killing Doubts on Sunday Morning" is such a poem. It can be broken into three segments, the first two leading into the "real idealism" of the third.

"The first voice you hear is the one I usually speak: caustic or sarcastic, to armor myself," Tietz said.

An example of the poem's first segment is:

"I have this  
fantasy:  
coffee done,  
doorbell rings  
Joe DiMaggio,  
suit, tie, big smile  
'Cream and Sugar, sir?'"

The poem evolves and eventually idealizes everything:

"I have this fantasy  
this longing, this dream:  
a god opens up the sky  
and declares moral amnesty  
dissolves emotional debts"

"Killing Doubts" has been read in churches and given religious significance by some readers, but Tietz denies that the poem is religious. He has refused its publication in one magazine because he felt that the meaning would be misconstrued.

"It doesn't say 'God opens up the sky,'" Tietz explained. "I've got nobody's god in mind, just one who is going to forget everything."

"The Pinball Queen on South Illinois St." was conceived at a local bar while watching a young lady play pinball, or as the poem calls the machine, an "electric demon." The poem, as much as it is a description of the game's player, is a "deliberate religious motif," Tietz said.

"I was sitting there and the colors suddenly struck me as the same kind of colors you get when you're in a church and light is coming through stained-glass windows," Tietz explained.

"The poem is supposed to be keeping this pious quality of the narrator who is actually sitting in a bar oodling at the girl at the machine," Tietz said.

A theme prevalent throughout the book is love. Tietz said that he was afraid to encounter this in his first book because "it has all been said a hundred



Steve Tietz (Photo by John Carter)

thousand times" and that "you aren't going to get out there with Keats without a second thought."

Realizing that he could not alter the definitions of love and beauty, Tietz decided to use the "million different images that no one has ever seen but myself."

But finding the proper place within a poem for such images is a precarious task. Sometimes, Tietz said, words "just start coming down essentially the way a reader sees them." Other times, though, a piece may take "literally months of work. One of the poems in

the book took eight years to get it just the way I liked it."

Unless you find personal rewards in such endeavors, Tietz said, there is no whole lot more.

"We are all crazy egotists," Tietz said. "Something happens before any one else has ever seen the work. If I have done it and done it well, it is tremendous."

"Isothermal" also includes photographs by Richard A. Lawson, an associate professor of English. The cover photo is the only one symbolically related to the poetry.

## Ex-priest turned teacher hopes to rejoin ministry

By Donna Kunkel  
Student Writer

Husband, father, journalist, and educator, Tom Williams is content with his life, yet still hopes to return to the priesthood that he left nine years ago.

"I would like to be a priest again, but as a married man like Protestant ministers and Jewish rabbis are allowed to do," said Williams. "There should be an option if a priest wants to marry or not."

Williams, assistant professor in journalism, was ordained a Catholic priest in New York after spending 11 years in the seminary. At 28, he left the priesthood, two years after his ordination. His reason for leaving—he fell in love with a Catholic nun.

The two were married at a quiet service in the office of a justice of the peace. Two years ago they were remarried in the Church.

"I could not accept the Church's concept of celibacy," Williams said. "In my wildest dream, I see no reason that a priest cannot be a married man. Celibacy was easier, I only had to worry about myself, now I have a family to care for. But the family unit is what

makes the world go around."

According to Williams, the Church's consequences stand on sex and birth control were also factors in his leaving. "The church is hung up on sex like some newer religions or sects are hung up on liquor. Who is really to say whether celibacy or virginity is better. It is not polite to enter people's bedrooms and the Church should not interfere."

Williams is one of 10,000 men who left the priesthood in the 60's. "All of us gave up a lot. The Church doesn't listen to reasons, they don't ask why we left, they just forget," Williams said.

The next generation will see married priests, Williams believes. "I doubt, however, that it will involve any of the 10,000 men who left but instead, now men never before affiliated with the priesthood. I see myself as a person in a certain part of history...like a kid drafted to Vietnam in the 60's. I lost out. I was victimized."

Nothing is equal to the feeling of power of walking into a church filled with people Williams said. As a priest you are made to feel special, not so much about yourself, but about the priesthood. It took me only a week to get over missing

Continued on page 2



Tom Williams (Staff photo by Marc Galassini)



Christine Greeson will perform cello pieces at the Music Faculty Recital at 8 p.m. Thursday.

## futures

The following exhibits are currently on display in the campus exhibition galleries.

A mini-exhibit of live tropical plants will be displayed at the Faner Hall South Gallery until March 31.

"Photography by Students," an exhibit of recent photography work by seniors and graduate students in the Cinema and Photography Department, in conjunction with museum studies, will be on display in the Faner North Gallery through March 23.

Outstanding art works privately owned in the Carbondale community and surrounding areas, "Selections from Private Collections," will be displayed from 10 a.m. until 3 p.m. in the Mitchell Gallery of the Home Economics Building.

Friday is the deadline for the U.S. Department of State, Agency for International Development's applications for internships for the next International Development class, scheduled for Spring, 1979. For more information, see Susan Rehwaldt or Helene Rudnick at the Career Planning and Placement Center, second floor of Woody Hall Wing B.

### MONDAY

SGAC Video Group presents "Disco Pop Series" and "Flash Gordon Conquers the Universe, Chapter VII," at 7 and 8:30 p.m. in the Student Center Video Lounge. There is no admission charge.

The Astronomy Club will hold a meeting at 7 p.m. in the Student Center Roman Room. Topics to be discussed include cosmology and black holes. The meeting is open to the public.

### TUESDAY

The Free School is offering a class in Home Plant Propagation at 7:30 p.m. in Room 181 of the Agriculture Building. The public is invited.

The S.T.C. Electronics Association will hold a digital and industrial projects demonstration at 7:30 p.m. in the Student Center Third Floor North Area. New members are welcome.

A Music Faculty recital featuring Frank Bliven on guitar, is scheduled for 8 p.m. in the Old Baptist Foundation Building. There is no admission charge.

### WEDNESDAY

The Saluki Swingers will hold a beginners square dance from 7 p.m. until 9 p.m. in the Student Center Roman Room. The admission fee is 50 cents.

A Student Service Meeting is scheduled for 7 p.m. in the Student Center Mississippi Room.

### THURSDAY

The Women's Center is sponsoring a discussion, "Your Self Protection Potential," at 7:30 p.m. in the Women's Center, 408 W. Freeman. The topic will include learning how to avoid rape and what to do in a rape situation.

"Mummenschanz Mime Mask Theater," a Swiss theater troupe which performs pantomime entertainment combined with physical agility and visual imagination, will perform at 8 p.m. in Shryock Auditorium. The group, which dresses as fantasy figures with human foibles, has appeared on television and Broadway. Tickets are on sale at the Student Center Central Ticket Office. The ticket prices are \$3, \$3.50 and \$4.

A Music Faculty recital, featuring Christine Greeson on cello, will be held at 8 p.m. in the Old Baptist Foundation Building. There is no admission charge.

## Daily Egyptian

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## Cellist expresses emotion with music

By John Carter  
Student Writer

Christine Greeson, cellist and instructor of music at SIU, does not think that faculty recitals have to be sophisticated and stuffy. So, performing at 8 p.m., Thursday, in the Old Baptist Foundation Chapel, Greeson will take the opportunity to present the cello in four of its most contrasting styles.

Highlighting works from four eras of composition, Greeson said that the works will "feature each composer's impressions of the instrument."

"Composers are a very human type of person," Greeson said, "and they express their emotions with music."

Taking this cue, Greeson prefers to entertain an audience with the live aspects of the music. Listening to such music on a radio or record, Greeson said, does an injustice to the emotional content of the composition.

"I want the visual side of the concert to complement the oral presentation," Greeson said.

Greeson will begin her program with a "compact, terse" sonata for cello and piano written by Beethoven. Composed

late in Beethoven's life, Greeson hopes to reflect the creative freedom with which it was conceived.

Included in the recital is a Brahms sonata which "features the cello in its lowest register part, uncommon for that era," Greeson said. One of Brahms' early creations, Greeson characterized the work as "expansively romantic."

Still, Greeson's primary concern in the recital is to captivate the listener with the diversity of the cello, alone or coupled with the piano. The personalities of each instrument change periodically, she added, forming a "dialogue between the two."

"Drei Kleine Stucke," (Three Little Pieces), is a 1914 creation of German composer Anton Webern. Consisting of three condensed segments, Greeson said that this composition's style is surprisingly contemporary, considering when it was written. Webern wrote the piece late in life with little regard for its marketability.

The concert also includes a cello solo of "five contrasting movements," written in 1923 by Paul Hindemith.

## Marijuana reform group plans spring 'Smoke-In'

By Michael Reed  
Student Writer

Due to a lack of interest in the National Organization for the Reform of Marijuana Laws (NORML) in Carbondale, the present members are considering a Spring "Smoke-In."

According to Jeff Goldberg, director of the local chapter of NORML, the organization has lost a great deal of its local support because it tends to be "vague on the issues."

"NORML supports an inferior policy of decriminalization as opposed to legalization and many people just don't understand the difference," said Goldberg, a sophomore in radio and television.

In order to revitalize local interest in marijuana reform, Goldberg along with the 15 current members of the SIU chapter of NORML are planning a smoke-in either on campus or at Giant City National Park.

"I have a suspicion this will appeal to a lot of people," Goldberg said. "This is the perfect method for people to show police they are powerless without the people's support."

Goldberg added if the event develops as planned, it will be sponsored by the newly formed Carbondale Coalition for the Reform of Marijuana Laws. "NORML works strictly within the system and is opposed to smoke-ins," Goldberg said.

"Until NORML begins to work as a

cohesive unit for either legalization or decriminalization, people will continue to be turned off," Goldberg said.

Official NORML policy for 1978 states "NORML supports the removal of all criminal and civil penalties for the private possession of marijuana for personal use. The right of possession should include other acts incidental to such possession, including cultivation and transportation for personal use, and the casual, non-profit transfers of small amounts of marijuana."

Goldberg said one of the most unfortunate things about the lack of interest in local marijuana reform laws is that Carbondale could decriminalize marijuana within the city limits anytime it chose to do so.

Carbondale is a home-rule area and as such could repeal local marijuana laws through the city council," Goldberg said. "All the students have to do is start voting in the city council elections."

The city council is in office to represent the voters and according to Goldberg that's just what they are doing. "The only people who bother to vote in Carbondale are the townspeople and they don't want decriminalization," he said.

"The people in Carbondale, who formed the local chapter of NORML were interested in changing the local law," Goldberg said. "We've tried the NORML way in Carbondale, but it hasn't worked so we hope to try a more radical approach."

## Teacher misses ministry

Continued from page 1

that feeling of power but I was jolted the first time someone addressed me as "Mr."

He voice no grudges; he feels his education at the seminary was the best he could have gotten. "Without the discipline of study in the seminary, I could never be a teacher today."

Williams worked on the South Bend Tribune in Indiana as general assignment reporter and city editor before joining the SIU faculty in August. "Religion is very in today," Williams said. "Young people today do not feel that the best way to dedicate themselves to God is through the convent or the priesthood but instead in pursuing their lives in the way they want, in the way they see best. The key to religion is how you integrate it into your life."

Williams goes to church about three times a week. He enjoys the quietude of

church and expressing his belief in the presence of the Blessed Sacrament. He still likes to hear a well-prepared sermon. "My wife and I don't break our backs to go to church, sometimes we just don't make it on Sunday, but we find ourselves running into each other at weekday Masses quite often."

Both Williams and his wife, also on the journalism faculty, are happy with their lives, their children and their jobs but both agree that their lifestyles now can never equal that of the lifestyle they had in the convent and priesthood. There is a security there that just doesn't exist on the outside.

"I don't really think that much about it anymore. I'm not hung up on it, I've chosen another career now. If I had the chance, I would again like to preach, counsel and administer the sacraments," added Williams.

# Photos capture racing, field hockey

By Michael Ulreich  
Staff Writer

It was up to Andrew Piper to take the color out of stock car racing and put it back into women's field hockey.

Piper's photographic display, located in the hallway of the Communications Building, raises the level of emotion found in both sports through the use of the black-and-white and color contrasts the photographer exploits in his art.

"The Racer," Piper's tribute to the lonely art of stock car racing, is shot entirely in black-and-white. The pictures were taken at Williamson County Speedway last summer for a spread originally featured in the now deceased Non Sequitur magazine.

Piper's racing photos show the hard work and preparation that comes together to send a high-powered car roaring around an oval track with a human being behind the wheel. Piper shows the tired, wary eyes behind the helmet visor, the tired triumph of the winner and the closing shot—a man and his car, alone beneath the awesome darkness that Piper uses so effectively as backdrop.

In "Ladylike Mayhem," Piper reveals the pain and pleasure to be found on the SIU women's field hockey team. The unusually vivid colors Piper credits to the new Kodachrome 400 film he used. The ladies are shown running through McAndrew Stadium's deep green carpet in their plaid skirts in pictures so colorful that they hurt the eye.

Piper's displays show us both stock car racing—the lonelier sport, in black-and-white and field hockey—the team sport, is brought to life in bright full color.

Piper attended high school in Murphysboro but was inspired to be a photographer by two teachers at a New England boarding school he attended for two years. One teacher stimulated his interest in photography, the other in documentary and photojournalism. He attended one semester of architecture school at the Illinois University of Technology before transferring his interests to photography and his record to SIU in 1973.

He picked up his practical experience working for Non Sequitur and in an internship on the Southern Illinoisan where he photographed the "Pet of the Week," basketball games and a Chester High School prom, where he made the couple he was shooting kiss an hour after they got there so he wouldn't have to stay till the end of the night.

Piper credits Dr. William C. Horrell, photographer of "Land Between the Rivers" and SIU professor of cinema and photography, as the one who gave him most of his artistic direction as a photojournalist.

Piper is now a teaching assistant in the journalism department here and instructs his own students in photojournalism while he works towards his Master's degree.

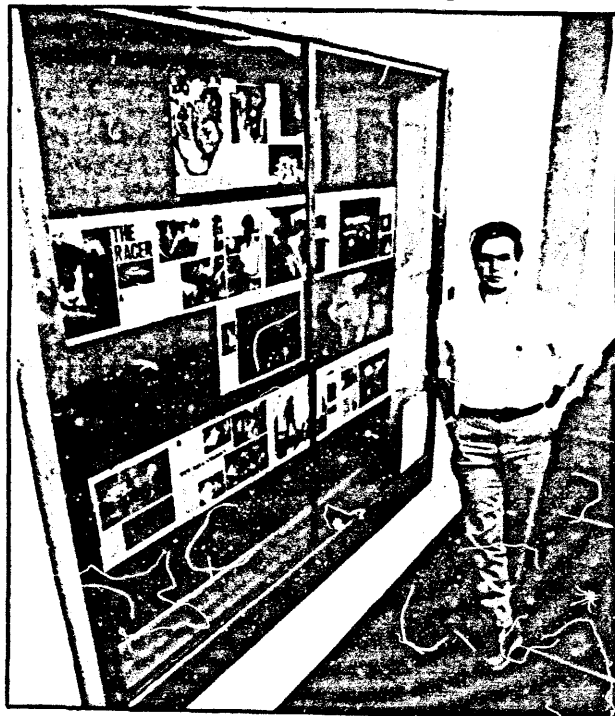
"I'm just finishing my first seven-year apprenticeship," Piper said at this office in the Communications Building. "I'm catching up on old things and pulling some materials together." Piper's master examination is coming up soon and he plans to do his thesis on the history of National Geographic magazine, its social influence and power.

Piper considers National Geographic to be the best single all-around photography magazine. "They have replaced Life as the pinnacle of photojournalism," he said. "They photograph everything."

According to Piper, National Geographic has the resources and staff that no other magazine has. Time and Sports Illustrated (another magazine rated highly by Piper) have comparable staffs but their subjects are necessarily limited.

Opportunities for photographers may be a matter of being in the right place at the right time says Piper. "They are there. You don't really have to know someone. You just have to be there when the former photographer leaves."

"My whole conception of photography," said Piper, "is summed up in something said by Edward Steichen, one of the great American photographers of this century. He said,



Andrew Piper (Staff photo by Rich Malec)

"The mission of photography is to explain Man to Man, and each man to himself."

Piper feels that although photography is a very beautiful and evocative medium it is still only a medium. "My greatest satisfaction," he said, "comes not when I see a good photograph that I have made, but when someone else sees

that photograph and says, 'I understand.'"

A piece of paper which is taped to the glass case outside Piper's display, asks for comments on his photographic art. The critics seem split on which display is more effective. One writes: "Beautiful—hockey (photos) gets true feeling across better."

## State owes funds to educational co-op

By John Carter  
Student Writer

The State of Illinois owes the Carbondale Special Education Cooperative (CSEC) \$304,597. But because of House Bill 687, passed last summer, the cooperative may not be reimbursed unless it goes out of business.

"...he state, in setting up the program, indicated that they would pay for the program," said John Baker, a member of the CSEC board from district 165. "But it hasn't worked that way."

"We need the money desperately, but we just can't get it right now," added Baker, who is also chairman of the Political Science Department.

Housed in one wing of the Styrest Nursing Home at 500 W. Tower Rd., the CSEC provides on-site education and rehabilitation to 53 residents of the home. All 53 of the children in the program are severely mentally handicapped.

There are 32 under 14 years of age, and funds for these students are paid for by Carbondale Elementary School District 95.

The 21 remaining students are over 14 years old. Carbondale Community High School District 165 is responsible for advancing this portion of the total funds needed for equipment, custodial care, and salaries of the 20 CSEC staff members.

The cost to the school boards is \$399 per month for each student.

According to members of the CSEC board of governors, the state's failure to reimburse the city funds spent on the state-mandated program is causing a number of problems.

The five members of the CSEC board, two superintendents from the school districts and three members of the

school boards are not happy about the situation.

"It's just not right," said district 95 superintendent George Edwards. "The state has breached its promise to fund the program. To me, it's a ripoff," he said.

The CSEC program was launched in October 1975, after the ruling by State Attorney General William J. Scott that defined profoundly disturbed children between the ages of three and 21 years, who were living in nursing homes outside of their home districts, as orphans.

According to State Senator Kenneth Buzbee, the children may have parents, but the ruling qualified the children for

though, two Carbondale school districts are saddled with the debt and no relief is in sight.

"It's almost as if there is a bureaucracy avoiding the refund question," said Marvin Ott, CSEC director.

The bureaucracy, he said, is trying to "keep it hushed up and hope things will go away."

"But that's a bunch of garbage," Ott continued. "What in essence it says to me is that Thompson is saving 'Look at me, I'm cutting the deficit.' That looks good on the record, but some governor some day is going to have to pay the debts," he said.

"The state, in setting up the program, indicated that they would pay for the program," said John Baker, a member of the CSEC board from district 165. "But it hasn't worked that way."

tuition-free education mandated under the Illinois Orphans Act of 1972.

The law stipulated education of the mentally handicapped student was to be funded by the state. The communities would make initial payments for the program, but all funds were to be reimbursed by the state on a year-by-year basis.

But House Bill 687 changed the payment schedule. The new law called for current funding, with state payments to local governments four times a year. However, the law also ruled that the state could withhold payments from the entire 1976-77 year until one year after any local special education program ceased operation.

Baker said funding for the 1977-78 year has been coming from the state "at a pretty good rate." In the meantime,

The funding problem, both in Carbondale and throughout the state, is complicated by several other factors.

"Our complaint to the state has been that not one of the parents of these children reside in the Carbondale school district," Buzbee said.

While some of the children are legal wards of the state, others come from as far away as Cook County, Rockford and Peoria. The surviving parent of one child lives in Arkansas.

However, the legal residence of any child is defined as the school district in which the nursing home is located.

Ott, the director of CSEC since its inception, believes this controversy over the definition of residency creates special problems in the Carbondale community.

"If I went out on the streets and asked

the people of Carbondale if they would give us the money to run the co-op, I doubt the reaction would be too favorable," he said.

Other funding problems faced by CSEC sharpen the disagreement between Carbondale and the Illinois Office of Education.

Laws pertaining to special education allow for reimbursement by the state to local governments for the purchase of special equipment used in the education of the profoundly disturbed.

Reimbursement on equipment over \$200 is not paid back in one full sum, but rather is spread out over ten years, Ott said. "But things don't last ten years," he added.

Much of the equipment is purchased from the SIU Design Department, because it may be tailored to the special needs of the CSEC students without great expense, Ott said.

The CSEC board is also in disagreement with the Illinois Office of Education (IOE) over who will pay the salary for a nurse recently contracted by the co-op.

The nurse, Ott said, was contracted from Styrest after the IOE "advised" CSEC to hire a full time nurse, though, he said hiring a nurse specifically for the co-op was unnecessary.

"She would be duplicating a service we have upstairs (in the nursing home). We feel it wrong to pay Styrest for a nurse because they're getting money from the government. So the people are getting screwed—they're paying for the same service twice," he said.

To further complicate the problem, IOE regulations do not allow reimbursements for contracted employees. The regulations require the nurse to be on CSEC's own staff list.

Continued on page 6

# Influence peddling

Health care lobby donates \$73,462 to members of House committee

**Contributions to Members of House Ways and Means Health Subcommittee from Political Committees of American Medical Association and Federation of American Hospitals for 1974 and 1976 Campaigns**

Representative		AMA	FAH	Total
James Martin (R-NC)	(76)	\$ 4,832	\$ 500	
	(74)	10,000	--	\$15,332
John Duncan (R-Tenn)	(76)	\$ 8,000	\$2,000	
	(74)	2,500	500	\$13,000
Daniel Rostenkowski (D-Ill)	(76)	\$ 5,000	--	
	(74)	5,000	500	\$10,500
Omar Burleson (D-Tex)	(76)	\$ 4,000	\$1,500	
	(74)	4,000	--	\$9,500
Willis Gradison (R-Ohio)	(76)	\$ 3,000	--	
	(74)	6,000	--	\$9,000
Otis Pike (D-NY)	(76)	\$ 3,000	\$2,000	
	(74)	1,000	500	\$6,500
James Corman (D-Calif)	(76)	\$ --	\$ 780	
	(74)	3,000	650	\$4,430
William Cotten (D-Conn)	(76)	\$ 3,000	\$1,000	
	(74)	--	--	\$4,000
William Brodhead (D-Mich)	(76)	\$ 500	--	
	(74)	--	--	\$ 500
Harold Ford (D-Tenn)	(76)	\$ 200	\$ 200	
	(74)	--	--	\$ 400
Martha Keys (D-Kan)	(76)	\$ 100	\$ 200	
	(74)	--	--	\$ 300
Charles Vanik (D-Ohio)	(76)	--	--	
	(74)	--	--	\$ 0
Philip Crane (R-Ill)	(76)	--	--	
	(74)	--	--	\$ 0
Grand Totals		\$63,132	\$10,330	\$73,462

House subcommittee members received a total of \$63,132 from the AMA for their 1974 and 1976 election campaigns. The FAH donations to sub-

committee members in 1976 represent almost 30 percent of all contributions made to House candidates that year.

## By Common Cause

Members of the House Ways and Means Health Subcommittee have received contributions totaling \$73,462 during their past two Congressional campaigns from political committees of the American Medical Association (AMA) and the Federation of American Hospitals (FAH), according to a Common Cause study released Feb. 16. The study is based on campaign finance disclosure reports filed with the Federal Election Commission.

The 13-member Health Subcommittee is considering legislation developed in conjunction with the AMA, the FAH and the American Hospital Association (AHA). The legislation is a substitute for President Carter's April 1977 proposal to impose controls on rising hospitalization costs, which is strongly opposed by the three groups.

"For those who still wonder whether political contributions can affect Congressional actions, we recommend that they carefully follow the upcoming procedures in the Health Subcommittee," said Fred Wertheimer, Common Cause senior vice president.

The great bulk of the \$73,462 in contributions from the AMA (\$63,132) and the FAH (\$10,330) went to the 1974 and 1976 campaigns of eight Representatives who presently serve on the Health Subcommittee. This includes subcommittee chairman Dan Rostenkowski (D-Ill.), \$10,500, who is expected to introduce the new legislation, and Representatives James Martin (R-N.C.), \$15,332; John Duncan (R-Tenn.), \$13,000; Omar Burleson (D-Tex.), \$9,500; Willis Gradison (R-Ohio), \$9,000; Otis Pike (D-N.Y.), \$6,500; James Corman (D-Calif.), \$4,430; and William Cotten (D-Conn.), \$4,000.

Rep. Burleson received \$4,000 from the AMA in both 1974 and 1976, and \$1,500 from the FAH in 1976, despite the fact that he has been unopposed in his primary and general election races since 1970.

"Since Rep. Burleson has run unopposed in his last four Congressional campaigns, the AMA and FAH surely must have been thinking of something other than campaign expenses when it made those contributions," Wertheimer said.

Two members of the Health Subcommittee,

Representatives Charles Vanik (D-Ohio) and Philip Crane (R-Ill.) received no campaign contributions from the AMA and FAH during the 1974 and 1976 elections. Neither Vanik nor Crane accept campaign contributions from interest group political committees. The AMA, however, did contribute \$500 to the Philip Crane Appreciation Dinner in June 1975. Funds from that dinner were used, according to Rep. Crane's office, for unofficial office account ex-

*The AMA and FAH are strongly opposed to President Carter's health cost control bill.*

## penditures.

The remaining three members of the subcommittee who received contributions during this period are Representatives William Brodhead (D-Mich.), \$500; Harold Ford (D-Tenn.), \$400; and Martha Keys (D-Kan.), \$300.

Both the AMA and FAH continued to make contributions to members of the Health Subcommittee in 1977, according to Common Cause. AMA contributions last year went to Representatives Pike, \$1,224; Ford, \$1,000; and Duncan, \$100. FAH contributions went to Representatives Ford, \$500; Duncan, \$500; Martin, \$500; and Corman, \$140.

The Hospital Cost Containment Act of 1977 (HR 6575) proposed by President Carter in April 1977 would restrict the rise of hospitalization costs to about 9 percent the first year and less in subsequent

years. In his January 19, 1976 State of the Union Message, the president called the hospital cost containment bill "one of my main legislative goals for this year." According to President Carter, "that bill, which would save hospital users more than \$7 billion in the first two years after enactment, is our principal weapon in the effort to decrease health care costs, which now double every five years."

The AMA, FAH, and AHA, which strongly opposed the Carter cost control program, have developed an alternative approach based on voluntary cost containment by the health industry. Chairman Rostenkowski's proposal is expected to incorporate the health industry's voluntary approach providing for Carter's mandatory controls only as a fallback approach.

The AMA led the nation's interest group givers in both the 1974 and 1976 Congressional campaigns, according to Common Cause. During this period, the political committees of the AMA gave more than \$3.2 million to House and Senate candidates. In 1977, a nonelection year, political committees of the AMA contributed \$100,000 to Congressional candidates.

A number of the members of the Health Subcommittee are backing legislative efforts to reform the present campaign financing system by enacting public financing for Congressional races. Public supporters of public financing legislation in the present Congress have included Representatives Brodhead, Corman, Duncan, Ford, Keys and Vanik. Rep. Corman is also the principal House sponsor of national health insurance legislation adamantly opposed by the AMA.

The Health Subcommittee was established in 1975, when the Ways and Means Committee created subcommittees for the first time. Prior to 1975, all tax-related health jurisdiction rested with the full Ways and Means Committee. Ten of the present Health Subcommittee members have served on the subcommittee since 1975. The remaining three subcommittee members, Representatives Brodhead, Ford and Gradison, joined the subcommittee in 1977.

Editor's note: Common Cause is a nonprofit, non-partisan citizens' lobbying group organized in 1970.

# Costello's variety a pleasant welcome

By Rich Klich  
News Editor

With the rise of punk rock's raucous and boisterous musicians, it is a pleasant welcome to find a new rocker on the scene who does more than scream into a microphone and strum three chords on a guitar.

He is Elvis Costello, and his debut album, "My Aim is True", is one of the most simple, yet impressive, works to be released in some time.

The most noticeable thing about Costello is that he doesn't look a bit like a polished '70s musician. Instead he could pass for Buddy Holly's twin brother. His rolled up jeans, short, combed back hair and paranoid Woody Allen expressions give Costello the image which *Stereo Review* humorously calls "the twerp of our times."

Costello's first rise in popularity soon came after his national television debut on NBC's "Saturday Night Live" in early January. He showed an intense feeling for the music he played, but his indignance toward the crowd, amazingly, seemed to win his appeal more than his music. At that point, the 22-year-old Costello created an image for himself.

However, his image is not what he relies on. It is his music, in its simplicity and variety, that makes him a

songwriter-composer in the same ranks as the late '60s-period Dylan.

One thing that can be immediately said about "My Aim is True" is that you get what you pay for. Costello has managed to fit 13 cuts on the album none of which are longer than 3 1/2 minutes. This is a trend that many newer bands, most notably Cheap Trick, have been taking. The digression back to shorter, less drawn-out songs may be an indication of the resurgent push by record companies for more AM airplay of their musicians, an effort which subsided with the rise of album-oriented FM stereo.

"...his image is not what he relies on. It is his music, in its simplicity and variety, that makes him a songwriter-composer in the same ranks as the late-60s Dylan."

However, Costello's many songs provide a fine example of the variety of music he can play. Basically, there is a song for every mood you could be in. The music ranges from a basic, bluesy rock to early sixties "be-bop" to a mellow love ballad which rivals the best tear-jerkers.

The album begins with two selections that reflect the basic primal rock beat that has become a trademark among punk rockers. "Welcome to the

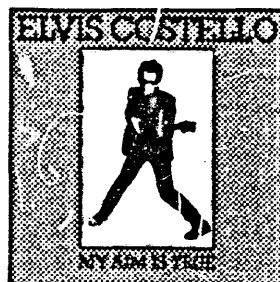
Working Week" and "Miracle Man" are both tunes that classify Costello as a true rocker. The standard rock chord progressions, along with Costello's gruff, primal vocals make the songs amazingly similar to Bruce Springsteen's early works.

For a change to the sixties style, Costello offers a "be-bop" love ballad titled "No Dancing." The song features all the elements of a tear-jerker—the heart-broken teenager whose big crush is in love with another guy who has just given her his ring at a dance. The teenager says there will be "no dancing all night long" without her.

"Alison" is Costello's entry into the soft rock-love ballads. The easy-paced, soft guitar licks, along with Costello's emotionally quivering vocals, provide a sensual air in this cocktail-lounged-styled song.

Costello claims his lyrics are motivated solely from "revenge and guilt." This is best displayed in "Watching the Detectives." The tune has a reggae beat to it, but the song is far from reggae. The driving bass riffs play on your mind as Costello sings of an Ingrid Bergman-like woman who can "pull your eyes out with a face like a magnet" and though "it took a miracle to get you to stay, it just takes her little finger to blow you away."

Probably the most intriguing song on



the album is "Mystery Dance," a '50s tune which is amazingly similar to Costello's namesake, the King of Rock. The beginning, with Costello's slightly reverberated vocal and slick guitar licks, is almost a duplicate of "Jailhouse Rock". At times you'd swear it was the original Elvis himself vocalizing the fast-paced number.

"My Aim is True" ranks Elvis Costello as one of the most versatile performers to arrive on the music scene in quite some time. Perhaps in the near future the slogan checker-boarded on the album cover will be used to describe this remarkable musician—that is, "Elvis is King."

# New group sings same old song

By Carlos Clarke  
Student Writer

And yet another notable event in the annals of fusion jazz. An old band, with a new name, or a new band with an old name, whichever.

The new band is Ubiquity Starbooty, but it's really not new at all. For several years this band has worked with Roy Ayers and has recorded one hit album after another as Ubiquity.

Now, they have recorded their first album on their own and on the Electra-Ashken label "Ubiquity-Starbooty."

The album is a good one, a mixture of jazz-rock fusion that is the trademark of Ubiquity (or was the trademark of Ubiquity, whichever).

The seven extremely talented musicians that make up the band are now joined by a young woman (Sylvia Cox) who possesses an wide vocal range and adds tremendously to the musical selections on the album.

Some of the songs tend to sound alike.

However, one can excuse that in lieu of the songs that stand out.

"Love is Love," is a stand-out song. Jazz-rock music and vocals by Sylvia Cox blend into a brilliant piece of music. When Sylvia hits those high notes, watch out Minnie Ripperton. She brings a sympathetic ache in the throat to those of us who have ever tried to hit high C.

Roy Ayers said, "I hope that Ubiquity-Starbooty becomes so successful on their own that they leave me for good—then I'll move on to a new phase in my own career."

The sound-alike cuts on the album, are beautifully tendered pieces of technical perfection. "Starbooty" and "The Five Fires" are probably the most similar of the cuts, displaying more blues and rock than jazz. Still, the horns of Justin Almarino (Tenor Sax) and John Mosley (Trumpet) make the

feet move and the body writhe in a cosmic rhythm personified by the conga beats of Chano Offral.

Now, one would expect that if a band went to all the trouble to change their name and all the bother to change the label, they would in some way, shape or form, change their sound...a little. That is not the case with Ubiquity-Starbooty.

It seems as if the name has been changed only to protect the innocents, which in this case are they guys who had no choice in overproducing the album.

The Ubiquity sound (oops did it again, Ubiquity-Starbooty) has, for all its good points, always been overproduced. It seems as if the musicians can never figure out when to come to the end of a song. The resulting overkill of 12-bar riffs tends to bore.

This is a problem that some of the best jazz musicians have had to cope with and Ubiquity-Starbooty seems no worse for the wear and tear.

There is still no justification for the



name change unless we consider pure whimsy. A valid consideration at that.

So what is to become of what was Ubiquity? Where does Roy Ayers, group mentor, figure in to all this?

According to Ayers, "I hope that Ubiquity-Starbooty becomes so successful on their own that they leave me for good."

# Good 'spirit' haunts Ferguson album

By Dave Erickson  
Entertainment Editor

If Randy California supplied the heart of the late-great band, Spirit, Jay Ferguson's contribution was located about a foot-and-a-half lower, front and center. Even amidst the spacy, cerebral sounds of the early Spirit albums, his songs like "I'm Truckin'" and "Dream Within a Dream" were often closet rockers.

By the time the original band released their last album, "Twelve Dreams of Dr. Sardonicus," Ferguson had one foot out of the closet, combining the eccentricities of Spirit with hard rock on "Animal Zoo," "Mr. Skin," and "Street Worm."

He finally emerged with both feet planted solidly in hard rock with the release of the first Jo Jo Gunne album in early 1972. After the demise of that band in 1975, Ferguson released a false-start solo debut called "All Alone in the Enr Zone." Finally, late last year he found his stride with his second solo album, "Thunder Island," which has enjoyed recent popularity because of a hit single.

On this album, Ferguson shows that he has gone from the rough-text quality of his Spirit work to a sound so highly

polished that some cuts suffer from a slight waxy build-up. Unlike California, Ferguson has foreseen being an artistic visionary to play hard-edged rock that is above all else listenable.

The title track of "Thunder Island" is more than listenable, it's downright unrelentingly infectious. It's the perfect song to blast out of your windows on a warm spring day, as it is in fact a breath of fresh air in the stuffy atmosphere to today's zircon-encrusted rock scene.

From its doo-doo-doo-doo-doo chorus to the searing Joe Walsh guitar solo to the sensuous lyrics that work like a Ken Russell film to paint a picture you can feel, the song is a great hot of rock-and-roll adrenalin. It's perfect for prancing around the house and playing like a rock star too, if your room, date's not home to observe you acting like an idiot.

Like many of the better songs on the album, "Thunder Island" is formed around the guitar, even though writer Ferguson plays keyboards. He mainly embellishes the sound with his organ, piano and synthesizer, occasionally playing an introduction out-front before the drums start pounding.

After "Thunder Island," side one con-

tinues with three more tasty Ferguson-penned stompers, "Soulin'," "Happy Birthday Baby" and "Losing Control."

The acoustic guitar edge used on "Thunder Island" is dropped on "Soulin'," making it an even more raucous roller. With the influence of punk and Krishna-knows-what-else, harder rock seems to be coming back in the rock industry. Songs like "Soulin'," with its great Walsh guitar solo are a reminder that with Ferguson it never left.

"Night Moves" is another good song, with an especially interesting bass riff at the beginning. Harold Cowart, a member of Ferguson's band, and guest player Ed Brown provide the best bass-playing Ferguson's had behind him since he played with Mark Andes.

Ferguson camps it up a bit on his jive-reggae remake of "Babylon," a song from the first Jo Jo Gunne album. Matt Andes' swooping guitar from the original version is sorely missed and the stupid tape-delay voice gimmick in the middle of the song is unforgivable.

Two other jive-reggae songs, both written by other people, are the low points of the album. "Happy Too" and "Cuzumel" are good examples of the reggae-tune-as-filler syndrome in this



country that has tarnished the music's good name.

But the good rockers on the album, like "Losing Control," which is set to the bup-ba-bup-ba-bup beat Ferguson mastered in Jo Jo Gunne, redeem it from clinkerhood.

Though Ferguson manifests his "spirit" in more commercial trappings than his old partner California, he proves with this album that he is still a competent practitioner of liberating rock-and-roll.

# State-promised funds withheld from education co-op

(Continued from page 3)

It was revealed to a group of special education cooperative officials earlier in February that Winnebago Educational Services Region, with headquarters in Rockford, has received full reimbursement.

In an interview, Frank Parrino, superintendent of the region, said that because the region had no taxing body similar to Carbonale's school districts, he asked the IOE for full funding and received it.

Ott said the group of special education cooperative officials is preparing a formal question to IOE superintendent Joseph Cronin concerning full funding to Winnebago Educational Services Region.

In the meantime, there is very little CSEC can do to offset the temporary loss of funds to the state.

The CSEC budget for 1978 has been to a tentative \$216,752, a reduction of over \$38,000 from expenditures during 1977.

CSEC has also informed state officials that it is charging interest on the money not refunded, Baker said.

"Essentially, we're lending them money, so they've accepted us charging interest," he said.

Ott said the interest rate would probably be near five percent.

Under current law, the only way CSEC can obtain the funds from the state would be to go out of business, Baker said.

Ott said the interest rate would probably be near five percent.

Under current law, the only way CSEC can obtain the funds from the state would be to go out of business, Baker said. By transferring the

function of CSEC to another governmental agency, it would cease operation without disrupting therapy and education for the 53 co-op students, he said.

According to Edwards, there is one sentiment among board members for such a transfer, particularly to the Tri-County Special Education Cooperative, which serves Jackson, Perry and Union Counties.

Edwards said he personally favors a transfer of functions to that agency.

Ott agreed there would be advantages in turning the role of CSEC over to the Tri-County cooperative.

"If Tri-County took over operation, we could argue that all districts pay for the kids. But you can imagine the reactions of Anna and Murphysboro to paying for them," he said. "It would not be an easy move."

CSEC would have to be out of business for one full year before money held by the state would be refunded.

There are only limited options the

CSEC has in seeking reimbursement. The question was dismissed from Illinois Appellate Court in September, 1977.

But Edwards said he expects the CSEC board to be working with

Buzbee on legislation to solve the conflict between the state and local governments over special education funding.

The bill would then be presented to the legislature this spring, he said.

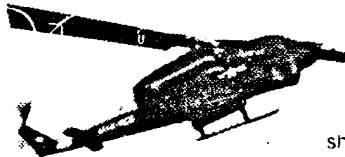
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# Masked mime group's expression unique

By Paul Halvey  
Student Writer

Mummenschanz is hard to describe; it's hard to define; and you might not find it easy to understand—which is just the way the members of the mime company will want it when they appear at 8 p.m. in Shryock Auditorium on Thursday.

"Mummenschanz" roughly translates to "game of chance," dating from the medieval practice of wearing a mask to hide facial expressions while gambling.

Unlike traditional mime, in which facial expressions help convey the action, the Mummenschanz company uses masks, some covering their entire bodies, to act out the story.

The masks are abstract, sometimes formless blobs of clay that the performers twist and shape on stage. Others are constructed of ingredients including flour, sugar, eggs, milk, butter, paper and even rolls of toilet tissue.

Mummenschanz is related to traditional mime in that the show has no audio at all, and no special effects. The stage will include a

platform that will become a part of some of the skits, and will be lit with just enough white light to make the performers visible.

The show is 90 minutes long with a fifteen minute intermission in between. The first half of the show deals whimsically with evolution, and the second half looks at human relationships. As one critic put it "the mess we're in and how we got there."

The evolution portion of the show presents some interesting physical characters, like a giant amoeba and a green clam that uses its long tongue to eat everything that it comes across.

Other unusual characters are a slinky that keeps trying to throw and catch a big orange balloon, and an animal made out of cubes who can't figure out which way is up.

In the second half, the actors and their masks show the struggles in which people are engaged in their relationships.

In one of the most popular vignettes in this half, two lovers, their eyes, ears, noses and mouths made of rolls of toilet tissue, argue

and the finally make up—strewing strips of each other about the air.

In another skit, the characters features are drawn on pads of paper. They tear away sheets from each other, changing their expressions until they are both blanks, staring at each other dumbfoundedly.

Two characters, their faces made up of blocks of wood on a playing board, gamble for each others pieces until one loses every one he has.

The Mummenschanz company is currently performing at the Bijou theater on Broadway. They're not on tour, but instead will perform a show in San Francisco and at Shryock during a break in their Broadway run.

Mummenschanz was booked a year in advance by Chuck White, consort committee chairman of the Student Government Activities Council.

White was impressed by the way they appealed to the audience on different levels when he saw the group perform at a festival last year.

"You can respect not only their

ability but what they're trying to say as well," said White.

Mummenschanz has appeared on "The Johnny Carson Show," "The Dinah Shore Show," "The Muppet Show," and "The Richard Pryor Show."

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## Music professor to give classical guitar recital

By John Carter  
Student Writer

Frank Bliven began playing the guitar when he was seven years old because his parents made him. Today, the 28-year-old SIU-C music professor is a master of baroque and classical guitars, the lute and the theorbo.

Bliven, who received his Masters of Art degree from Western Washington University, will present his acoustic talents in a recital at 8 p.m. Tuesday at the Old Baptist Foundation Chapel. The recital will feature works written especially for renaissance and baroque lutes, as well as the baroque and classical guitars.

Bliven said that his goal is this interpretive concert is to be convincing in the style and content of the music. The songs he will perform, written during the sixteenth through the nineteenth centuries, were once the entertainment of kings and paupers alike. This contrast presents a challenge for the performer.

"I am trying to reproduce the music as close as possible to the way it would be played in that particular period," Bliven said.

In order to do this, Bliven has a thorough knowledge of renaissance literature concerning fretted instruments. These analyses offer insights into how the original presentation was made, Bliven added.

To facilitate his academic approach to the music, Bliven's lutes and baroque guitar are hand-made replicas of musical artifacts from the Renaissance era. These crafted instruments will reproduce a more authentic quality of sound, Bliven said.

A popular instrument during the fifteenth through nineteenth centuries was the lute. This instrument holds a repertoire to match any other solo instrument's and its many facets will be presented by Bliven. Included in the program will be the first music ever published expressly for the lute, "Reverence" was written and published by Italian Composer Francesco Spinacino in 1501, not long after the invention of movable type.

Another highlight from Bliven's lute is "Fantasia," 1581, written by Francesco De Milano. A skilled lutenist, De Milano is considered one of the greatest of renaissance lute composers.

The baroque guitar, popular during the seventeenth and eighteenth centuries, but relatively obscure today, was generally "strummed" in the early 1600s. Around 1630, the "plucking" method of playing the guitar was introduced. Baroque guitar compositions in the recital will include a refined mixture of these techniques, Bliven said.

The recital has no admission charge.

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## Library festival features plays by theater instructor

By Paul Halvey  
Student Writer

Three one-act plays written by John Paul Cannon, assistant professor in theater, were performed by the Goodman Stage Two Company recently as a part of the New Plays Festival at the Chicago Public Library Center.

Collectively titled "Sleeping Arrangements," the plays deal with the adjustments people make, whether they want to or not, to handle the anxiety in their lives, and in the lives of their families.

The purpose of the New Plays Festival is to allow unpublished playwrights to see their plays performed.

This year's festival was the first of what will be an annual event. It was made up of six plays chosen from over the 300 scripts submitted. Each work was performed by the Goodman Company for a few days over a period of six weeks.

The Goodman Company flew Cannon to Chicago to coach the director and cast before the plays were performed publicly. "Sleeping Arrangements" was presented with a minimum of settings to convey the basic idea of what the plays are about.

Cannon feels the plays didn't suffer because they weren't presented in a full production, they were probably enhanced.

"It was an excellent minimal staging. I was really knocked out by it. With the minimal setting you can understand the work. You can hear your play and get a strong feeling of it. It was a fine performance—I liked what they did."

Cannon said that although a playwright always likes to see his work done with a lot of attention to production, the total effect of the plays still came through.

"It's like looking at a painting without a frame," he explained. "You see the ragged edges of the canvas, but it doesn't detract from what is being presented. The painting is essentially there."

Actors, students, middle-aged women who came in from their shopping at Marshall Fields, and old guys that sit around in libraries reading magazines and getting warm were among those in attendance.

"I liked the mixed audience rather than if it had been just theater people. I got a kick out of hearing different kinds of people laughing at different parts of the play," Cannon said.

After the performances, the plays were reviewed by Dan Zeff, drama critic for the Waikana News-Sun.

Cannon said that Zeff enjoyed the "subtle realism" of the plays and praised them for their character studies. "He said the characters



John Cannon (Staff photo by Marc Galassini)

were 'urgent and full bodied' and the plays should be produced outside of the festival."

Cannon noted that a theater company in Chicago has shown interest in the plays and is in contact with him.

"Sleeping Arrangements" started as separate short stories about six years ago, Cannon said, and after picking them up again a year ago they were made plays by "cutting them up and changing them around."

At SIU, Cannon is head of the acting program. Last fall he taught a workshop in ancient Greek drama. Since the plays in ancient Greece were performed outdoors at dawn, members of his workshop did scenes from Greek dramas one morning at sunrise in Giant City Park. The

audience, Cannon said, "was a woodchuck and a hawk."

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PROSTER CROCK

## STEAK

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GREEN  
ONIONS **5** **\$1**

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## LETTUCE

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AWAY FOR ANY DISH  
YELLOW ONION **3/49¢**

FLORIDA SUNDRISE FRESH  
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Limit 11 with coupon & 10 or more purchase  
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PURE  
10¢ OFF

## BLEACH

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BATH

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JUMBO ROLLS

## TOWELS

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LIBBY'S

## PEACHES

**59¢**

LIBBY'S  
TOMATO  
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**89¢**

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**\$1.39**

FURNITURE POLISH  
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FAMILY  
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BETTY BROOKER  
TUNA  
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**\$1.29**

BETTY BROOKER  
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**99¢**

GOLD MEDAL  
FLOUR

**19¢**

DAVE BROWNE  
WHIPPED  
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**49¢**

PURINA  
DOG CHOW

**\$1.00**

EASTGATE SHOPPING CENTER

201 S. Wall

Carbondale

"We specialize in friendly checkout personnel"

Hours: Mon.-Sat. 8:00-9:00  
Sun. 10:00-6:00

## Boxing on TV popular again

By Tom Casey  
Associate Editorial Page Editor

One of early television's most popular features was boxing, as several nights of the network week were devoted to the exploits of such people as Sugar Ray Robinson, Gene Fullmer, Sandy Saddler, Tony Zale, Carmen Basilio and Carl (Robo) Olson. Announcers like Don Dunphy and the immortal Bill the Bartender became part of television history through their fight show commentary, and a Gillette razor jingle (da da da da da da da) turned into one of the most recognizable pieces of music in America.

Boxing was knocked to the television canvas in the early sixties, when a combination of scandal, death (Welterweight champion Benny "Kid" Paret died shortly after he was savagely beaten in a televised title defense against Emile Griffith in 1962) and public outrage over the ravings of one Cassius M. Clay made the Marquis of Queensbury's sport unprofitable to network television.

But now, a dozen years and a mandatory eight count later, TV boxing is back and slugging, having gotten of the deck to threaten to

become more popular than ever.

In the past two months, weight class champions Carlos Zarate, Roberto Duran, Alberto Escalera and Carlos Palomino have defended their titles on national television, and former Olympians Michael Spinks, Howard Davis and Ray Leonard have been featured in TV bouts. The United States national team has also been given wide coverage, as part of ABC's "U.S. Against the World" package.

And, of course, there was the heavyweight title fight of three weeks past, in which more than 40 million viewers saw Leon Spinks dethrone Muhammad Ali in a split decision. The staggering ratings of that program have sent the three networks scrambling to line up fights for their sports programming, with CBS going beyond sports time to set up a semi-regular series of late-night fights on Fridays.

With new champion Spinks lined up to take on at least his next two opponents before the cameras, and with the lower weight classes in boxing receiving broader coverage on TV, boxing fans need only sit before the tube to watch the action—and TV executives need only sit

behind the desk and watch sponsors flock to them with newly discovered enthusiasm for pugilism.

It's truly an amazing comeback for boxing. And it's truly amazing that the networks have so suddenly forgotten the scandal-ridden United States Boxing Championships, a package of puffed-up fights and endless hype that put ABC, the undisputed leader in television sports, out of the boxing business and into the halls of Congress to answer to an investigating committee.

While all the elements of the scandals that brought down the U.S. Championships are still in existence (in fact, with the sudden emergence of big-money TV fights, there is even more temptation), the networks, burned by the Don King-promoted fiasco, are sure to be more careful as they promote new fights.

Audiences may get an idea of how bright boxing's TV future may be, when Spinks fights next on CBS. The audience figures for that battle should tell the story—if the numbers are big, TV boxing may be in for another glory period.

Can Roller Derby, pro wrestling and Milton Berle be far behind?

## Fake antiques deceive buyers

By Dave Black  
Student Writer

The old dictum of buyer beware is the most important thing to remember for anyone buying antiques.

"Antiques can be the most crooked business in the world. If you don't know anything about antiques personally, be sure the guy you buy from does," says Mark Kloeover, owner of Scotts Barn, a Carbondale Antique and used furniture business.

"For example, just the other day the Henry Ford Museum got burned on a \$9,000 chair. It was a fake. Those people are supposed to be experts. What kind of chance does your average person have?"

If antiques are an uncertain business it is because there is no absolute authority on what is an antique and what is not.

For tax and import duty purposes, anything over 100 years old is considered an antique.

Another definition would include anything that was considered to have good style and that was manufactured when the style was popular.

What it all boils down to is that antique dealers sell whatever people want to buy.

And what people want to buy often depends on what is available cheaply.

When antiques exploded in popularity four or five years ago, Adams style furniture, handmade in the 1840s, was very big.

Soon the prices rose so high that collectors turned to Victorian-period furniture. Scorned by connoisseurs because it was machine-produced, Victorian furniture attracted collectors mainly because it was sold walnut.

As the price rose on Victorian pieces, buyers turned to oak furniture manufactured in the early 1900s.

Now, according to Kloeover, Depression-era furniture is becoming popular.

Where will it end?

"In twenty years people will be collecting chrome dinette tables," said Kloeover.

The booming popularity of antiques today coupled with the lack of a steady source of supply has resulted in some dealers who are not totally honest about the items they sell.

Kloeover says the business is basically honest but admits that "there are some dealers I wish I could get out of business because they give everyone a bad name."

"There are a million little tricks to the business. I can take a piece of garbage and make it look good but if you breathe on it, it'll fall apart," he said.

Some dealers will change the drawer pulls or the casters in order to make a piece look older than it is. To avoid getting burned, Kloeover

recommends that the fledgling antique hunter acquire as much working knowledge as possible about whatever he is interested in.

The best way to do this is to shop around, visiting as many shops and auctions as possible.

"If you see twenty oak dressers, then you have something to compare," said Kloeover.

Books are a good way to learn about wood, hardware and design style but beware of price guides.

"Prices vary from region to region in the country, plus they go up and down so fast that price guides are out of date by the time they're published," Kloeover warned.

"If you buy a piece of junk it will always be a piece of junk. But if you buy a good piece, even if you have to pay a little more than it is worth, the price will catch up with you sooner or later," he said.

11:00 - 7:00

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OUR ORIGINAL BLOODY MARY AND ALL OTHER SPEEDRAIL DRINKS

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Ravioli & Salad (All you can eat) **\$2.25**

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or  
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**WEDNESDAY**  
Mostaccioli & Salad (All you can eat) **\$2.25**

**THURSDAY**  
Foot-Long Meatball Sandwich w/Salad or **\$2.25**  
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The Student Work and Financial Assistance will be conducting in-service training between 8:00 and 10:00 a.m. on Monday, Wednesday, and Friday during the remainder of the March. The office will be open on a limited basis in the reception area during those hours.

Full Service hours, March 8-31, 1978

Monday	10:30-4:30
Tuesday	8:00-4:30
Wednesday	10:30-4:30
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FREE  
Large 28oz. Bottle of Coca-Cola with any pizza delivered Sun-Thurs

**Quatro's PIZZA**

# Musket club recreates rough frontier days

By Paula Damer  
Student Writer

If one of the early settlers of Southern Illinois were to return to Carbondale in 1978, he would be surprised to detect the distant firing of a muzzle-loading gun or smell the pungent odor of black powder. But it's all in a day's fun for the Jackson County Anti-Horse and Mule Thief Association.

One Sunday a month, this local group of men, women and children meets at a range off Illinois 51 for an old-fashioned afternoon of laughing, shooting and relaxing. It's called a shoot, and the group comes armed with authentic muzzle-loading guns and is often clothed in costumes reminiscent of the late 18th century.

Each shoot consists of six 30-minute relays, said "J.L." Hargis, a member of the club. After shooters register for the scheduled events and post their targets, the shooting begins. The object is to shoot as many targets as accurately as possible within the allotted time period, he said. Besides relays, another event is usually scheduled strictly for fun. For example, men and women teamed together for a sweetheart shoot held at the February outing.

Each member usually brings some type of authentic or historical article to put in the kitty as a prize, Hargis said. That way, everyone draws from the kitty, winners first, and everyone gets a prize.

David Conrad, associate history professor, and a member of the group, described a muzzle-loading gun as one which "is loaded from the muzzle, and is completely sealed at the back end, except for a small hole."

This type of gun is loaded by pouring a black powder down into the barrel, Conrad said. A small piece of lubricated cloth is placed over the end, and a small lead ball is placed on top of the cloth. They are both rammed down the barrel of the gun by a long thin rod. The cloth serves to seal the ball within the barrel, so that when the gun is fired, gases will not escape from behind the ball, and the ball will receive the full force of the blast.

"The guns are slow to load," Conrad said, "but they can be very accurate."

Conrad also described two types of ignitions that are used in the muzzle-loading guns. The first is a flintlock, which uses a piece of flint to ignite black powder which is placed in a small "pan" above the trigger.

The second type of ignition, the percussion, Conrad said, has a hammer, instead of flint, which strikes a piece of metal called a nipple. The contact of the two sparks the powder and caused the fire to spread down the small hole and into the chamber.

A variety of targets may be used at a shoot, said George Weaver, chairman of the shoots. Some targets consist of bulls-eyes or

drawings of animals stamped on paper, while other more "primitive" targets such as playing cards or bird feathers may be used, he said.

"There's a wide range of people who come to these things," said Weaver. "It's a very informal type of shooting and people can come and go as they please."

Some participants shoot for the fun of it, while others take their shooting more seriously. Hargis, or "J.L.," as everyone calls him, has been the Illinois State Champion for the past five years and currently holds three national shooting records.

The Nationals, Hargis said, are held in the spring and the fall in Friendship, Ind., but the fall meet is the real championship.

The Jackson County Anti-Horse and Mule Thief Association was founded seven or eight years ago, by about six men, and "it has mushroomed ever since," Hargis said.

Not only must the weapons be authentic, but so must the costumes, said Lori Zaleskos, club member and secretary for the History Department. Members make their own clothes, which are limited to color and types of cloth, and aren't allowed to use zippers or snaps, she said. "The men are more dedicated than the women," she said, "and some men sew all their clothes by hand."

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Happy Hour 11 a.m.-6 p.m.

Hum and Coke 60¢

free peanuts and popcorn  
tonight

Hot Dam Brothers

Open 7 a.m.

## Clinical program works to improve marriages

By Marcia Heroux  
Staff Writer

"But we're happy!" may be the cry from a couple satisfied with their marriage, but Mark Stein wants to make sure they stay happy. Stein is one of ten graduate students in clinical psychology who is involved in Marital Effectiveness Training (MET), a program to prevent marital problems.

The program for both engaged and married couples, is sponsored by the Psychology Department, began this past summer and will be ongoing.

"It's not like marriage counseling," Stein said. "It's the preventative approach."

Stein said techniques being used in the program have been successful with dysfunctional couples.

Stein and the other graduate students have been working at the clinical center, studying with Stephen N. Hargis, an experimental clinical psychologist, collecting materials and developing questionnaires for the program.

The program is "individually tailored," Stein said. Sessions last eight weeks, two

hours for groups and one hour for individual couples.

The first step for the couples is a "communication assessment" in which the couple learns how well they communicate with each other.

Then through role-playing, answering questionnaires, the couple works on any communication problems they might have.

Homework is assigned such as keeping track of how many compliments they give one another, or writing down areas in which they want change.

These areas might be in housekeeping, sex and affection, or fighting.

"Dysfunctional couples fight once a day," Stein observed. "Functional couples fight once a week."

Stein said they try to teach "other ways to express anger."

Being able to identify anger, and then dealing with it by setting a time to talk about it or by not letting it "build up" to the point of explosion is important, Stein said.

Stein said a program like MET is needed as is proved by divorce statistics: in 1975, the divorce-rate

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300 E. Walnut  
at Wall  
Carbondale

Continued on page 13

# Daily Egyptian

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1974 NOVA SS HATCHBACK, 350 cu. in., 4-speed, AM-FM 8-track, New Goodrich radials, 52,000 miles. Phone 549-6974. 3825Aa130

1970 OLDS VISTA Cruiser wagon, power and air \$450.00. 457-8553. 3812Aa116

1973 MAVERICK 302, V-8, p.s., p.b. Roughly 50,000 miles. Price negotiable. 549-4288. 3770Aa116

1964 TRIUMPH SPITFIRE, car good for parts only. Call 549-7087 after 5 p.m. 3873Aa118

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## Miscellaneous

MINIATURE DACHSHUND, 850, Dalmation, 835, child's maple rocker, 915, oak station bench, \$75, Magnavox stereo, \$150. 687-2688. 3863Aa116

BOOTS SIMILAR TO Fry style. Brazilian made. Brand new. Women's size. 6 1/2-7. 3865Aa116

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NOTICE: MISS KITTY'S pet used furniture. All prices reduced for quick sale. Miss Kitty needs the room. Located 6 miles north of Carbondale, to Desoto, Ill. and 5 miles east of Desoto on RR 140 to Hurst. 987-3491. 3904Aa120

TYPEWRITERS, SCM ELECTRONICS, new and used, Irwin Computer Exchange, 1101 N. Court, Marion. Open Monday-Saturday, 1-937-2997. B3708Aa124C

## THE BARN

Arriving Tuesday: 80 Double Beds, 80 Frames, 80 Lounge Chairs, 40 Dusk Chairs, 120 Lamps, 80 Mirrors, 40 Desk-Dresser Combinations. BUY AND SELL. 3807Aa118

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## news

### Program works to help prevent marital problems

Continued from page 11

nationality was 48 percent of married couples.

Of course, Stein said, there are many unsatisfied couples who don't get a divorce.

"Marital dissatisfaction affects how you do your job and the way you raise your children," Stein said.

Dissatisfaction in marriage is also highly correlated with alcoholism and depression.

"It leads to things that are even worse," Stein said.

The program has an "emphasis on compromise," Stein said. "You have to give something to get something."

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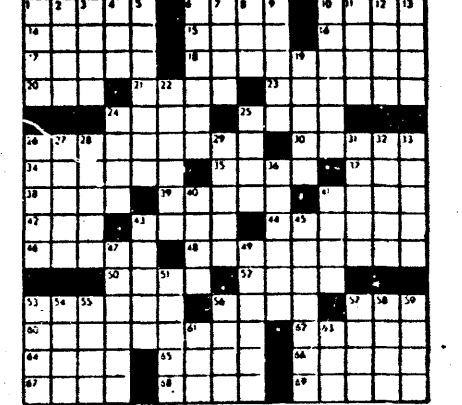
- 1 Vexed
- 6 Most
- 10 ---- and
- 14 Wise saying
- 15 Of a age
- 16 Spanish
- 17 Stoppers
- 18 Pecuniary
- 20 B. Webster
- 21 Increment
- 23 Longhorns
- 24 Unreliable
- 25 Of planes
- 26 The
- Can region
- 30 Helicon name
- 34 Humiliated
- 35 Small drinks
- 37 Heart
- 38 Aka's neighbor
- 39 Outer Anat
- 41 ---- record
- 42 100 square meters
- 43 Cheese
- 44 Star-shaped
- 46 Man the helm
- 48 Easily managed
- 50 Stone
- Suffix

**DOWN**

- 52 Searve
- 53 Erode
- 56 Vivacious
- 57 Supreme
- 60 Non-
- 61 Vegetarian
- 2 worst
- 62 Digging tool
- 64 Pot donation
- 65 Caused to desert
- 66 The Hunter
- 67 Cabbage
- 68 Concludes
- 69 ---- Dame
- Paris cathedral

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MAIN	SNAG	GREEN
ALBA	WANG	CHORE
MSD	BECK	ADAGE
SEMI	WALL	CEASE
HOOD	SEER	
ANDER	GOVERN	
NOVA	CHINE	USA
BYE	BRICK	WALL
BOO	BUCKE	PERST
REUBEN	WARR	NESS
BECK	CART	
WILKES	WARR	COUSE
GOBLE	WARR	GOBLE
SANDY	WARR	BECK
WARR	WARR	WARR



## sports

# Violence problems in sports given added exposure by media coverage

By Brad Bether  
Student Writer

Violence in major spectator sports is as old as Ty Cobb's hell-bent, spikes-flying sages into second base, but only recently has this issue reached monstrous proportions in league offices and news media headlines.

Whether the increased attention violence is receiving is due to an actual increase in its magnitude or to simply increased media coverage of an old problem is a moot question.

SIU basketball coach Paul Lambert believes that violence in sports has always existed to some degree because of the "competitive nature of athletics."

"There just seems to be a combative instinct in many sports," he said.

However, Lambert said he doesn't feel that violence during athletic events is any more of a problem now than it ever was.

Any perceived increase in extra-rough or brawling behavior is due to the increased exposure these actions get through the media, Lambert said.

With the increased coverage of athletics by both print and broadcast media, there is naturally more coverage of violent incidents that occur only occasionally, he said.

"Before there was any coverage, not many people knew about the violence," Lambert said.

"Now, if there's a 30-second breakout during a basketball game, more space is devoted to that incident than to the other 39:30."

Whatever the source of the concern over violence, organized spectator sports have reluctantly decided on the advantages of policing themselves.

For example, it took: 1) an embarrassing court case stemming from a knockout punch received by Pittsburgh Steelers' wide receiver Lynn Swann from Oakland Raiders' defensive back George Atkinson in a game two seasons ago; 2) another year of irregularities in defensive secondaries before National Football League commissioner Pete Rozelle announced he was considering corrective action.

Rozelle recently proclaimed that the NFL is strongly considering adding a seventh official to police the flying forearms of linebackers too slow to cover a wide receiver or a tight end legally.

Similarly, several brawls, including one involving players and fans in Oakland last April during a Golden State-Detroit National Basketball Association playoff game, were needed before NBA commissioner Larry O'Brien decided to institute heavy fines and suspensions this year for players who lose control of their fists.

O'Brien's firm posture on violence cost Kermit Washington (then of Los Angeles) and unprecedented 60-game suspension without salary and a \$10,000 fine for an ill-spent right hand that destroyed Houston's Rudy Tomjanovich.

Attempts by league officials to clean their

own castles instead of letting the courts do it them are encouraging if not unexpected. But unruly behavior will continue to have an impact on sports as long as thousands of fans are allowed to jam themselves into an enclosed stadium or arena with little external or self-imposed supervision.

Basketball during the furious races for playoff positions provides a case in point of what constitutes a potentially dangerous situation. In no sport are so many people crammed into so little space with such frenzied, nerve-grawing action taking place below them.

Arenas sometimes resemble giant pressure cookers, with an unpopular c# by an official or the mere presence of the visiting team being enough to set off the latent tempers of a few over-emotional fans.

For example, a regionally televised game at Manhattan, Kan., last month was twice interrupted by Kansas State fans hurling rotten bananas onto the floor in response to the hot dogs that Kansas University fans had thrown at one of State's players in an earlier game.

Coach Lambert remembers another unsportsmanlike incident involving the Saluki basketball team when they played a game at Centenary College (La.) four years ago.

"With about 10 minutes to go in the first half, some fans brought garbage bags filled with confetti down to the floor and exploded them on our bench," Lambert said. "There was no way we were going to continue unless those fans were removed."

Lambert said that it is quite difficult to keep attention focused on the game when something like that happens. He compared the players' feelings at the time to the feelings a student taking a final exam might have were he subject to similar physical abuse.

The pressure on the player and the student are alike, Lambert said, and he added that he was sure "a student wouldn't be able to concentrate on an exam" after being violently disturbed.

"We want a vociferous, noisy crowd at home," Lambert said, "and we expect the same when we go on the road. But anytime a spectator runs onto the floor or throws objects he is a threat. Something should be done to keep that person off the floor."

Lambert suggested that the baseball rule of automatic ejection from the event should be strictly enforced when offenders are caught.

He admits that policing a crowd of 10,000 people can't easily be done, but there usually aren't many fans that need to be controlled.

Most fans realize, Lambert said, that "when you throw something onto the floor your own players are there, too and that somebody can get hurt."

In order to eliminate the actions of the handful of spectators that present a danger to the game's participants and to other viewers as well, Lambert suggests that crowd members control each other.

## Tulsa's grid attitude upsets Sayers

By Jim Misunas  
Staff Writer

A Missouri Valley football scheduling meeting held before the Valley basketball finals at Omaha has convinced Gale Sayers, athletics director, that Tulsa doesn't want to schedule SIU in football.

"We've tried like heck to schedule Tulsa," Sayers said. "But we haven't gotten together yet. We had hoped to schedule them in 1980 and 1982 and they have supposedly already signed games with other teams on the dates we were supposed to play them."

"It's a shame we can't get together," Sayers said. "A conference race has no validity if one or two schools don't play each other."

Sayers noted that other Valley

schools also have had great difficulty in scheduling Tulsa in football.

"The other athletics directors are starting to get fed up with Tulsa's attitude too," Sayers noted. "They should have a commitment to us."

Sayers said the athletics directors will have to put pressure on Tulsa and Valley Commissioner Mickey Holmes to try and change the situation.

"Tulsa has money problems and

they want to play big money games against opponents," he said. "They want to play teams like Oklahoma State and Iowa State."

"I'm tired of pussy-footing around with Tulsa," Sayers said. "The problem with scheduling Tulsa was here when I came and it's still here. I guess we've just got to tell Mickey (Holmes) what's up."

Sayers noted one way to solve the problem would be to expel Tulsa from the conference.

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# Vaccaro always finds time to run

By Steve Conran  
Staff Writer

The women's track team isn't scheduled to start competition until after spring break. But one member on the team has already adjusted to racing against opponents by running alone—for the last seven years.

"Running is my first love," said sophomore Ronnie Vaccaro. "I've always enjoyed running and I always will."

"I started getting into organized athletics my freshman year in high school. Ever since then, running or any kind of exercise has become a part of my life and existence. It should also become a part of more people's lives if for no other reason than the enjoyment of it." In the fall, competes in the pentathlon in track during the spring and enjoys running year-round. She is from New York and is attending SIU with the help of an academic scholarship.

"I heard Southern had a good physical education program and an excellent women's intercollegiate athletics department so I decided I wanted to come down here," Vaccaro said.

In order to keep her scholarship, the slim, dark-haired, physical education major born in the Bronx must maintain a grade-point-average of at least 3.50. She manages to take her current 3.87 G.P.A. all in stride.

"My only concern with grades is to keep my scholarship. My college education means so much more to me than grades do. I guess they need grades as far as telling people apart in competitive fields, but many times a grade hasn't any reflection on how well or what you've learned."

"We aren't in college just to take classes. We're not just growing academically but learning to deal with people and life."

Vaccaro is uncertain as to what phase of physical education she wants to pursue. She prefers to describe her goals as "vague and broad" but she has a rough idea of what she hopes to accomplish.

"I'd like to go into athletic training. I've seen a lot of mixed-up kids. I feel that education is the key. Physical education is a creative and fulfilling medium because almost any child can achieve some sort of success at it."

She blames many parents for giving their kids the wrong ideas about sports.

"They wind up chasing the kids away from sports instead of letting them enjoy and learn from them."

But such was not the case in the Vaccaro household.

"I've been a tomboy all my life," she said. "My parents made sure that I got into several different programs."

She took her parent's advice. She competed in track and field hockey



Sophomore Ronnie Vaccaro practices her approach for the long jump. (Staff photo by Marc Galassini)

for four years in high school and played basketball for two in addition to her studies.

After taking a year off from school to earn some money for continuing her education, she came to SIU and has taken up even more activities, including two years of track and field hockey.

"It goes back to high school when there weren't enough kids to fill out the team so they pulled kids out of the hall," she said when asked about the beginning of her field hockey interests.

"I don't have good stick skills yet, but I'm working on them. I have to

rely on my quickness. I'm not coordinated enough to play softball."

Other sports which Vaccaro enjoys playing include intramural basketball, co-ed volleyball and soccer. She also works in the Arena training room for two hours each day in addition to trying to keep up with her 15-credit-hour work load. But she still makes an effort to find time to make new friends.

"I'm always really busy on weekends. I try to find time to interact with people in order to learn and grow."

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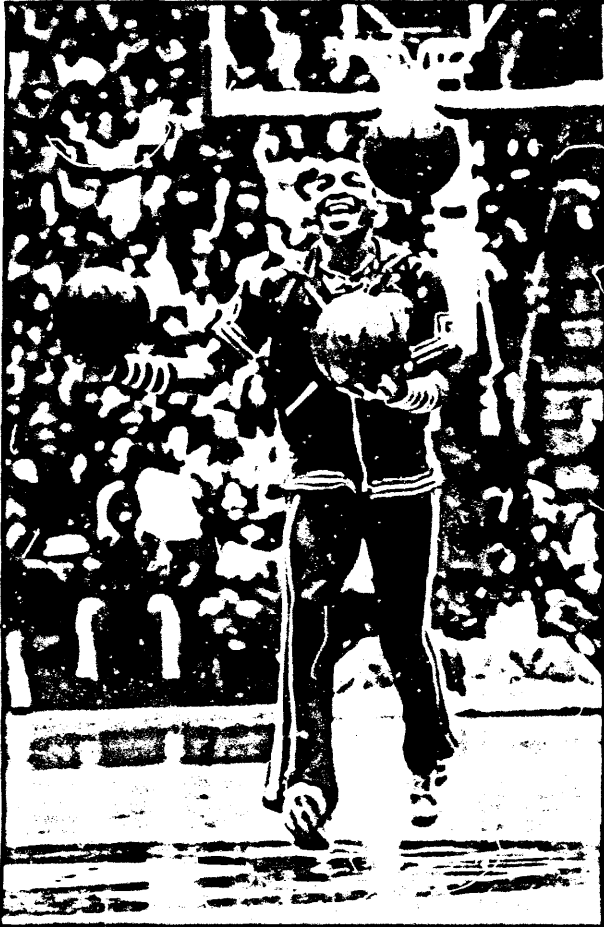
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# Meadowlark Lemon still the top Globetrotter star



Curly Neal of the Harlem Globetrotters gave a capacity crowd at the Arena Thursday night a sampling of his ballhandling wizardry when he went into his juggling routine. As usual, the Trotters beat the New Jersey Reds. (Staff photo by Rich Malec)

By J.W. Campbell  
Staff Writer

What does a member of the world famous Harlem Globetrotters do when he reaches the ripe old athletic age of 42? If the Globetrotter is Meadowlark Lemon he just keeps on playing.

Even though time has eroded some of Lemon's skills he still managed to captivate the crowd Thursday at the Arena as the Globetrotters performed before a full house.

Lemon says that being a Globetrotter is the realization of childhood dream—a statement that is given credence by his performances.

"When I was 11-years-old I decided I wanted to be a Globetrotter," Lemon said.

Lemon says that he used to sneak back into his high school gym in Wilmington, N.C. at night to practice.

Lemon's persistence paid off. He was recruited out of high school by the Globetrotters.

"I was scouted and recruited right out of high school," Meadowlark Lemon said. "We very seldom take players out of high school now. Now we have full-time scouts who do nothing but travel looking at college players."

Although the "Clown Prince of Basketball" has played more than 7,000 games with the Globetrotters, he claims that he never tires of being on the team.

"I'm on a Harlem Globetrotter high," Lemon said. "I try to gear myself to make every performance the happiest and best of my career. The main thing is to make them (the crowd) enjoy themselves. When a time for laughter arises, you try to get to their funny-bone where you have the crowd laughing with you."

On the court Lemon has lost some of the quickness and endurance that was characteristic of a younger Meadowlark, but he has managed to compensate for the lost step with his showmanship. Lemon does not always make it to the other end of the court on turnovers. Instead, Lemon may watch his team go four-on-five on the fast break. Lemon, however, offers his team moral support as they go on offense. "I'll be here when you get back," Lemon yells.

Lemon is also known as the world's best taunter of referees.

"When I joined the team there was some ragging of the official, but not to

the degree that it is now. I guess I'm responsible for the extent that the refs gets teased. About 80 percent of the lines and taunts I use on the court are ad libed."

The Globetrotters play an average of 290 to 300 games a year. Lemon's consecutive game streak of over 7,000 games is a record that few players in any sport even dare think about matching. Lemon says he doesn't understand how he manages to play so many games in a row.

"It's like asking a singer how you make a hit record. They get a song that was made for them, the musicians play it perfectly, the recording is just great and nobody buys it. Then someone else tries the same thing, the recording isn't quite as good but it's a hit for him. It's the same with me, I don't know as there's any special reason why I've been as lucky as I have."

Lemon says that he has no regrets about not joining the NBA.

"I never thought I missed an era, because I'm still playing," Lemon explained. "It would be nice to sign for a million dollar contract, but fate is a funny thing."

When it comes to recruiting for the Globetrotters' player-coach Meadowlark says the popularity and the salaries of the NBA is creating a problem.

"A lot of players are going to the NBA and we have to work hard to recruit," Lemon said. "We have the type of talent that can compete with an NBA team. But I'm a competitor and I don't like having to take second place to anybody."

Although Lemon may be the boisterous jester on the court, he is considerably more reserved off the court. Lemon is a soft-spoken man who speaks very deliberately.

He does not like to talk about the possibility of hanging up his sneakers someday. In fact, a slight scowl spread across his face at the mention of the word retirement.

"I'm 42, I've played 22 years with the Globetrotters, as far as retirement goes I don't have any plans to do so in the near future. I'd like to play another eight years or so," Lemon said. Then he tried to suppress a slight smile.

How much of a joke Lemon's statement was remains to be seen.

## 'Golfomat' gives students chance to play top courses

By Nick Danna  
Student Writer

Have you ever wanted to play golf on one of the more prestigious championship golf courses in America but never had the opportunity?

Well, students and faculty members can enjoy the nearest thing to that golfing opportunity without leaving campus or waiting for the Saluki National Golf Course to be built.

The three computerized "Golfomat" machines in the golf room on the lower floor of the Recreation Building simulate play on different championship golf courses.

Currently, the Pebble Beach course of California, the Doral Hotel and Country Club of Miami and the Congressional Country Club course of Washington, D.C. are each programmed on one of the three machines.

Programs of other championship links, including some foreign courses, may replace the current selection in the near future according to Carol Schroeder, a junior who works at the golf room desk.

Each of the Golfomats, which cost about \$13,000 apiece, projects a film image of the selected course on a large screen. The image gives the player a golfer's-eye-view of each of the 18 holes as he plays.

From a small patch of artificial turf about 15 feet from the screen, the player, using either his own or clubs provided by the Recreation Building hits a golf ball into the screen. Upon impact, the distance and direction of the ball's travel are calculated by the machine's computer. And, the player can watch a film image of his ball sail toward the flag or into a sand trap on the screen.

When the ball comes to rest, the player is "moved," via the film, to the ball's new location. After each such movement, the ball's distance from the hole is shown on the screen. Also, at each tee the number, distance and par of the hole are indicated.

Putting is done on the putting area located directly in front of the screen. Before putting, the player

pushes the putt button on the machine's control panel to shut off the film and to illuminate the putting area. He approximates the ball's distance from the hole. Because of the putting area's limited size, there are no putts over 20 feet.

A special score card for the Golfomats is provided at the golf room desk.

The control panel buttons give a player several options in the Golfomat game. He can choose between regulation yardage and a ladies tee type of feature that shortens each tee shot.

Pressing the driving range button activates a practice mode that returns the player to the tee after each shot.

When more than one player at a time plays course, the return to tee button is used. In such a game each player must finish playing a hole before the next player can begin it, so it is necessary to return to the same tee.

The advance to next tee button moves the player forward after he completes a hole.

While the Golfomat version of a course takes only about half as long (an hour and a half) to play as the real thing, it has its limitations.

For instance, height restrictions of about 10 feet don't allow for accurate shooting of short chip shots, nor are the distances on the screen always accurate.

The manufacturer of the Golfomats, the Electronics and Manufacturing Corporation of Alexandria, Virginia, claims the machines are accurate to within ten yards of actual distances when working properly. However, Mark Levin, junior in business who works at the Recreation center equipment issue desk, said he felt that when he hit a shot that would normally go 20 yards, it went 60 yards.

And even though all the natural obstacles of the actual course—sand traps, water hazards, rough, trees and sloping terrain—are shown on the screen, the games cannot give a player the feel of hitting out of these obstacles because all his shots, except putts, are taken from the same level surface.

William Bleyer, director of the Recreation Center, commented that a player can get an indication of whether or not he cleared these obstacles by watching the ball on the screen.

Bleyer said that the Golfomats "basically provide an opportunity for students who are interested in golf to improve their game, particularly the driving aspect."

"They are also an opportunity for students who are not familiar with golf to experience it," he added.

The golf room, which is open from 1 p.m. to 10 p.m. daily, also contains four driving nets and a six-hole practice putting green.

Use of the room has increased since fall semester but is still not as great as it could be according to Schroeder. While over 2,000 people enter the Recreation Building daily, she said that an average of only 50 of those people use the golf room, even though all of its facilities are available free of additional charge to users of the Recreation Building.

During fall semester, the Golfomats cost 50 cents an hour to use. There are currently no time limits on an individual's use of the machines within the regular hours.

What will happen to the number of people using the golf room if and when the Saluki National Golf Course is built?

Bleyer said he doesn't feel that the availability of the golf course would detract from the use of the room. Instead, he suggested that the number of users might increase since more people would probably be wanting to practice when they can't use the Saluki National.

Walter Siemsglusz, a senior in business and a member of the SIU golf team, said the Golfomats are an advantage for him in the winter months "when you really can't play enough outside to know what your game is doing."

He said that despite their cost, the golf machines are better than the cheaper driving nets because "hitting into a net gets boring."