

11-13-1978

The Daily Egyptian, November 13, 1978

Daily Egyptian Staff

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Volume 60, Issue 61

Recommended Citation

, . "The Daily Egyptian, November 13, 1978." (Nov 1978).

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Daily Egyptian

Southern Illinois University

Monday, November 13, 1978—Vol. 60, No. 61

Unforgettable

Pomona General Store revitalizing origin, business and community

By Jim Steele
Student Writer

The 102-year-old Pomona General Store sits about a mile from Illinois 127 on Pomona Road, 15 miles south of Murphysboro, and across a gravel road from the railroad tracks which used to bring hundreds of people into a thriving Pomona in the late 1800's and early 1900's.

A single dull red gasoline pump stands outside, just under the white weathered porch behind which the red brick building, a monument to the past, rests placidly.

The storm door swings open easily, as it has since 1920. "The building that housed the original store burned down in 1928, and construction was started immediately on this building to replace it. The business is 102 years old," said Vince Gibson, 39, half-owner of the store. Gibson and his partner, Mike Pilbeam, 32, are in the process of restoring the store to its original look in the 1920's.

Gibson and Pilbeam bought the store this year in June. There are several different reasons for the restoration project, Gibson said. "In order for the business to survive, the store has to be like it is, a general store. It can't be like the big chains," he said. "Pomona is our home. We both feel that the store is an asset to the community." The store is

often used as a meeting place for the community, he added.

Right now, most of our profits have gone back into the store," Gibson said. "We hope that the store will become more profitable in the future. It is self supporting now," he said.

"It's a thing of the past," Pilbeam said. "How many general stores do you see nowadays?"

"People have come in and told us what the store was like as long as 50 years ago," Gibson said. "It only seems right that it should look that way now."

Inside and to the right of the door stand metal shelves on which large pickle jars of herbs rest. "We have a variety of herbs that people use for cooking, teas and medicines," Gibson said. "Of course, it's against the law for me to give any advice on treating yourself with herbs as medicines, but it's surprising how many people out here still know how to do that." Rose hips, slippery elm bark, ginseng, sage and curry are included in the selection.

"Community-wise we want to replace all of this metal shelving with wooden display cases, like were originally in the store," Gibson said. "You can find these all over," Gibson said of the wooden display cases which he has already refinished and used to display the stores wares. One of the

refinished cases displays organically grown popcorn, beans and rice from its place near the front of the store. Behind it are bins containing flours and rolled oats. Gibson and Pilbeam are in the process of restoring an old-fashioned soda fountain to sit by the display.

The smell of burning wood lightly perfumes the air. At the center of the store is a wood burning stove, toasting the interior on cold fall and winter days. "It does a real good job of keeping it warm in here, even on the coldest winter days," Gibson said. "We've been trying to restore some old rockers to put around it so people could sit next to it in the winter, but they're set out on the floor, so we haven't been able to do that."

A table is placed near the large front windows of the store and to the left of the door. The changing colors of autumn leaves can be seen through the windows, framed in red checkered drapes. "The table is a place for customers to eat their sandwiches," Gibson said. In front of the table is a refrigerated display case containing many varieties of cheeses and meats, which are used to make thick sandwiches.

Metal signs advertise bygone brands of soda from the yellow walls of the establishment. "All of these signs are pretty old, even though they don't look it," Gibson said. "I've found them here and there and restored them to their original shape."

Some of the old brands of soda advertised on the signs are still sold at the store, kept cold by a restored pop cooler near the herb shelves. "That pop machine was just finished a few days ago," Gibson said. "It's from the early 30s. I found it sitting outside in the open weather, found out who owned it and bought it."

"We truck the pop in from Missouri," Gibson said. "There's an old guy there

that has all the bottling rights to these old brands of pop and he bottles it. We've had people come in who have said that they remember some of these brands from when they were kids." Ski and Double Cola are two unusual brands sold at the store.

For those who prefer to brew their own, the store has root beer mix and bottle caps. "Those caps aren't even made anymore," Gibson said. The boxes of old caps were found in some old stock, he said.

The counter around the cash register is surrounded with candies, much to the delight of younger customers. A large barrel and pump at the back of the store dispenses kerosene. "A lot of people living here don't have electricity, so it's a necessity for them," Gibson said.

Early morning business at the store comes from those who live in or around Pomona, including Albert Miller, 82, the oldest resident of the small community.

"This used to be a pretty good sized town back in Hoover's days," Miller said. "There was three stores, a railroad station and factories in town at one time."

Miller said that as the young people of Pomona grew up, they moved away to find work in other places, leading to the decline in population. The town now has a population of about 65, he said. "Some of them are coming back now, though," he said.

People from out of town come in later in the day. The store brings back memories to many of its older visitors. It is the only store in Pomona which survived the population migration. "They just don't have anything like this anymore," one older visitor commented to Pilbeam and Gibson. "You deserve a lot of credit for what you are trying to do. It is a very good thing. It brings back a lot of good feelings."



Mike Pilbeam, a co-owner of the general store, weighs beans on an old-fashioned scale. Both owners are in the process of returning the store, its atmosphere and products, to the way it was years ago. Returning the profits into the store, they want to replace the metal cabinets with wooden display cases. (Staff photo by George Burns)



The Pomona General Store was built in 1876 to serve the mainly agricultural community. Back in the days before chain groceries, the general store served as both a necessity and a pleasure—a place to see friends and neighbors. (Staff photo by George Burns)

Consummate artist of words communicates understanding

By Terri Tangney
News Editor

Sing a song of people. Sing a song of Africa. Sing a poem, sing a play, Jube Ogisi. Sing and communicate.

Kere kere, kiri kiri kisi.
The beaded gourd rattled,
Beads dancing on calabash,
Kere kere, kiri kiri kisi...

This he writes in the poem "Musician and Dancer," from his collection entitled "Omajuwa."

Jube Ogisi (pronounced Who-b Oh-jee-see) is a poet, playwright, publisher, actor, director and scholar. Ten years ago he came to the United States from Nigeria to study psychology, and now, at 35, is a Ph.D. candidate in guidance and counseling at SIU. But his three years here have been his most productive—artistically.

He began by writing poetry in high school in Warri, Bendel State, Nigeria. He wrote then for the same reason he writes now, to express his emotions. In high school, he won national honors for his poems, but stopped writing completely in disillusionment when a London publisher rejected two novels that Ogisi thought were terrific. Now, he says, he realizes they were "trash."

His arrival in the United States ended his avoidance of writing. Many things in this country compelled him to communicate. "America wasn't the land of milk and honey that it was built up to be," he said in a rich, musically eloquent voice. He expressed this feeling in "Homesickness."

I have a family, but no tribe
I have a tribe, but no town
I have a town, but no country
I have a country, but no mind
For my mind is back home
With my family across the Ocean
While I sojourn in the midst
Of alien faces and culture.



As Bamu in "The Mirror," one of the skits in last Friday's "African Ritual Drama," Jube Ogisi is forced to eat fruit after his wife is gone for several days visiting her father. Friday's presentation offered eight short skits, all dealing with the African experience. (Staff photo by Don Preister)

Daily Egyptian

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

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

Editorial and business office located in Communications Building, North Wing, phone 536-3311. Varnon A. Stone fiscal officer.

Subscription rates are \$12 per year or \$7.50 for six months in Jackson and surrounding counties, \$15 per year or \$9.50 for six months within the United States and \$20 per year or \$11 for six months in all foreign countries.

Editor in chief, Bruce Radman; Associate Editor, Beth Porter; Monday Editor, Mike Urelich; Editorial Page Editor, Ed Lempinen; News Editors: Jack Kelleher, Mary Ann McNulty, Phyllis Matthews, Terri Tangney, Jim McLarty, Nick Danna, Kathy Best, Bill Theobald; Sports Editor, George Smith; Entertainment Editor, Marcia Heroux; Photo Editor, Mike Gibbons; Political Editor, Mark Peterson.

Communication is a major theme in many of his works, because, he said, most of the problems in the world come from a lack of communication. He wishes to reach all people, not a specific group or culture, as he universalizes the feelings in "Homesickness," the poem could apply to anyone.

But his work often has an inevitable African cadence. When writing about African experiences, Ogisi said that he thinks of the poem in his native language and then writes in English. When expressing American experiences, he thinks and writes in English, a language he has studied since grade school. Never does he write in the language of his tribe, the Itsekiris.

The African voice, or viewpoint, is not much different from traditional cultures—Japanese, Eskimo, American Indian, and Aztec, he said. "They all express the same things—the hardships of living. Only the images are different. The Eskimo will speak of survival in the bitter cold and the African of the jungle heat, but the themes are basically the same."

He was stretched out, relaxed like a cat, on a bean-bag chair in the living room of his Carbondale home. A record of something classical was faintly playing on the stereo, and he spoke with ease and interest.

"Whether I wanted it to or not, the American culture has changed the way I see things. I'm writing about things I never would have written about if I never had come here," he said.

The idea for "Weaver Birds," a play that the Washington D.C. Back Alley Theater has chosen as one of its "working" plays, came from a newspaper article about a black woman that was kicked out of a church in the South. He set the action in a mental institution, the background for which he received as a Jackson County



Directing his "wife," played by Juanita Gaye, graduate student in speech pathology, Jube Ogisi devoted countless hours as actor, director and playwright of his ritual drama. The play was presented last Friday evening in Home Economics Auditorium by Ogisi's troupe, The Wesanjumi Players. (Staff photo by Brent Cramer)

psychologist. He also made the woman an African.

Ogisi said there is a difference in the African blacks' and the American blacks' points of view. "In Africa, we have been exposed to slavery, but it is different. The woman in the play is more removed; more indifferent to the situation."

Of his 13 plays, several have been produced at SIU by either the Black Open Laboratory Theater or The Wesanjumi Players, a group he started three years ago. He said he started the group for two main reasons: to provide black art where so little was being done, and to be able to see his works on stage so that he could make the necessary revisions.

Often, the ideas for his plays come from philosophical essays he writes that are "arguments with myself." Philosophy interests him, and he uses the essays to sort out his thoughts. If an idea isn't complex enough to fill an essay, then it might become a poem, he said.

A few of these "arguments" have appeared in Aim, "a magazine for racial harmony and peace." It is based in Chicago and geared for general interests. Ogisi is an associate editor for it, but hasn't had time recently to contribute much, he said. But he wanted to see his poetry and plays get into print, so he created Black Egret Publications. "It is not really born yet, it's just an idea still," Ogisi said. Black Egret has published "Omajuwa," his first collection of poems, this fall. His next project is to publish "Twilight Visions," a longer poetry collection and "Rituals," two short plays—all by Ogisi.

With the increase exposure his art has been receiving, Ogisi said he has learned to accept criticism. "The public scrutiny used to bother me, I used to be too sensitive. There are two types of people I hate—the group that says, 'Oh, it's good,' and the group that says, 'I hate it,' without being able to tell me why. They just don't do me any good."

Ogisi thinks he will return home in a couple of years. "My family is there, and Nigeria needs psychologists, although I'm not that altruistic. I'd like to work with a community theater and start a group, working with kids."

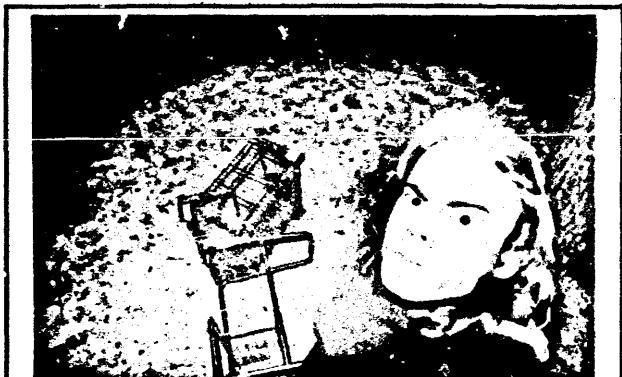
Despite his varied and intense talents, Ogisi is no mystery to himself. He has found his "place in the universe," he said, "my identity is my poetry."

So sing a song of yourself, Jube Ogisi...

Thirty-five years, a snail of time,
The past grins at me in fits,
A log of memories echo to wit,
To press and rub my shoulders sore...
For I am my time and all memories
As I peek into the future
A deep well of dark hopes
Where many visions remain dark and deep.
... "A Snail of Time."

Beg your pardon

There was an incorrect statement in Wednesday's Daily Egyptian in an editorial concerning the impeachment of Student President Garrick-Clinton Matthews. The editorial said it was a constitutional requirement that the student president maintain a minimum GPA of 2.0. The constitution says the president must have a 2.0 GPA or be in good academic standing.



Josiah Halstead, senior in cinema and photography, peers from the wreckage of an abandoned shopping cart as he holds the camera on himself, in a sample of his current exhibition "Autopsy" on the second floor of the Student Center.

Roots: Illinois' innovative educator

This is the first part in a three-part series on the "Father of Education in Illinois," Benajah Guernsey Roots, who lived in Tamaroa, 25 miles north of Carbondale, before the Civil War. The first part tells the story of Roots' life and accomplishments in Southern Illinois. The second part will examine the old diaries that Roots left on the Tamaroa farm he used to live on. The third part will tell the story of his grandson, Logan Herbert Roots, who became a bishop in China and friends with both Chou En-Lai and Chiang Kai-shek in the post-war struggle for control of China's government.

By John Carter
Staff Writer

Perhaps the name Benajah Guernsey Roots doesn't ring cathedral bells, but anyone that has spent a day in an Illinois school has been in contact with this man's ideas on education.

Roots grew up in the East, but moved to Tamaroa, (25 miles north of Carbondale), in the mid 1830's and spent most of his life there before moving to Little Rock, Ark., in his later years.

In the early 1830's, Roots deduced that existing teaching methods did little more than make parrots out of the pupils. Though he never saw a book on the subject, he resolved that his students would learn by thinking rather than by rote memorization. With this concept in mind, Roots originated the graded (or, normal or free) school - that is, first grade, second grade, and so forth.

Though Roots, who was influential in the passage of the law establishing SIU, first implemented this method while



This photo, taken at Locust Hill in Tamaroa in 1886, pictures Logan Herbert Roots, grandson of Benajah Guernsey Roots and future bishop in China, sitting in the front row, fourth from the left, with members of the Blakestee, Kimzey and Hagarty families.

teaching in Carbondale, he carried it with him to Illinois where he would use it again. He came to Illinois as a civil engineer for the Alton and Shawneetown railroad, but, when the state's funds for the project dried up, he went back to

educating.

In 1839, Roots built a log cabin south of Tamaroa that doubled as his home and a boarding school for one pupil. He named it Locust Hill Academy and continued his teaching there for seven years,

instructing more than a few pupils who would eventually become prominent in monetary and commercial circles. Among his students was Murphysboro native John A. Logan, who became a general in the Civil War.

In 1846, Roots moved from his cabin to teach at the Sparta Seminary in Randolph County. His success with educating continued there, but in 1851 he returned to surveying for the railroad and routed the Illinois Central line from Centralia to Carbondale. In the process, Roots used his influence to have the railroad curve past his Locust Hill home. It wasn't that Roots enjoyed being awoken in the night by locomotives, but rather, he was making his home and farm a sanctuary for runaway slaves. A second cabin that Roots built at Locust Hill had a hollow brick wall for hiding slaves, and his barn had a hole hidden beneath it that was probably used to hide slaves as well. The abolitionist wasn't always too popular with his neighbors, though, once they threatened to tar-and-feather him, but he managed to fall out of sight until the air had cleared.

Roots' devotion, though, was to education. After completing his railroad work, he went back to teaching and was involved in it in one capacity or another until his death 1887. He lobbied heavily for the Free School Law of 1865, and is recognized as one of the founding fathers of the Illinois State Teachers Association (1853), of which he was elected president in 1859. Roots was appointed to the Illinois Board of Education in 1865 and served there until his death.

Coordinator explains programs

Lifestyling helps students branch out

By Jill Mitchell
Staff Writer

The Lifestyling Program of the Student Wellness Resource Center gives students the chance to branch out into new and differing lifestyles and to cope with the ones that they are in now.

But many people get the wrong idea of what lifestyling is, Scott Vierke, coordinator of the Lifestyling Program, said. "Many people believe that the concept is one of an encounter group," Vierke said. "I think people believe that lifestyling is part of the 'groovy' cult that came out of the West Coast area a few years ago. This is not what we are doing."

Vierke said that the lifestyling concepts he and the members of his staff are promoting are geared for the Midwest and college life, in particular SIU. The program is for everyone because everyone has a life and everyone has his own way of living it - their style, Vierke said.

People go to college primarily to get an education, break family ties, establish an identity, work on a career and establish habits conducive to health, Vierke said. But another important part of college life is having fun, and that is where lifestyling comes in.

For example, the programs the center has conducted this semester have been enjoyable, and we have gotten good responses from the people involved, Vierke said.

"The stress management workshop helps students deal with stress on a day-to-day basis because we have found in studies that stress is a part of every college student's life," he commented.

What the student learns in attending the workshop is how to cope with and manage stress. "So often students say they don't have time, so we also help them with time management that will pay off in better grades and better relationships."

The weight control program has been very high in demand, too, Vierke said. "We don't look at weight loss as the most important outcome, but that a person has learned to exercise and takes a more comprehensive look at his life through the loss of weight."

Vierke said that the lifestyling concept is comprehensive. "We look at what a person does in his life. In this way, we can help him clarify values and improve

his life. We use individualized programs for changes and a self-monitoring form of enforcing those changes.

"It is easy for people to talk about changing their way of life if they are not happy, but not many people actually do," Vierke said. "Lifestyling is the 'do' that changes a person's quality of life."

"People, especially students, who have brought about changes in their lives through lifestyling find improvements not only in their study habits, but also in their relationships with other students, boyfriends, girlfriends, or lovers. They just enjoy life more."

The Lifestyling Program at SIU began in 1978. It is one of only three such university programs in the United States. The other two are at the University of Wisconsin at Stevens Point and the University of South Carolina, Vierke said.

"Students are lucky to attend a university like this, with this advantage," Vierke said. "We have gotten scores of requests from other colleges and universities for the project outline that SIU follows."

Vierke said that economy is one of the reasons that positive health, through lifestyling, has become so important. "The cost of medical care is unbelievable these days and it is going to get worse. People just can't afford to be sick."

There is also the humanism side. Lifestyling is promoting health in a more human way. This is less costly in terms of lost human energy than treating disease and illness, he said.

"When you think about it, the name 'health service' does not connote being sick. The word health in the title should mean a place to be healthy, not a place to be sick," Vierke said.

"When a person joins one of the groups in lifestyling," Vierke said, "we give him something that he will remember and take with him in his everyday life."

"Lifestyling is a long-term way of life that allows people to make their own life support systems. We know that disease, stress, anxiety and obesity are there, but we are here to see that they are not so likely to happen," Vierke concluded.



Sharon Danzels, junior in forestry, warms up with the "hurdle's stretch" before jogging around Campus Lake with her running club. (Staff photo by Don Prentler)



Don't like it? Go north

As an alumnus of SIU I would like to say how much I enjoyed the Homecoming-Halloween street party. All memories of the "good old days" came back to me. It was nice to see the "spirit" of the old SIU return, even if it's only for two days. This and the forests, are what made SIU different from the other schools in Illinois, and if students don't like it, they should all transfer to Northern Illinois University. Thank you for your time.

David Dost
Alumni, Special Education

Nov. 9 column applauded; All advised to read

My congratulation to Ed Lempinen for his column in the Wednesday, Nov. 9 edition of the DE. At a time when I feared the DE was falling away into naivete and bias, he has temporarily resurrected our daily source of news.

Not only was the editorial well written, it also contained a message the student population would do good to consider. If I may crudely summarize, yes boys and girls, money is everything. Let's not be hypocritical anymore and own up to our own policies. Let's start by getting rid of the Constitution and Bill of Rights. OK? That's what I thought. Now go find that DE and read the column.

Patrick Collier
Junior, Philosophy

SIU security officer thanked for brave action

We at Southern Hills family housing would like to graciously thank the resourceful SIU security officer who, last Sunday, in front of several children and in a professional manner without thought for his own safety effectively employed his billy club to gallantly beat to death a harmless and confused raccoon. More examples of intelligent law enforcement like this are needed if we ever hope to lick the appalling problem of wild animals trespassing on University property. Keep up the swell work.

Christopher A. Ducey
Senior, Design
Laura Jeanne Ducey
Senior, Forest Science

Bike path importance misses impulsive pen

In regards to Mr. John Michael Williams' letter about the proposed bicycle plan on designated paths. I feel his pen is much too impulsive.

I am a transfer student, having attended two major universities in the past two years. Both of these schools have bike paths. The paths are engineered so well, it makes bicycling on campus fun.

Here at SIU, the lack of bicycle paths makes riding tough, dangerous, and tricky, weaving in and out of the crowd risking many possible collisions.

With the number of bicycles at this campus, bike paths are desperately needed.

Apparently, you, Mr. Williams, are one of those pedestrians who walk around aimlessly, forcing cyclists to weave in and out of the crowd, risking serious accidents.

Kenneth Solow
Junior, Public Relations

Figgins gets corrected

For several weeks now Sen. Gary Figgins has held a misconception on the dealings of the special Senate meeting of Oct. 13. Because of this misconception Figgins has attempted to hold up or defeat several important pieces of legislation. He has also attempted to ruin the credibility of the Senate with his insinuations.

Figgins has stated that the Senate threw out the constitution when we voted to dispense with Roberts' Rules of Order. At the meeting in question Sen. Gil Freund attempted to point out Figgins' mistake, as I did at the Nov. 8 meeting. Unfortunately it appears that Figgins has failed to recognize his mistake. Hopefully the following will cure him of his slight ignorance and settle the doubts of the student body.

The Student Government By-Laws state that Roberts' Rules of Order will be used unless superseded by the constitution or by-laws. In calling the meeting the President left out an element of the Rules of Order. The Constitution overrides this by giving the president power to call meetings without qualifications on this power.

At this special meeting the Senate voted to dispense with the Rules of Order. This is the main gripe of Figgins. In voting to dispense with the Rules of Order, the Senate followed proper procedures as set forth in the rules to dispense with the rules. Therefore, no infraction occurred. I hope this has cured Figgins of his misconception, so he will allow the Senate to conduct its business without unnecessary interruptions.

Thomas Head
Student Senator, Thompson Point

Impeachment, Thompson Point and DE: all draw fire

I would like to comment on Student President Garrick-Clinton Matthews' being set up for impeachment by the Student Senate. It seems that the Senate, along with Sen. Mary Haynes, is more than a bit overzealous in regards to Mr. Matthews' situation, which I feel was (and is) a set-up-and-shoot-down situation with the charges being fabricated, but then what can a minority member expect in a "democratic" country like the U.S.A.? I believe the charges are dubious if Miss Haynes has to check into Matthews records to level them, and in violation of the Buckley Amendment.

As for the dorm situation in Thompson Point, my personal experiences have shown me that TP is more like MP (Marquette Park in Chicago). I have been told to "Get Off" because of my race and because of

my sexual preferences, to which I say "Sticks and Stones..." It is my opinion that those persons involved are so afraid of their sexuality (or lack of it) and are hiding something themselves.

Last, but by no means least, is the Daily Egyptian, a newspaper which I thought was journalistically non-biased. I guess that I was wrong. I, for one, wish that if you cannot report or send reporters (in the case of the article on Dick Gregory) to report, on black social affairs without having to view them thru kkkcontact lenses (no misprint here), then please refrain from reporting on them, period. Other than that, I will continue to find the stories and articles "amusing."

Williams: Bohannon D'arville Lyndaryn
Freshman, Forestry

All-powerful Carbondale landlords rape students

In the past three years I have been at Southern Illinois University. I have come to the grim realization that hundreds of students, including myself, have been raped and will continue being raped by the "all-powerful" independent landlords of Carbondale. First, they entice and lure us into believing they are the trustworthy, benevolent friend of the student. Most of us encounter their friendly smiling faces at the beginning of each new semester. We seem to feel they are doing us a genuine favor by providing us with "comfortable," "adequate" shelter.

Unfortunately, as we sign our contracts we find ourselves stripped naked with exorbitant damage deposits, utility deposits, advance payments, unnecessary sub-lessee fees and clause upon irreversible clause. Once we hand them our checks, we are helplessly held in their power. Chances are the contracts do not allow reconsiderations by the leasee

under any circumstances, other than death or acts of God.

Even though our savings accounts scream pitifully for mercy, the Carbondale landlords are depicted wringing their hands and frothing with greed, never giving the student a fighting chance. Occasionally, there are students that happen to avoid these attacks, but there are also people who are unfortunate enough to fall prey to these leaching, greedy, money molesters, and find their chances of ever trusting a Carbondale landlord again, to be doubtful. This is truly a grisly picture the landlords have painted for themselves, but the really gruesome fact is that the students have no other alternative but to succumb to their repeated abuse semester after semester.

Cindy Techman
Junior, Psychology

Senator tells how info on Matthews was obtained

This letter is in response to the growing concern over the manner in which I obtained the information about the records of Student President Garrick-Clinton Matthews. I will state again for those who were unable to attend either of the Senate meetings in which this matter of impeachment was discussed, that there was nothing illegal or improper about the manner in which I obtained my information about his records. I called the Office of Admissions and Records and identified myself and the reason for the information that I was requesting. I asked them if Garrick-Clinton Matthews was a full time student in the spring of 1978. The response was, quote: "He (Garrick-Clinton Matthews) was not a full time student in the spring of 1978, he had only three academic hours." If this information was not available for public knowledge, then why was it given to me? I did nothing wrong intentionally.

Second, when President Matthews took office he signed a waiver that allowed the election commissioner access to his records to determine eligibility to hold office. He waived his right to the Buckley Amendment when he signed the form. Third, he is a public official and thus he is open to public appraisal. The students have a right to know if he is eligible to hold office. Fourth and finally, the University places requirements on every other student organization. If their leaders meet certain requirements, such as grade point average, should Student Government be any exception?

There is, however, one thing that everyone seems to be forgetting. The consideration should not be how I

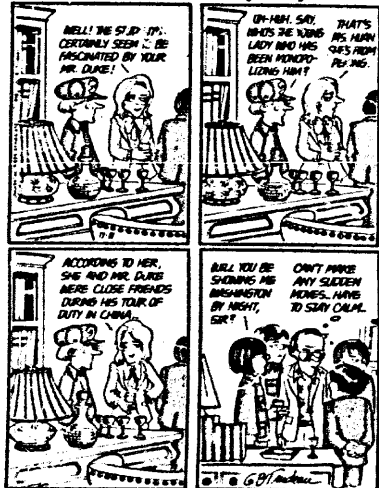
obtained the information, but rather whether the information is factually correct. At this point in time the Student Life Office is withholding their approval of the release of the information but eventually the information should be released for the obvious reasons. The people who have written the letter that appeared on Nov. 9 should ask themselves: Where is Garrick-Clinton Matthews? The information of his impeachment has been publically available for at least one week and he has had two senate meetings to come and defend himself, so where is he? If all of my information is falsified, then why has President Matthews failed to appear before the Senate to dispute the charges? Why has he failed to come into the office?

Please keep in mind that the most serious matter under consideration is that of malfeasance and dereliction of duty. The four charges dealing with his records are simply charges that are reasons for impeachment. Malfeasance and dereliction of duty are those items that weigh the heaviest in people's minds. For those who have been to the Senate meetings, they have heard all of the evidence of malfeasance and dereliction to the Student Government of SIU by the current administration. I will not go into detail here. Please bear in mind that although the manner in which I obtained my information is being questioned, no one is denying the charges of malfeasance or dereliction.

Mary Haynes
Student Senator, Thompson Point

DOONESBURY

by Garry Trudeau



Moody Blues' comeback ranks among best ever

By Mike Reed
Staff Writer

So there they are on the cover of "Octave," almost six years after the release of their last legitimate studio album. The Moody Blues, symbolically together, entering a lighted passage from out of the darkness into what looks suspiciously like a reunion album. Suspiciously for a number of reasons. First of all, if a band has only been able to produce a greatest hits collection and a pitiful assortment of live cuts and better-



left-forgotten studio tracks since 1972, it seems like it's about time to hang it up.

Secondly, because it doesn't take much hindsight to remember what similar projects by the Byrds and Crosby, Stills and Nash sounded like.

Third, and perhaps most alarming, is that one of the group members has turned out respectable yet unprofitable solo efforts since the band's demise.

Thus, the album, the subsequent tour and London Record's largest merchandising campaign in history make the Moodies the latest victims of "the second-coming hype," in which prominent bands of the 60's are made to look foolish for the sake of adding a few dollars to their already abundant coffers.

Fortunately, however, things aren't always what they seem and it doesn't take long to discover "Octave" is among the best of the Moody Blues' always excellent studio albums.

On "Octave," each of the band members offers at least one composition, with Justin Hayward once again establishing himself as the group's poet with four of the best lyrics.

Both sides start with highly rhythmic rockers, "Steppin' in a Slide Zone" by John Lodge and "Top Rank Suite" by Hayward. While neither of these match the power of

such classics as "I'm Just a Singer" or "Question," both serve nicely to set the tempo for what is to come. As usual, the Moody Blues' material deals with cosmic surrealism, simple love songs and an overriding sense of hope for the future.

While none of the band members have especially strong voices, they have learned to compensate with tight harmonies and elaborate orchestration.

Besides the previously mentioned rocker, Hayward is primarily concerned with simple ballads featuring his acoustic guitar. On "Had to Fall in Love" he highlights melody, while "The Day We Meet Again" relies more heavily on orchestration and Tony Clarke's production to present its imagery. Hayward's "Driftwood" adds a saxophone for a new wrinkle and is simply some of the best poetry he has ever written:

Just like driftwood of a dream—
Left on the seashore of sleep—Just like
the words that wouldn't
Rhyme—Lost in the desert of
time—Time waits for no one.

Performances by other members of the group aren't quite as strong, but are generally rewarding.

Lodge provides an excellent vehicle for Jimmy Hastell's string arrangements with "Survival" and drummer Graeme Edge appears in good form both on back-beat and on a driving rocker called "I'll Be Level With YOU."

Probably the only disturbing performance on the album comes from Ray Thomas. His "Under Moonshine" provides fair imagery, but his voice is too weak and repetitive to carry a five-minute song on its own. "I'm Your Man" is much worse and presents the problem of trying to give a serious arrangement to over-simplistic lyrics and a Bee Gees style falsetto.

Perhaps the nicest surprise on the album is Mike Pinder's "One Step into the Light." Not know for his writing, Pinder has given Moody Blues fans one of "Octave's" finest moments:

Your dreams are not unfound—
Get your feet back on the ground—
The truth will set us free, we cannot
lose—We cannot lose, we have just
to choose.

The Moody Blues will be in St. Louis on Dec. 3 and it might be interesting to see if the new stage show is as successful as "Octave." One thing is certain. Regardless of the outcome, no excuses will be needed for the new material they choose to perform.

Rory goes wild

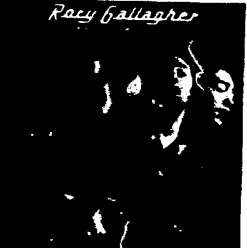
Heavy metal is alive

By Rick Kiehl
Staff Writer

For those of you who thought heavy metal was dead, have no fear—Rory Gallagher is back after a two year silence with an album that is by no means tame.

Gallagher's new album, "Photo-Finish," is the end result of two years of musical restructuring by the Irish guitarist. Although the music on "Photo-Finish" may sound like the old Gallagher on his "Against the Grain" and "Take it Easy, Baby" albums, the sound is much more refined and polished than before.

The album comes after a year



delay by Gallagher himself. "Photo-Finish" was originally recorded in California by producer Elliot Mazer. When all was ready for production, Gallagher became upset with the results and scrapped the album. In doing so, Gallagher also scrapped the band, putting all possibilities of expanding the three-piece format his guitar is accustomed to.

He kept bassist Gerry McAvoy, who has provided the best for Gallagher music since he split from the Irish group Taste in 1972. In searching for a drummer, Gallagher looked for some one to complement

the two's well-known style. He finally picked Ted McKenna, a rock and roll drummer who was the backbone of the former Alex Harvey band. Gallagher had the group complete by late 1976, and was ready to re-record "Photo-Finish."

First was a new producer, and Gallagher's new record company, Chrysalis Records, provided him with Alan O'Duffy, one of the best-known music producers from Ireland, and second in popularity with British musicians only to Alan Parsons. O'Duffy had produced many of Paul McCartney's albums, and recently became co-producer with the Rolling Stones.

Gallagher and crew relocated to Cologne, West Germany, where Chrysalis has their best studios, and by the end of August of this year, "Photo-Finish" was once again ready for the public.

All the selections on the album were written and arranged by Gallagher, a perfectionist's tradition Gallagher still holds on to after many years.

The album starts out with a tune, somewhat appropriately titled "Shin Kicker." It's a traditional Gallagher rocker, filled with slick guitar licks and fast slides down the neck of Gallagher's Fender Stratocaster, something he enjoys in the heat of a lead solo. The song is definitely a shin kicker number.

"Brute Force and Ignorance" is a unique twist of electric blues and rock. Gallagher's s'gruff vocals give a rough tone to this song about punk rockers. There is a nice touch of mandolin by Gallagher to smooth out the song.

The quick force of Gallagher starts again in "Cruise on Out," a song which exemplifies the slide work of Gallagher. This tune is a quick, lively and spontaneous jam by the band.



Rory Gallagher

Gallagher displays his electric blues grace in "Cloak and Dagger," a mysterious song about an "evil" woman. The song is very familiar to about three-quarters of "Take it Easy, Baby" O'Duffy does a fine job on overdubs of Gallagher guitar plus some smooth harmonica by Gallagher.

Shades of the Revolution! "Shadow Play" brings back memories of when guitars were to strum violently until the strings broke then throw into the eruberant crowd. The overdubs on Gallagher's guitar are very effective in getting the tone of this high-energy number across.

"The Last of the Independents" is a high energy song in the tradition of the New Wave artists and Ted Nugent. There are numerous spontaneous jams by Gallagher and McAvoy throughout the song, and overall it could rival a live version of the same song.

Jazz stands out

Joel 'emerges' in new release

By Nancy Jenkins
Staff Writer

After a temporary stay in a halfway house, a hassle with the producers of his first album, resulting in a retreat to California as an anonymous cocktail pianist, further production and publicity disagreements, and quite a few bitter songs, it's nice to see Billy Joel finally get his way on his new album "52nd Street."

Joel's previous album, "The Stranger," was the first album produced by Phil Ramone and achieved great airplay on AM and FM stations. "52nd Street" seems the epitome of what Joel has been trying to accomplish through his music since his first album, "Cold Spring Harbor." The album has a fine blend of the diversified sounds scattered throughout his past five albums. He has also developed a fine jazz sound by utilizing his own accomplished and versatile piano playing with Richie Cannata's saxophone and clarinet playing and

features many talented horn and string artists.

"Big Shot" is the first song on the album, incorporating Joel's cryptic lyrics and rough street voice with a rock and roll sound laced with some horns.

The next cut already shows the variety of Joel's sound in the mellow ballad "Honesty." Unlike so many love ballads with so much wain out, degrading whining about love, "Honesty" speaks of the rarity of an honest relationship. His lyrics are sung with deep emotion and his voice seems to lose its roughness, sliding into the orchestrated melody with ease.

"My Life" is his next creation, graphically depicting other people's intrusions into his lifestyle. Peter Cetera from "Chicago" and Dennis Daou harmonize well with Joel on this uptempo, mild rebellion song. "Zanzibar" is the clearest jazz-influenced song on the first side, with a trumpet solo by Freddie Hubbard, jazz piano solos by Joel



and stepping-out kind of lyrics.

The first cut on the second side is a fine example of Joel wit and a must for all true S & M (Sadism and Masochism) lovers. Easing into the song with a staccato piano solo, Joel sings with delight about her "Stiletto" which she handles with such skill that "You don't really know the pain." Such lines of cynicism like "You won't do nothing as she keeps on cutting cause you know you love the knife" are reminiscent of his Angry Young Man and Entertainer days.

Puerto Rico is revisited in "Rosalina's Eyes" to the accompaniment of the marimba, a soprano recorder solo, acoustic Spanish-sounding guitar, and Joel's rolled 'R's.

"Until the Night" is an intricate and powerful blending of three voices, string and horn orchestration, and other instruments into a fine, tight song concerning the complexity and uncertainty of a relationship. The coordination of the sound creates an uncomparable musical climax.

Joel ties the album's theme together with his final and wite cut "52nd Street," a true jazz improvisational song complete with "Oh yeah's" and horns solos. The album is named 52nd Street after a street the album was recorded on that was known for its jazz clubs. The album has a very unified sound although the cuts extend from love ballads, to masochism songs, to rock "steppin' out" sounds and jazz. At last, it seems, Joel was able to display all his talents in one unified, well-produced album which should appeal no stranger to music-lovers.

Cliff rides rebellious edge for worldly mellow sound

By Michael Uretek
Measdy Editor

Oneness is a reality for the dignity of humanity, so Give Thankx Humbly. Jimmy Cliff has been known, regardless of any reggae or rasta influence, as being capable of producing some of the prettiest music existent. Whether singing of man's struggle against the world and himself, as in "Many Rivers to Cross," or of the resentment of suppressive authority, or even of love itself, Cliff has been able to enrapture a sizable segment of an American audience with his liting voice and strong melodies.

Many know Jimmy from the popular movie he made that captured his rise as a musical sensation in Jamaica called "The Harder They Come." He was younger then and sure of his power to change and overcome the political situation that didn't treat fellow Jamaicans fairly. He was forced to leave his country because of the political statement his movie made, and yet preceded the popularity of rasta music in the states with his ability to sing music that conveyed the essence in the artistic soul that yearned for freedom in Jamaica.

Jimmy Cliff is older now and his music has thrown off the sharp edge of rebellion to music as clear and pure as the blue-green sea. Cliff is pictured lying beside on the album.



Jimmy Cliff

"Bongo Man" is the lead-off ode to percussion, starring Reebop Kwaku Baah on congas and Ronald Murphy on drums. Sticky Uziah Thompson rounds out the percussion section of Oneness. "She is a Woman" and "Lonely Streets" are love songs in the Cliff tradition of strong melody and stronger pathos.

Cliff's yearning towards brotherhood is expressed in "Meeting in Afrika" and "Universal Love (Beyond the Boundaries)," and all that is left of the burning smoke that was the star of "The Harder They Come" is "Wanted Man" and "Stand Up and Fight Back," both rather lukewarm renditions of what came before.

'No change' in Waylon's latest

By Joa' Carter
Staff Writer

Country-and-western music is scoffed at, often, and in more than one place in the world. Sometimes it's a religious sentiment, sometimes not. "I've Always Been Crazy," the latest album by one of the biggest names in country-and-western is often scorned en masse.

Waylon Jennings has been a king on barroom and concert hall stages for about 20 years, and in the meantime he has come up with 16 albums. His latest suggests that over the years he really hasn't changed that much.

Waylon still sings about the exceptionally poor luck of country-and-western singers, still recounts the crimes he probably never committed, and still produces albums that depend heavily on one song to make them a success. "I've Always Been Crazy" is really no different, except that Waylon forgot to come up with the one hit. The "Ramblin' Man," a "Honky-Tonk Hero" who's "Lonesome, On'ry and



Mean" and a "Singer of Sad Songs," has just given us another cliché.

The lyrics, though, are sleep-inducers. Hear a song's chorus three times, you start to sing along; the eighth time, you start looking for another album to play.

It seems a shame that Waylon came out with this album at all. After so many, he appears to have run dry—maybe he's after bucks, maybe he doesn't know when to rest. Meanwhile, Waylon fans have more outlaws, two-timin' women

Woody Allen makes 'different' movie

By Mike Reed
Staff Writer

Although "Interiors" has commonly been referred to by the news media as "the new Woody Allen movie," it bears little resemblance to the writer-director's usual semi-biographical takes about a neurotic little clown trying to put moves on Diane Keaton.

Increasingly, since the making of "Annie Hall," Allen has shown interest in the mental and emotional well being of his creations as opposed to the dead pan humor of his own rather vulnerable character. In fact, Allen doesn't even make an appearance in this film.

"Interiors" continues to explore the lives of those people Allen seems to know best, only this time he isn't playing for laughs. Allen's characters come from a background very similar to his own. Most are highly creative, cosmopolitan and quite good at their chosen professions. Unfortunately, this doesn't seem to be enough to give meaning to their barren existences and as a result, each seems to be intent on turning the world into a living hell for themselves and their "loved" ones.

In the film, Allen zeros in on the inner workings of an average, upper-middle-class family consisting of a father (E.G. Marshall), a mother (Geraldine Page) and their daughters Joey, Renata and Flynn (Marybeth Hurt, Diane Keaton, and Kristine Griffith respectively).

Also appearing in the film are Joey's lover (Sam Waterston), Renata's husband (Richard Jordan) and the father's future wife (Maureen Stapleton). That's it; the only eight people who appear anywhere in the film. It is this removal from outside contacts and diversions that is the film's crowning achievement. Not only does it show how shallow life can become, but it also creates a nightmarish picture of how people can be swallowed up by social machinery and guilt-ridden morality to the point of being spiritually suffocated.

Throughout "Interiors," Allen displays symbolic settings and camera angles very similar to those used by Ingmar Bergman. Early camera movement from room to room is quite disturbing and tends to cause viewers to lose their bearing. This unique and highly effective technique sets the dizzying lifestyle each character has become caught up in.

Another unmistakable Bergman influence is Allen's use of color and setting to reveal something about the character's psychological makeup.

The mother, who is a former interior decorator, is shown creating room designs that are highly organized, but cold and antiseptic in effect. Throughout the film, Allen's preoccupation with bland, monotonous colors helps to exaggerate the family's empty lives. This is most effectively done in a scene in which the father brings his future bride home to dinner. All of the characters are dressed in conservative shades of gray and brown except for the outgoing newcomer, who is dressed in a



Writer, director, actor Woody Allen abandons many of the traits used in his previous works in the making of his newly released film, "Interiors." One of the major differences is that Allen does not appear in the movie.

bright red dress and brings the bit of warmth to the household.

Perhaps the most potent visual effect of "Interiors" is borrowed from "Citizen Kane." By intentionally filming much of the movie through a wide angle lens and holding his use of close-ups to a minimum, Allen has created a documentary-like mood which adds to the realism of the film.

The cast is uniformly excellent and provides director Allen with more than enough opportunities to display his excellent timing and ability to use the camera to get at the truth behind his character's dialogue. At the same time, the script is so superb in its interweaving of characters, that an attempt to dissect any part of it would be an injustice.

In fact, the only possible flaw in "Interiors" could be that each character is shown to be so hypocritical and guilt-ridden in their harrassments of each other that audience sympathy is held to a minimum. Then again, perhaps even this is intentional; after all, it isn't that easy to separate the heroes from the villains in real life either.

Maybe "the new Woody Allen movie" won't make you laugh, but it should be enough that he has made one of the most powerful and relevant statements the film world has offered on American society thus far this decade.

PLANT DRUGS
LONDON (AP)—British researchers are investigating certain plants that may become important sources for drugs.

Dr. Did Phillipson of London University's school of pharmacy told a recent conference that a Kenyan shrub showed promise as an aid in the fight against leukemia.

Campus Calendar

MONDAY
SGAC film, "The Lost Honor of Katherina Blum," 7 and 9 p.m., Student Center Auditorium, cost \$1.

TUESDAY
Campus Blood Drive, 10 a.m. to 4:30 p.m., Student Center Ballroom D, sponsored by MOVE. SGACE Fine Arts Print Sale, 10 a.m. to 4 p.m., Student Center Ballroom A. SGAC Video, "Cave People of the Philippines," 7 and 9 p.m., Student Center Video Lounge, 25 cents, playing through Saturday. Concert, SIU Chorale, Shryock Auditorium, 8 p.m., free.

WEDNESDAY
Student Senate, meeting, 7 p.m., Student Center Ballroom A. College Bowl, 7:30 p.m., Student Center Ballroom B. Concert, SIU Wind Ensemble, 8 p.m., Shryock Auditorium, free.

THURSDAY
Volleyball, MAIAW Regional Tournament, 9 a.m., SIU Arena, playing through Saturday. Special Performance, "Andre Kole's World of Illusion," Shryock Auditorium, 3:30 p.m., cost \$3 in advance and \$3.50 at the door. Graduate recital, Janet Dollins, organ, 8 p.m., Shryock Auditorium, free. Concert, Phi Mu Alpha, 8 p.m., Old Baptist Foundation Chapel, free.

FRIDAY
Guest Recital, Blair Woodwind Quartet, 8 p.m., Old Baptist Foundation Chapel, free.

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<p>Goddie Houn Chevy Chase PG 5:30-7:45 5:00 5:30 7:30</p>	<p>Scobel PG 5:45-7:45 5:15 5:45 7:15</p>
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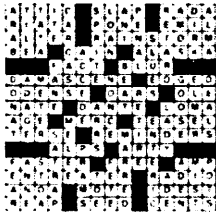
ACROSS

- 1 Manner
- 5 Dill seeds
- 10 Bend
- 14 Immediately
- 15 Meat cut
- 16 Woodwind
- 17 Chariot route
- 18 Sensitive
- 20 Sullivan
- 22 Final
- 23 Fewer
- 24 Small amount
- 25 Dance
- 26 ——— Lebanon
- 32 Judge of Israel
- 33 Military award
- 35 Contract
- 36 Thomas — Edison
- 38 — Runyon
- 40 Annoyance word
- 41 Campus figures
- 43 Singer
- 45 — of consent
- 46 Mead base
- 48 Window parts
- 50 Greek god

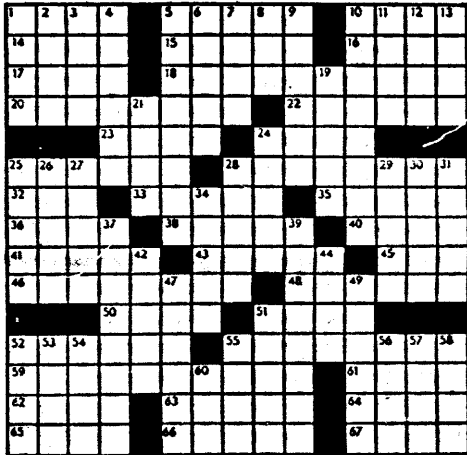
DOWN

- 1 Dole
- 52 Jeweler's units
- 55 Stilted
- 59 Male feature: 2 words
- 61 Irish river
- 62 Snack
- 63 Does household work
- 64 Tractors: Slang
- 65 Man character
- 66 Animal shelters
- 67 Frenziedly
- 1 Mutilate
- 2 Informed: Informal
- 3 Thinker or —
- 4 Sign: up
- 5 Stopped
- 6 Holiday songs
- 7 Simple
- 8 Cookbook abbr.
- 9 Wooden
- 10 Encouraged
- 11 Newspaper item
- 12 Affection
- 13 Horned animal
- 19 Of birth

Friday's Answers



- 21 Appear
- 24 Fruit
- 25 Strand
- 26 Metal mixture
- 27 Substituted
- 28 African animal
- 29 Singer — Vaughn
- 30 American Indian
- 31 Entertains
- 34 Goes out with
- 37 "I'm — Aren't We AH?"
- 39 Having no snout
- 42 Arranges
- 44 Appraise
- 47 Collage
- 49 Roman philosopher
- 51 Author A. A. —
- 52 Vehicles
- 53 Passage
- 54 N. Z. timber tree
- 55 Detect
- 56 Stuff
- 57 Within: Comb. form
- 58 Office item
- 60 — term



'Criminal offender' lecture scheduled

Dennis Anderson, professor in the Administration of Justice Department, will answer the question "Who is the Criminal Offender?" at 3 p.m. Nov. 15 as the fourth of six lecturers in the SGAC Issues and Answers series. Anderson will speak in the Illinois Room of the Student Center. Before coming to SIU, Anderson was one of the chief psychologists employed by the Nebraska prison system. Most of his work deals with the prison system and its relation to both adults and juveniles. Anderson is also involved in training parole officers, sheriffs and other prison-related personnel.

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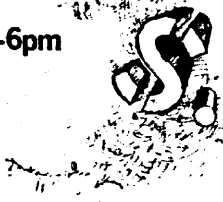
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REO thrills U of I audience

By Gordon Engelhardt
Staff Writer

REO Speedwagon's concert last Saturday night marked the second homecoming of the day at the University of Illinois. The first homecoming was for the Illinois football team, who were thrashed by Michigan State, 58-19. The REO concert was the first time the group has made its way back to central Illinois, where their founding roots lie, after the group's recent nationwide emergence.

Although the concert was at the Assembly Hall, acoustics were not the problem that was anticipated for REO.

Louisiana La Roux, the opening act, which obviously lacked experience playing large halls, was not loud enough for the breath of the audience.

The acclaim REO received upon entering the stage primed the band for an exceptional performance. "Say You Love Me Or Say Goodnight," from "You Can Tune a Piano, But You Can't Tune a Fish," opened the event in rousing fashion. "Like You Do," from REO II, a classic hard-rock album that has received virtually no acclaim outside the Midwest, continued to keep the crowd's adrenaline flowing.



REO Speedwagon returned to University of Illinois on homecoming night and pleased the partisan audience with a blend of their old and new sound. Their live album, "You Get What You Play For," gave them their current national recognition.

"Son of A Poor Man," "Being Kind (Can Hurt Someone Sometimes)," "Keep Pushin'," "157 Riverside Avenue," and "Ridin' the Storm Out" were the additional numbers performed before encores. The songs sounded almost exactly the same as they did on their live album which thrust them into gold record status.

"157 Riverside Avenue" was the low spot of the concert after the Chuck Berry-like basis of the song had been played and Cronin went into a vocal-guitar call and response with Richrath. The call and response was overdone and tried the patience of the audience, with the lengthy introduction by Cronin unnerving the crowd, as over half the crowd which had been standing throughout the concert, took their seats.

"Ridin' the Storm Out," one of the group's classic cuts, was the last song before the encores, and Richrath's frenzied solo in the middle break of the song mesmerized the audience.

"Golden Country" and "Little Queenie," both from "REO II" were performed for encores. "Golden Country," one of REO's few political tunes, lacked the power of the original version because Richrath's virtuoso solo in the middle bridge was done without the powerful wah-wah pedal. "Little Queenie" obviously didn't have the saxophone talents of Boots Randolph as they did in the studio, and keyboardist Neil Doughty's piano solos fell short of Randolph. However, these comments do not mean these songs were backed, just that they lacked the embellishment of the studio versions.

"Lucky For Me," "Rat With the Changes," and "The Unidentified Flying Tuna Trot," which converted into "Flying Turkey Trot," were the other cuts played from the band's latest album.

The meshing together of the instrumental "trot" allowed guitarist Richrath the freedom to move into an unaccompanied Hendrixian guitar solo, which showed that for sheer speed, Richrath is rivaled only by Blue Oyster Cult's Buck Dharma in America.

A Review

I have seen REO twice prior to last Saturday night when Mike Murphy was lead vocalist, and Cronin's presence immeasurably improved the concert. Cronin had been on "REO II" and contributed songs to "Ridin' the Storm Out" before leaving during the recording sessions. He returned for "REO," two terrible albums later. Not coincidentally "REO" began the rise to nationwide prominence for the band, as "Keep Pushing" became a hit single.

Cronin is a adept songwriter, is animated onstage and has a wistful superior voice to Murphy. The other change the band has made is the addition of Bruce Hall on bass, who replaced Gregg Philbin prior to "You Can Tune A Piano..." Hall may be slightly better technically than Philbin, but his importance lies in his ability to harmonize with guitarist Gary Richrath, giving the band a full vocal sound which was never before possible.

"Lucky For Me," "Rat With the Changes," and "The Unidentified Flying Tuna Trot," which converted into "Flying Turkey Trot," were the other cuts played from the band's latest album.

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An English dubbed version of Ingmar Bergman's "Scenes From a Marriage," starring Liv Ullmann and Erland Josephson, will be broadcast at 10 p.m. Saturday on Channel 8.

PBS presents music of Ry Cooder

Ry Cooder, whether fingerpicking his way through "blue mandolin" music or playing a Hawaiian folk song "slack key," will present his music on "Soundstage" at 7 p.m. Tuesday on Channel 8 (WSIU-TV). Winding his way through gospel, bottleneck, Hawaiian and Tex-Mex music Cooder will present a montage of American musical history over the last 40 years. "Big Bad Bill," "Dream," and "In A Mix" are just a few of the songs Cooder will perform on "Soundstage." Much of the program will be taken from his recent Carnegie Hall performance. Ingmar Bergman's original television series, "Scenes From a Marriage," will be shown on

Channel 8 beginning at 10 p.m. Saturday.

Starring Liv Ullmann and Erland Josephson as the couple whose marriage is under examination, and Bibi Anderson and Jan Malmstro as their friends the film will be presented in six episodes.

"Distant Thunder," Satyajit Ray's 1973 drama about a remote Indian village and its inhabitants in the midst of World War II, will

screen on "PBS Cinema Showcase," at 8 p.m. Tuesday on Channel 8.

In the film, Soumitra Chatterji appears as Ganga, a young Brahmin who moves into a sleepy Bengali village in the early forties with his wife. Ganga is the only educated man for miles around and serves as the town's schoolteacher, priest, doctor and all-around wise man.

Rhythm, blues accent 'Streamline'



By James Patterson Staff Writer

Lenny White's latest, "Streamline," is about 34 minutes of melodramatic rhythm and blues with a flashy, disco accent. White's attempt at perfection is vocally aided by super-sounding Chaka Khan and Diane Reeves.

The album's unmistakable asset is its keyboards played by Donald "Captain Keyboards" Blackmond and Deniz Miller. Broadway Miller, Lenny White former Santana member, has banded together six highly talented musicians to help create a mellow, keyboard-led sound.

Side two is definitely White's best effort. It features his dynamic keyboards in "Time" and "Lockie's Inspiration." The bass is held down by Marcus Miller brother of keyboard specialist Deniz Miller. The keyboards are such an important factor because they produce so many different melodies. The other members of the group are Jamie Glazer on guitars and Nick Moroch. The two add the modern disco sound to a sizzling rhythm and blues foundation.

The guitars are not the lead instrument in any of the songs but

play a vital part in keeping the cuts fresh and up to date.

"I'll See You Soon" and "Indie," and "Night Games" make up the rest of side two. These are love songs with no vocals. In these songs the instruments wittily move up and down the bars with delicate grace and intricate timing.

However side one is much closer to disco. Two tunes on this side have vocals, including the first record on the album, "Struttin' and 'LaOy Madonna," which is a borrowed tune but again brilliantly salvaged by Chaka Khan, formerly of Rufus

I'm sorry to admit. It has the soul and the groove. Let's not forget it is the majority who rules in this country and that includes the media.

"Streamline" reminds me of the smooth, keyboard-led sounds of Billy Preston. Those who would consider it rock have their music mixed up again. This album has no tunes that are even remotely similar to the contemporary versions of modern rock. Instead it lends itself to a new kind of sound incorporating Jazz, Disco and Rhythm and Blues.

"Where does it all end?" Whites asks in his "Time" cut. "Where does it all end?"

Jazz

The other songs on side one appears to be an attempt by the album promoters to jump on the "Stars Wars" bandwagon. They are entitled, "Spazmo Strikes Again", "Earthlings" and "Bars From Mars." They are just as dramatic as the "Stars Wars" clique. The key to them is timing and rhythm.

Overall the album promises eventually success. If it had any production weak points, I failed to uncover them. It is the kind of sound that won't make it to pop stations.

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Mon.-Tues. Nov. 12-14

Jagger looks his age but acts like a child in TV performance



"The Rolling Stones" appeared on the cover of "Between Buttons," an album which was released in the mid-1960s just before the Stones' first American television appearance on the "Ed Sullivan Show." Recently, the Stones returned to American TV, in a less than distinguished fashion, on "Saturday Night Live."

By Mike Reed
Staff Writer

In order to approach something as painful as the demise of one of the few true legends of rock music, it is first necessary to make a couple of rather harsh disclaimers.

First of all, the Rolling Stones are not the "world's greatest rock 'n' roll band" as they advertise themselves, and except for a few brief moments during the Summer of '72, probably never were.

Secondly, their latest album "Some Girls" may well be one of the best albums released this year, but it's nothing more than a pale attempt to impersonate the band that once released such monumental albums as "Beggars Banquet" and "Let It Bleed."

While it has been apparent for several years that such constant rehashing of the same tired anthems about sex, drugs, sadism, etc. is little more than an attempt by Jagger and Co. to cash in once again, there has always been something gratifying about watching the Stones burn the masses.

That is, there was always something gratifying about it until last weekend when the Rolling Stones appeared on "Saturday Night Live."

After wading through the usual overabundance of late-night commercials only to see a very old and haggard Mick Jagger make a fool of himself in a comedy skit, the Stones finally took the stage.

Off-key and out of touch, they started right in hyping their new single "Beast of Burden." The arrangement that had been given to the song was unforgivably bad and the fact that guitarists Ron Wood

and Keith Richard (or Richards depending on his mood) weren't playing the same song didn't help matters.

In fact, the only members of the group that seemed to have the slightest idea of what was going on were the always reliable rhythm section of Bill Wyman and Charlie Watts, who were conveniently hidden off camera so as not to bother the stars.

And there in the middle of the melee was Mick Jagger himself, dressed in Paris' latest trend setting punk ensemble with the word "beast" emblazoned across his chest.

If his appearance wasn't ridiculous enough, what came out of his mouth was even worse. Sure it is possible to lose your voice on tour, but that's no excuse for going on national television sounding like you'd just swallowed razor blades.

Not only was Jagger's voice awful but his timing was so far off that his once expressive body contortions now resembled the movements of a puppet whose strings were being randomly tugged by a naughty child.

During the next few minutes, which were beginning to seem like an eternity, the Stones managed to crank out a couple more likely hits.

First came "Respectable" featuring Mick on guitar, then "Shattered" with an unknown synthesizer player and a light show that would have embarrassed Dick Clark.

During that time, Jagger managed to tear his shirt and mock a french kiss with Ron Wood, only to stumble and lick the face of his disgusted looking guitarist. All the time the rest of the Stones managed to look like a bunch of kids aping a

punk band in a suburban garage. In short, no other band in the world could have gotten away with being as bad as the Stones were last Saturday.

Jagger and Richard once wrote a song containing the line "What a drag it is getting old." What a bigger drag it must be to get old and still feel compelled to act like a 15-year-old.

WOMEN'S SYMPOSIUM

CAPE TOWN, South Africa (AP)—Problems faced by South African women forced to take on the roles of both mother and father in raising their children were the subject of a recent symposium held by Contact, a South African women's organization.

Children in such situations often lack discipline and responsibility, the symposium was told.

War movie 'violates traditions'

"Oh What A Lovely War" is a witty, satirical comedy directed and produced by Richard Attenborough. This 1969 version of World War I violates all the traditional strategies and theories of War. The feature-length movie will be shown at 6:30 p.m. Monday, Nov. 13 at the Student Center Auditorium.

Sponsored by the Phi Alpha Theta and the Graduate Student Council, this "war to end all wars" begins in Europe. Attending the international conference are all the world's leaders dressed in their country's army uniforms, including medals of honor. The conference is held in a ballroom somewhere in Europe where all the leaders meet to make alliances before the war begins.

Once the rules are set and agreed upon the next scene in the movie is an amusement park. The leaders take their places on the giant merry-go-round. Roused by patriotism, simple folk crowd outside the lit-up, flashing, electric gates surrounding World War I, waiting to pay the one

shilling price of admission to all the fun inside. Casualties number in millions, but such statistics only add more sparkle to the champagne and more laughter to the music.

The war is fought in the amusement park. As it continues to get more savage and bloody, the park itself slowly deteriorates. Even the merry-go-round suffers from the shells and bombs flying everywhere. After a while the simple folk begin to lose interest in the war until the park becomes an empty except for the leaders who are left to settle their differences by themselves along with the dead bodies scattered about.

The apex of the film becomes international slaughter which, after all, is the most civilized of games. Admission cost is \$1.

I DO, I DO, I DO

LEWES, England (AP)—Dennis Crowhurst was sentenced recently to 18 months in prison after admitting in court he had wed two women while married to a third.

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Blood drive to start Tuesday

By Susan Fernandez
Staff Writer

"Sometimes people have to wait in line to give and we don't want them to become impatient and leave so we are providing cartoons," said Jean Collins, Mobilization of Volunteer Effort (MOVE) coordinator.

Students and faculty can donate blood from 10 a.m. to 4 p.m. Tuesday through Friday in Ballroom C of the Student Center. Collins encourages faculty members to sign up to donate or volunteer Friday because students will be leaving for Thanksgiving break. Volunteers can work one or two-hour shifts.

"About 75 volunteers are needed each day to help with the donors," Collins said.

Volunteer workers can sign up in Ballroom D to help register donors, help nurses take temperatures and escort donors to the canteen area after they've donated blood, and take care of the donors at the canteen area. About 1,400 pints is the goal of the blood drive, Collins said.

"Because of the Thanksgiving holiday travel, extra blood is always needed at this time of year," she added.

Type O positive blood and blood with the negative RH factor are especially needed, Collins said. Type O positive blood is known as the "universal donor" because it is compatible with any of the three blood groups, A, B and O. The RH negative factor occurs only in about 12 to 15 percent of the population, and is not as common as the RH positive factor, which occurs in the remaining 85 to 86 percent.

"We'll give trophies to the group or organization that rounds up the most donors and or volunteers," Collins said.

Anyone over 17, in good health and weighing over 110 pounds is an eligible donor. However, pregnant women, epileptics, and people suffering from chronic kidney disease, sickle cell anemia, or who have a family history of heart disease and or cancer cannot donate, according to the Red Cross.

BLEEDERS

NEW YORK (AP)—The National Hemophilia Foundation has started a drive to locate and register all American hemophiliacs, launching the nation's first national hemophilia registry.

The registry is expected to provide for the first time information about how many hemophiliacs there are in the United States and where, what kind of care they are getting and how much it costs.

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Campus Briefs

The Saluki Swingers Square Dance Club will dance from 7 to 9 p.m. Monday in the Roman Pool of the Student Center. Round dancing will be from 6 to 7 p.m.

WIDB's King Biscuit Flower Hour will feature Van Morrison's taped concert at 10 p.m. Monday.

The Peace Corps Recruitment Center will present two movies about the Peace Corps and VISTA from 1 to 3 p.m. Monday and Tuesday in Activity Room A on the third floor of the Student Center. A discussion will follow.

The topic, "Improving Health Care in Southern Illinois," will be discussed by the University Forum at 8 p.m. Tuesday in Lawson Hall, Room 151. It is open to the public and admission is free.

All participants going on the Breckenridge Ski Trip Jan. 6 through 13 will meet at 7 p.m. Tuesday in Ballroom C of the Student Center. Another meeting is planned for Nov. 28 at 7 p.m. in the Renaissance Room of the Student Center. All details for the trip will be discussed.

An organizational meeting to form an SIU Semiology Group will be held at 4 p.m. Wednesday in Communications Building Room 2005. All interested faculty currently working with semiology are invited.

Kyle Perkins, of the Department of Linguistics, read a paper entitled "The Relationship between conversation repairing and general intelligence," at the Midwest Modern Language Association Convention in Minneapolis, Minn. on Nov. 3.

Schools to sponsor open house

By Pamela Reilly
Staff Writer

Carbondale Community High School District 165 will hold an open house featuring a "mini-school day" to commemorate American Education Week, according to the superintendent, Reid Martin.

The open house will be held on all campuses from 7 to 8:30 p.m. Tuesday. The campuses include Central High School, East High School, the Vocational Center and the Carbondale Special Education Cooperative.

American Education Week is Nov. 12-18.

Martin said that after the parents are given the schedules of their sons

or daughters, they will move from class to class as teachers hold 15 minute classes. All teachers will give a short overview of that particular class and will answer all questions.

Martin said that parents are invited to visit facilities and classes anytime during the week. The parents also have the opportunity to make special individual appointments with teachers.

The Carbondale elementary schools and junior high school have no programs planned for the week, but parents are invited to attend classes during the week, according to George Edwards, superintendent of Carbondale Elementary Schools District No. 95.

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Want to congratulate someone in a very special way on a special day? Come in to the Daily Egyptian office today and place a Smile Today Ad.

Faculty group to read Hamlet

The University Playreading Group will present a combination lecture, recital and performance in abbreviated version of one of the world's greatest masterpieces, Shakespeare's "Hamlet," at 7:30 p.m. Tuesday in the Morris Library Auditorium.

Starring Harry T. Moore as Hamlet, Christian Moe as Claudius and Robert Parlow and Henry Dan Piper as Rosencrantz and Guildenstern, this play has been a stage success ever since it was written over 400 years ago. rosamund Guildler, editor of Theatre Arts magazine, has said of Hamlet that "it triumphs over time and change because, more than other single creation of man's mind, it is a living organism, complex and passionate, ugly and exalted, permitting each successive generation to re-create it in its own image."

The theatre grapples with it continuously, dressing it in every conceivable garb, ancient, modern, and imaginary. Every actor, man and woman, lusts for it. The scholars snatch it from the players and retire with it like some quarrelsome bears into remote fortresses of words, definitions, and interpretations.

Children feed their love of beautiful sound of music, and wise men spend their lives analyzing the meaning of a single phrase... Yet Hamlet survives them all.

This informal reading may be the best way to see Shakespeare play, since there are no distractions of scenery, costumes or flashing sword, in short, "the play's the thing." The audience is able to concentrate on the text of the play as the words are sounded.

Other characters include Carolyn Moe as Gertrude, Hans Rudzak as Polonius, Laura Nelson as the "Player Queen" and Deborah Brown and Janet Rivers as the chorus.

Activities

Sex Equity Regional Conference, 8 a.m. - 5 p.m., Student Center.

SOAC Concert, 5:11-30 p.m., Student Center Ballrooms C & D.

Student Center Roman Room, 6:00 p.m., Student Center Roman Room.

Phi Alpha Theta, 6:11 p.m., Student Center Auditorium.

Disco Dance Class, 7:45-10 p.m., Student Center Ballroom A.

Illinois Ozark Crafts, Faneer North Gallery, 1 - 4 p.m., weekdays, 1:30-4:30 p.m., Sunday.

Interior Design by SIU Students, Mitchell Gallery, 10 a.m.-3 p.m., weekdays.

Alpha Phi Omega, meeting, 7:10 p.m., Home Economics Lounge.

Backgammon Club, meeting, 7:11 p.m., Student Center Mississippi Room.

Sakuki Swingers Square Dancing, 6-9 p.m., Student Center Roman Room.

Science Fiction Club, meeting, 7:11 p.m., Student Center Activities Room D.

Fellowship of Christian Athletes, meeting, 7:30 p.m., Student Center Illinois Room.

Tau Beta Pi, meeting, 11 a.m.-2 p.m., Student Center Thebes Room.

IVCF, meeting, noon-1 p.m., Student Center Activity Room C.

Phi Kappa Tau, meeting, 7:30-9 p.m., Student Center Ohio Room.

Student Senate, meeting, 7:11 p.m., Student Center Activities Room C.

Free School half-inch Television Production, 7 p.m., Student Center Video Lounge.

Free School Basic Hebrew, 6:30 p.m., Hillel Foundation.

Free School Introductory Meditation and Relaxation, 7-8:30 p.m., Student Center Saline Room.

Orientation Parents and New Students, 8-9 a.m., Student Center Mississippi Room.

Association of Legal Students, meeting, 8:10 p.m., Student Center Activity Room A.

Community Development Grad, Student Association, film, "Peace Corps - Toughest Job You'll Ever Have," 1-3 p.m., Student Center Activity Room A.

American Society of Interior Designers - Speaker and slides, Mr. V. deGroff, Benrose Fabrics "Fabric Designs," 4-6 p.m., Home Economics 140B.

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'Renaldo and Clara' sounds good, yet Dylan's dialogue hardly exists

By Cindy Michaelson
Staff Writer

As the credits rolled after spending two dollars and two hours on Bob Dylan's "Renaldo and Clara," I turned to my friend and asked if she was sufficiently confused for the evening. That blank expression was a crystal clear answer. She was sleeping.

No, it wasn't all that bad. My friend just gets up too early in the morning to be taking in 11 o'clock p.m. movies with any degree of seriousness, but if you have no qualms about spending two dollars to see some of the best concert footage from Dylan's 1975-1976 "Rolling Thunder Reunion," shown one half-hour's worth, then by all means take it.

Eyes heavily lined in black for that haunting effect, Dylan sings his greatest songs. In an electrifying mix of beauty, power and sensitivity, Dylan's renditions of "Knocking on Heaven's Door" and "A Hard Rain's Gonna Fall" are spellbinding. With the help of Scarlet Rivera's flawless violin accompaniment, "Isis" is performed to perfection.

The rest of the movie, according to Dylan in a Rolling Stone interview, is about identity and shifting levels of reality. "like life exactly, but not an imitation; it transcends life and it's not like life." That kind of a description, says a New Yorker reviewer, is a sure sign of a movie that does not work.

Whether it did or did not work or for whom it did or did not work, "Renaldo and Clara" comes off bolstering the traditional Dylan mystique. Who is he? What is he like? You won't find answers to these questions from this movie.

What you will find is a cast of characters resembling a Dylan "inner circle." Dylan plays Renaldo, Dylan's poetic self; his ex-wife Sara is Clara; Emmae Hawkins is Dylan as the celebrity and Honore Blakely is Sara. Throw in Joan Baez as the "woman in white," David Blue as the Masked Tortilla and poet Allen Ginsberg, playwright Sam Shapard and singers Arlo Guthrie and Ramblin' Jack Elliott as unnamed co-conspirators in Renaldo's search for whatever it is he is searching for.

Throughout the film, characters change parts with the help of painted faces and masks. At times, Dylan plays the Masked Tortilla.



Bob Dylan devotes a half hour to re-creating sound and memories of the 1975-76 American tour, "The Rolling Thunder Reunion," in his film, "Renaldo and Clara." The rest of the movie, says Dylan in a "Rolling Stone" interview, "is about identity and shifting levels of reality..."

Baez plays Sara and Sara plays Baez as the "woman in white."

The film revolves around Renaldo, cutting away from the stage to fantasies of Dylan's life. Characters are allowed to improvise dialogue and seem to do so half-heartedly. No one actually directed the movie; it was edited from more than 40 hours of film footage. In larger cities across the country, "Renaldo and Clara" was shown in four hours.

Dylan says in Rolling Stone, "The purpose of art is to inspire. If you can't inspire a person, what can you do for them?" But the film seems to lack artistic intelligence. Rather, it turns out to be a potpourri of metaphysical imagery, with the false assumption that the viewer will be capable of understanding it all.

If the cast wasn't peripherally enough, the scenes were. In no specific order, we see a woman carrying a rope to a car, a crowd of transients in a greasy spoon talking about the decline of the Movement, Joan Baez being traded for a horse.

Renaldo being received warmly by a gathering of Tuscarora Indians, the Masked Tortilla telling a train conductor that he has been on the train for four days, awaiting his destination and the train conductor trying to tell him that the train has only been running for six hours and a lot of brunettes walking around delivering roses and talking about the problems of life.

But who knows? Who ever knows about Dylan? After 10 years in the planning, one could reasonably expect from the movie at least a few lines from Master Dylan, some words of wisdom or a comment on the state of affairs in the 70's or a little insight into what goes on in that enigmatic mind.

By omitting any appreciable dialogue in the film, Dylan seems to be saying, "Stick to my songs." And maybe we should.

Barbershoppers to present fall show

A group of very famous ladies will be the featured attraction when the Little Egypt Barbershop Chorus presents its 11th annual show Saturday November 16 at 7:30 p.m. in the Mason Civic Center auditorium.

Among the all-time favorite girls who are scheduled for the show are Lida Rose, Cinderella, Amy, Peggy O'Neill and more. They will be appearing in the songs that the chorus will sing during the first half of the show which is entitled, "Sweet and Lovely."

The little Egypt chorus, officially known as the Carbondale Chapter of the Society for the Preservation and Encouragement of Barbershop Singing in America, has been performing benefit events

throughout the area for more than a decade.

Membership in the Chorus is now at an all time high and more than 30 curtain rises for the show, which is also featuring the internationally acclaimed quartet, "The Chorus Unlimited," plus "The Credit Union, 'The Muddy River Boys,' and 'The Pyramid Pipers."

Admission to the show is \$3.50 for adults and \$2.00 for students. Senior citizens who attend in groups will be admitted for the \$2.00 price. A large portion of the proceeds will be donated to a national logopedics institute.

For ticket information contact Dick Peterson at 988-1064 or Harry Smith at 549-7287.

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Campus Briefs

The SIU Backgammon Club will meet and play a game session at 7 p.m. Monday in the Mississippis Room of the Student Center. Everyone is invited to attend.

The Carbondale chapter of the American Association of University Women will meet at 7:15 p.m. Tuesday at the SIU Faculty Club, 1000 S. Elizabeth St. Carroll Fry, city manager, will be guest speaker and will be available to answer questions about city hall and local issues.

"Oh What A Lovely War," will be presented at 6:30 p.m. and 9 p.m. Monday in the Student Center Auditorium, sponsored by Phi Alpha Theta and the Graduate Student Council.

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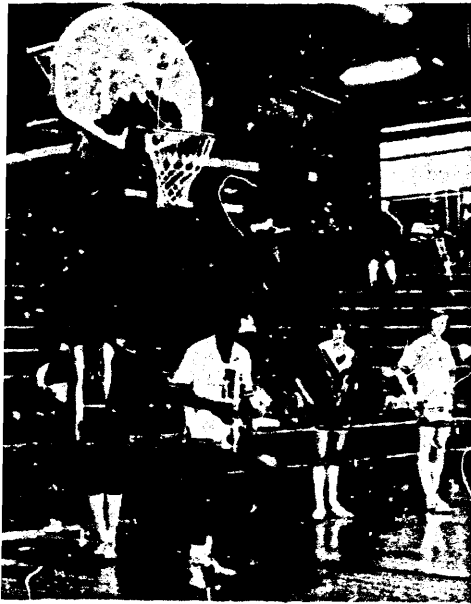
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Carbondale

Woman cager's goal; team success



By Gordon Engelhardt
Staff Writer

Women's basketball Coach Cindy Scott has said there is an uncompromising feeling among the seniors that this is their year.

Sophomore Sue Faber feels no different. "I definitely feel the same way," she said. "There is so much talent on this team that everybody wants to do well and go to nationals."

The Wayne, N.J., product averaged 14 points and 10 rebounds per game last season, but suffered a knee injury with 7 minutes remaining in last season's first game of the Midwest Regional against Michigan State, a 63-62 Sakiki victory. Her injury doubtlessly hurt SIU in their loss to Indiana State in the second game of the regional, but she's completely recovered and anxious for the season to begin.

Coach Scott termed the blond-haired Faber the best player on the team, but Sue feels no undue pressure regarding this. "There is no such thing as a best player, it's a total team thing," she asserted. "The person who made the pass is just as important as the person who made the basket."

Faber plays the low post most of the time on offense, concentrating on close shots and rebounding. The 5-foot-10-inch forward feels the facets of her game that need improvement are outside shooting and ballhandling.

She didn't play formal high school basketball until her junior year although she had often played the pia-grounds. My brothers had a



Sue Faber

people attending SIU from the East coast, especially in women's athletics, Faber said. "It just goes by word-of-mouth about how pretty it is down here. Also, there is a good enough program here that people will come here simply for that reason alone."

She says the biggest difference between high school and college basketball is the attitude of the players. "People are competing for the same spot, but nobody gets down anyone else. In a scrimmage, everybody acknowledges someone else did something well, even if they're on the other team."

backboard for them, and I became interested because I enjoy all sports."

The sheer beauty of the SIU campus was a deciding factor in choosing SIU. "The school also has a well-established women's program, whereas most schools' programs are just starting," she added.

Regarding the unusual amount of

drive from New York City, and is a major change from Carbondale. Surprisingly, she says people run over each other trying to get somewhere here, but back East people aren't in such a rush. "I have to learn to be more disciplined in college, to make better use of my time," she added.

ie Shukki basketball intra-squad game was delayed for about an hour Thursday night in an exhibition game at Herrin High School, then a backboard shattered following an attempted slam dunk by Charles Ford. A backboard was borrowed from another gym, and the 'White' team went on to defeat the 'Maroon' squad, 92-50. (Staff photo by George Burns.)

People in line for basketball tickets get fake numbers

At least some people can't wait for Shukki basketball to begin. An unidentified person passed out 5-100 numbers last Thursday night those persons already lined up inside the Arena to obtain season tickets. Tickets go on sale today. Numbers for tickets were originally supposed to be given out Friday night, like it has been done in the past, but someone jumped the gun last Thursday and began handing out numbers in advance. The numbering system for basketball tickets has been used by students for the past five years. Neoma Kinney, Arena ticket manager, said the Arena ticket office has no connection whatsoever with the number system. Season tickets will be sold on a first-come, first-serve basis. Season tickets are \$25 each, an athletic event and fall fee, statement.

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Sepak takraw: Volleyball using feet

By Tim Brodd
Student Writer

On one side of the net, a player tosses the ball to the server who kicks it over the net. An opposing player kicks the ball to another team member who sets it up with a thigh bounce. A third player smashes the ball with his forehead, sending it hurtling back over the net again.

Sound like a crazy version of volleyball?

Actually, it's sepak takraw, the Malay game of football. Sepak (see-pack) means "kick" in Malay, and takraw (took-raw) is Thai for "ball."

The game is being introduced on campus as an intramural sport, according to Yahaya Ibrahim, promoter of the game and advisor to the Malaysian Students Association at SIU. Sessions explaining the rules and demonstrating skills and strategy are offered to students, faculty and staff Saturdays from 3 to 5 p.m. in Pulliam Gym.

Sepak takraw is similar to volleyball said Ibrahim, who is from the College of Education. Players try to propel the ball over the net without using hands or forearms, scoring points when the opposing side fails to return the ball.

The result is an exciting game of fast action requiring agility and split-second time. It also calls for coordination and the close cooperation of the team.

"It is the favorite game in Malaysia," Ibrahim said of the sport which has risen from the village pastime to a national sport. "There are sepak takraw associations throughout Malaysia. The government of Malaysia, as well as

these associations, are actively promoting this game among the citizens."

The official game is played on a court 44-by-30 feet with a net that's five-feet high at the court's center. The hollow ball, or bola takraw, is made of a layer of plaited cane, or rattan, that has a 16-17 inch circumference and a weight of about 170 grams.

There are three players on a side—two front players, known as the left-inside and the right-inside, and a back, known as the tekong. The back is also the server.

To start the game, one of the front players, throws the ball to the tekong. He must have one leg within a circle located eight feet from the net and use the other leg to kick the ball.

As in volleyball, the tekong gets a second try should the ball touch the net and land on the other side. The ball is given to the other team if it fails to pass over the net or goes outside the court.

"The player is expected to give the ball to the opposing team with his hands and not with a kick, as a sign of politeness and respect," Ibrahim said.

Each side is allowed three hits to return the ball. Kicking with the instep of the foot is commonly used to control the ball. However, the head, chest, knees and thighs are also used to set the ball for another teammate. The head is often used to spike or smash the ball for a kill into an open space in the opponents' court.

The teams play three sets. To win a set, a side must score six points.

To win a game, a team must win two sets. A third set is played if both teams



The sepak takraw, or Malaysian football players are coached by Yahaya Ibrahim, (standing right) who is promoting the volleyball-like game as an intramural sport. (Staff photo by John Carter.)

win one set each, with the winner of the rubber match winning the game.

In an official game, the umpire is the sole judge. He is assisted by linesmen at each corner of the court and at the midline opposite him.

Sepak takraw is a new development of a much older form of the game, Ibrahim explained. The original game, sepak raga (raw-guh), was introduced in Malacca, the oldest state in Malaysia, by the Raja, or king, of the Moluccas Isles over five centuries ago. Then it was a popular sport in the royal courts.

The players would form a circle and try to keep the ball in the air for as long as possible, counting the number of contacts with the head or foot. It was reckoned that the Raja could "kick" the ball 150 consecutive times. Recent teams have been reported over 200 kicks.

Emphasizing the adaptability of sepak raga, Ibrahim said, "It can be played in any open space—in the city, on the beach, even where there is no field large enough to play other games."

Both sepak takraw and the traditional sepak raga are played throughout Malaysia by people of all ages including school children, college students and workers, Ibrahim said. He called them real life-long games.

"All Malay boys take part at one time or another in sepak raga," stated Ibrahim. "The Malay boy is expected to play. It is considered unmanly not to play the game."

He added that the game, one of the main Malay sporting amusements, is played during festivals of rejoicing, such as the Muslim New Year, and other feasts such as weddings.

In competition, two teams of three players each form a circle. Each team

tries to keep the ball in the air for a longer period of time and use more kicks than the rival team.

Before sepak takraw became the official game, sepak raga changed with the introduction of a net or jaring, and a set of rules in 1945, Ibrahim said. Sepak raga jaring had the same requirements and rules of the subsequent official game.

According to Ibrahim, the first sepak raga jaring tournament was held in Kuala Lumpur in July, 1960. It was played internationally for the first time at the 1965 South-East Asia Peninsular Games, now called SEA Games. Eight countries, including Malaysia, Laos, Singapore, Burma, Indonesia and Thailand, take turns hosting SEA Games held every two years.

At the first SEA Games in 1965, the name was officially changed to sepak takraw and the Asian Sepak Takraw Federation was formed to promote worldwide recognition of the sport. Ibrahim said competitions are held year-round for inter-school, inter-district, inter-state and national championships in Malaysia.

Ibrahim was invited to speak at an April workshop at Illinois Wesleyan University, Bloomington sponsored by the Illinois Association for Health Education and Recreation. Ibrahim brought along eight Malaysian students to demonstrate the game. He recalled that many participants, including girls, picked up the game quite well.

Ibrahim said that a demonstration team will go to Chicago in November for a meeting of the Illinois Sports Association.

He said he hopes the "simple yet engrossing" game of sepak takraw will become popular for SIU students.



Is that legal? In sepak takraw 4 is. (Staff photo by John Carter)

Women's b-ball team expects success

Cindy Scott, women's basketball coach, is optimistic about the chances for her players this season. "I am excited and I think the girls are excited about what is going to happen," Scott said. "The players are getting along well and they're really giving support to each other." Scott has reason to be optimistic this year. All of her players from last year are returning and she has added some exceptional new players from high schools and colleges.

Jeri Hoffman, Bonnie Fisher and Sue Faber are returning this year along with Lynn Williams, Scott said. These four girls will hold the top four starting positions with the fifth position to be decided between Jill Pomeranek and Jackie Lott.

Students will have a chance to see the women's basketball team in action on Tuesday night at 7 p.m. in Davies Gym. The squad will be divided into two teams and will play under the coaching of George Mace, vice president of University Relations and Charlotte West, women's athletic director.

"This intramural game will help me to see the girls in action, and will give me a chance to evaluate the team, in



The Bystander's Kid

By Jill Michelich
Staff Writer

particular, the freshman players," Scott said.

The schedule for the team is tough this year but a good one, Scott said. "I think this is our year to do something, to go somewhere."

The team will use man-to-man defense unlike other years when it didn't work for the team's advantage. Scott said the girls are running the ball well and are breaking a lot.

Jackie Lott, a senior physical education major, a member of the team, said with the return of the four starters, this adds a lot to the team and makes the whole starting five work together.

"Everyone knows where they are and what they are doing," Lott said. "We are all very comfortable with each other because many of us have played the game together for the last four years."

Theresa Brugard, a senior in speech pathology and another member of the team, said that the coaching of Scott has benefited the team to the fullest extent. The team is working hard and with the pre-conditioning the team can run the ball well, Brugard said.

Victi Stafko, a freshman physical education major, is looking forward to her first year on the team. "It should really be good because we have a good coach who makes us work hard, she really knows what she is doing," Stafko said. Stafko came to SIU from Royalton High School on a softball scholarship but also plays basketball. The general feeling of the members of the team is one of togetherness, in order to have a winning season. Lott said that everyone works well together. "There are a lot of different personalities on the team but

that doesn't bother the team effort or the spirit," Brugard said.

The basketball team usually practices five days a week and sometimes six. They usually practice two hours a day which does not include the exercising and running that they do before beginning practice. Brugard said that the team began getting ready for the season about two weeks after the semester started even though the team had not begun the official practices. "We will be ready for our first game."

The season begins on Nov. 24 at Southwest Missouri State. The first home game will be Dec. 2 against the University of Cincinnati at 7 p.m. in Davies Gym. Four preliminary games will be played with the men's team beginning Dec. 9, Scott said. The women's team will play at 5 p.m. and the men's games will begin at 7:30 in the arena. The three other games will be Dec. 11, Jan. 11 and Feb. 24. The team will also play the Czechoslovakian team Dec. 13 in the arena. "We have a very good chance of making the first round of the national tournament," Lott said. "It's a real realistic too because I think we can really do it." "We definitely have the talent and the personality."