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Daily Egyptian Staff

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Daily Egyptian

Monday, Nov. 14, 1977—Vol. 59, No. 60

Southern Illinois University



Rich Mueck

Pat Follansbee (left) and Ginny Britton—Women's Program Staff.

Teaching women about women is program's goal

By Chris Moenich
Staff Writer

The Family Living Lounge of the Home Economics Building was scattered with several groups of eight women each. Gathered for an Oct. 20 SIU Women's Programs seminar, the group members were discussing friendships they had shared with other women.

In one group there was Joan, an outspoken junior in journalism. She had been to previous workshops sponsored by Women's Programs, but she specifically came to this one because she said, "Friendships with other women had been on her mind for a long time."

"It has been my experience," she said, "to have a hard time establishing friendships with women. In high school, there were cliques I was not a member of. One girl told me she didn't want to be my friend because she had enough. That hurt."

In another group, Sue said she grew up in a rural area and most of her friends were men. She said, "Now I have a close group of women friends. They are the most important aspect of my life."

Ginny Britton, coordinator of Women's Programs, said, "It's a powerfully good feeling to discuss your thoughts with other women." She said this seminar was one way her office helps overcome the external and internal barriers women face during their college years.

Britton said women confront barriers in pursuing careers in which they doubt their capabilities and in forming intimate friendships with other women.

Britton said Women's Programs tries to teach women to take responsibility for their lives through the program's teaching of survival skills such as socialization.

She said the seminars and other program services help build a community of women who can work together and enjoy one another.

Women's Programs came into existence in 1974 because there were very few direct services for women at the University, Britton said. It was

started as a resource referral service. Patti Follansbee, Women's Programs graduate assistant, said, "We started as and continue to be a springboard for ideas. Women get together and generate ideas. We have tons of information about and for women and if we don't have the information someone needs, we sure can tell them where to get it."

Since the program began, goals have surfaced beyond the provision of referral. Aside from seminars, Women's Programs offers consciousness-raising and support groups.

Britton said, "Our office often creates an awareness of problems so students can better handle the problems they are facing."

Some of the problems she mentioned are birth control, sex roles and women pursuing careers. Women's Programs offers help to solve these problems through seminars and counseling.

During the week previous to the "Women as Friends" seminar, Women's Programs had sponsored a rape seminar in the Family Living Lounge.

Cathy, a Carbondale woman, attended the rape seminar. Cathy had been raped in Madison County during an early week of September. She had come to the Oct. 13 seminar to share information on the emotional support and rape prevention advice she had received from the Rape Action Committee of the Carbondale Women's Center.

Women's Programs exist for a prevention aspect as well as for overcoming obstacles women face. Britton said to meet both aspects, her office staff personally questions women about what they want to learn.

"We don't whip out a questionnaire and wait for students to come to us. It is my opinion that if I sat and waited and was not actively involved with women the program should not exist."

Women's Programs offers information and support for women making educational, vocational and personal decisions and provides speakers, assertiveness training and a listing of SIU women's studies courses.

(Continued on Page 2)

For and about women...

A delegation of 11 SIU and Carbondale women will be among the 20,000 persons expected to attend the National Women's Conference which starts Friday at Houston, where delegates from 56 states and territories will hammer out a National Plan of Action for women. The goals and issues are discussed in articles on Page 4.

The SIU delegation includes five from Women's Programs: Ginny Britton, coordinator, and staff members and student workers Sue Sullivan, Kathy Campbell, Sue Beltz and Patti Follansbee. Others going are Joyce Webb, Women's Center board president; Karen Schmid, Women's Center education director; Cheri May, Counseling Center; Barbara Benton, psychology graduate student; Debby Lindrud, personnel officer, and Pam Bailey, Daily Egyptian editorial page editor.

WSIU-TV plans week-long 'Celebration of Women'

In conjunction with the National Women's Conference in Houston, the Public Broadcasting Service and WSIU-TV (Channel 8) will present six programs about women beginning Tuesday and continuing through Nov. 21.

Entitled "Celebration of Women," the week-long series includes programs on women in the arts—nationally and locally—and on women in the early years of the union movement, on how male roles are changing and on the National Women's Conference itself.

The first of the programs will be "George O'Keeffe" at 7 p.m. Tuesday in celebration of the famed artist's 50th birthday. The portrait of O'Keeffe also begins a new seven-part series by PBS entitled "The Originals: Women in

Art." Following the O'Keeffe program will be "To Be a Man," an examination of the changing roles and values of the American male, at 8 p.m. Tuesday.

Written by David Alpern, "To Be a Man" explores how the old patterns of male behavior were established and passed from father to son and discusses the implications that changing sex roles and "male liberation" may have for politics, foreign policy and everyday life.

At 9:30 p.m. Wednesday, "Me and Stella" will pay tribute to 83-year-old Elizabeth Cotton, the folk singer and guitarist known for " freight Train," which she originated at age 12. "Stella" is her guitar and constant companion.

WSIU will present "A Few Moments

With... Three Women and Their Music," original production of Telpro, SIU's student radio and television company, at 9 p.m. Saturday. It features a classical pianist, Deb McCabe, performing music she composed; Naomi Williams, collector of dulcimers and other antique musical instruments, and Kate Teddy, blues, ballad and rock composer and singer.

"Union Maids", a documentary on the labor movement of the 1930s, will be broadcast at 9 p.m. Monday, Nov. 21. It tells the story of three women—Sybil, Kate and Stella—and their experiences with sitdowns, strikes, goon squads and police brutality in the early years of the CIO.

Concluding the series will be a one-hour wrap-up report on the National

Women's Conference at 9 p.m. Monday, Nov. 21. It will take a behind-the-scenes look at the causes and coalition meetings and major events of the conference, which some 20,000 men and women, including 2,000 delegates from 56 states and territories, will attend for four days.

The conference will deal with American women's opinions and movements on—among other issues—homemakers' rights, jobs, abortion, education, racial and ethnic minority women, the Equal Rights Amendment, health, credit and rape.

The conference has been described as the most historic gathering in America on women's rights since the Seneca Falls Convention of women in New York in 1848.



Carl Weingarten awaits the director's next cue.



Mike Gibbons

Maureen Naughton takes a "relaxed" position between rehearsals.

Variety will be keynote of in-the-round dancers

By Kathy Flanagan
Entertainment Editor

Dancers come in all shapes and sizes—and, in the case of the Student Dance Concert, they come in all majors.

Student choreographers and dancers will present original works highlighting the Student Dance Concert at 8 p.m. Wednesday, Thursday and Friday in Student Center Ballroom D.

The concert is the second production of the new Center Stage series, sponsored by the Student Center and the Theater Department Master of Fine Arts Program.

The student choreographers and dancers are all members of the Southern Repertory Dance Theater and have created 11 dances for the program. All are based on contemporary dance and with the use of jazz and modern dance movement, mime and the storytelling technique of dance theater.

Though they work mostly on their own, the students are being guided by Linda Kostalik, Sally Idoine and Meredith Taylor of the dance department, and Jan Bibik of the physical education department.

The students auditioned for the Southern Repertory Dance Theater in early September. Since about the third week of that month they've been rehearsing on weekends and an average of eight hours a week.

"Whenever they could get some space they've rehearsed," according to Kostalik.

"Mainly we're just observing and the physical education department.

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"Mainly we're just observing and critiquing their show," Kostalik said. "They come to us, tell us when to watch them and we go."

Though there is no overriding them for the concert, the dances have been put in an order to complement each other. Each student choreographer constructs a dance. Consequently, a wide variety of styles are presented in the concert.

"Most students have some experience in choreography, but some haven't," Kostalik said. "So many have set some challenging goals for themselves."

The students also face the challenge of working "in-the-round." Most dance concerts are held on a stage where dancers who are not performing can sit in the wings and catch a breath while awaiting their performance. In-the-round means the performer is always visible to the audience, thus, they always are performing.

In-the-round challenges the choreographer as well as the dancer. The choreographer must set up a dance understandable and visible from all angles of the stage. Those with their backs to the audience must be balanced by other dancers facing the audience.

The concert has 22 dancers. They began with 27, but the number has decreased mostly because of conflicting jobs and illnesses. Kostalik said that when the dancers audition they aren't always sure of future schedules.

"It's done all on the students' free time," Kostalik explained.

Kostalik also explained that choreographers must set the stage and create the atmosphere for each dance. Kostalik, Taylor, Idoine and Bibik will all act as part of the mood setting in a dance theater piece they will perform.

Kostalik and Idoine both have choreographed pieces for the concert. Kostalik choreographed and performs "Feet on Fire: the Battle of the Century." Idoine choreographed a piece called "Mirroc," the title of a poem by Sylvia Plath. But the brunt of the work rests in the students.

Although all the students aren't dance majors, they are encouraged to take at least one dance class.

"Most of the students are in dance classes," Idoine said, "and we encourage them to keep trying even if they didn't make the audition."

Kostalik said auditions and the encouragement towards dance instruction are an attempt to "get the best. Getting the best is a true experience. It makes the concert a fuller experience."

"They've managed to put together some interesting things," Kostalik said. "One is a dramatic statement based on the study of breathing. One student studied the aspects of dance movements and the idea that dance is based on communicating a statement."

Ukraine dance troupe to give taste of rural Russian folklore

By Dough Durako
Staff Writer

Yatran: Ukrainian Dance Company, a 65-member dance troupe in which the members' average age is 21, will present its show of Russian folk music and dance at 8 p.m. Thursday in Shryock Auditorium.

Tickets for the show, which has toured in Bulgaria, Hungary, Czechoslovakia and Cuba, are on sale at the Student Center Central Ticket Office. Ticket prices for students are: \$3, \$4 and \$6. Prices for general public are \$4, \$5 and \$7.

This is the first tour of the United States the troupe has made.

Yatran's repertoire is based on authentic dances, songs, games and rituals of the 230,000 square-mile Ukraine region in the southwestern part of the Soviet Union. The troupe was founded in 1949.

Krivokhizha works as choreographer and ethnographer when creating compositions based on folk sources. He said expeditions into many regions of the U.S.S.R. gave him an opportunity to study folk dance in actual conditions, to see the natural manner of performing and to acquire costumes made by folk craftsmen.

Each of the dances is complete in itself and constructed according to strict rules of composition. "Yatranian Games" displays elements of summer and winter sports in the region and is meant to convey the character of the people who live there.

The compositions, "Povorotnya" and "Lesoruby" have ceremonial/lyric theme while "Polka-Volynka" and "Podolyarka" try to convey the region's color through the ensemble.

Krivokhizha tries to maintain a close connection between dance and song, and in several compositions the dance is accompanied by an equally enthusiastic song.

Using authentic costumes of Gogol's time, "The Hopak" features Ukrainian costumes consisting of crowns, ribbons, embroidered blouses and men's rubakhas pants which form a panorama of color.

Women's Programs flourishing

(Continued from Page 1)

Follansbee said Women's Programs is also a place for women to share ideas on what women want. She said, "Women want independence and control of their lives. The more women explore, the more women find there is to have."

Seven faculty women, including practicum students, work with Women's Programs in three offices in Woody Hall B.

Hritton hopes to relocate Women's Programs offices because she envisions more space for counseling and other

"get-togethers." She said, "Women's Programs is more of a women's center on campus without the space for a center."

She said an average of six men and women visit the office daily for such reasons as wanting to get involved in workshops, providing ideas for future seminars, sharing resources and discussing personal problems and conversation.

Follansbee said, "Women's Programs offers support—a place to talk. It's not the kind of place you have to have a problem to come talk."

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'New' chorale offering music of 20th century

By Marcia Heroux
Staff Writer

David Williams, new director of the University Chorale, has, as he put it, a "hard act to follow."

Last summer the chorale toured Europe under the direction of Dan Pressley. Many of the singers who participated in the tour did not rejoin the group again this semester when Pressley left SIU.

Williams, however, has plans of his own for the new 45-member group.

"The Chorale will be doing more and more 20th Century music—experimental and perhaps, controversial," Williams said.

Williams and the chorale will present their first concert at 8 p.m. Tuesday in Shryock Auditorium.

In this concert the chorale will be "trying to show a whole variety of trends in choral music in the 20th century," Williams said.

The program will begin with a 1950 piece, "Choose Something Like a Star," by Randal Thompson. The text is by poet Robert Frost.

The second work to be performed will be the Budavari "Te Deum," by Zoltan Kodaly. "Te Deum" was composed for the city of Budapest for the 250th anniversary of the freeing of the city of Buda from Turkish invaders.

"Te Deum" was written by tonality. It used to be very controversial, but now it's old hat," Williams said. (Tonality is the principle of relating all the tones and chords of a piece of music in relation to one tone).

Written in 1935, Williams said the piece is like "Hungarian gypsy music" and he called it a "scholarly endeavor."

for his music students.

The four soloists for the "Te Deum" are Norma Sitton, soprano; Grace Reilly, alto; Joe Accomando, tenor; and David Sackman, baritone; with Sheila Snow, accompanist.

Also on the program is "Saul," by Egil Hovland, which will be narrated by David McCrackan and Carla Coppi, and accompanied by Matthew Bryant on the organ.

"Saul" has a "speaking chorus," which Williams said gives it "elements of chance."

Bryant will also accompany the chorale on "Let the Redeemed of the Lord Say So!" by Eugene Butler.

This work by Butler is a "little lighter" and also what Williams calls "chance music." The work consists of three spirituals and freely sung solos, and can be likened to a "round," Williams said.

The last three pieces of the concert include "Almighty Father," by Leonard Bernstein; "In the Beginning of Creation," by Daniel Pinkham and "Three about Jesus," arranged by L.L. Fleming. The Pinkham work is especially different, Williams said the piece is entirely dictated by one conductor with Williams synchronizing what the chorus does with a tape.

"I went and got a lock like they use for athletic events," Williams said, explaining he needed the clock during the performance so he could keep the chorus with the tape.

The concert is free and open to the public.



Director David Williams rehearses the University Chorale.

Rich Malec

Liszt to be featured

Wind Ensemble performs at Shryock

By Rick Aas
Staff Writer

The powerful musical imagery of Hungarian composer Franz Liszt will be a feature of a free concert at 8 p.m. Wednesday, Nov. 16 in Shryock Auditorium by the SIU Wind Ensemble, a 60 instrument group consisting almost entirely of music majors.

Melvin Siener, conductor of the concert and director of bands in the School of Music said that unlike others bands which are open to students from all areas, the Wind Ensemble emphasizes experience for music majors. The featured portion of the concert will be an interpretation of Liszt's "Hungarian Fantasy for Piano and Orchestra." Steven Barwich will be the soloist on piano.

The work, originally written for piano and orchestra, has been transcribed and rearranged for wind ensemble.

The ensemble consists of wind instruments such as flute, clarinet, french horns, bassoons and oboes in addition to percussion such as tympanals.

The term "wind" is a generic term

for all instruments in which sound results by air set in motion by the player's breath. There are two subdivisions, brass and woodwinds. The latter doesn't necessarily indicate the material of which they are made but the basic method of tone production.

The Liszt composition represents a collection of many Hungarian and Gypsy folk melodies which Liszt compiled throughout his life in the 19th century.

Barwich has been teaching piano at SIU for 20 years and has performed all over the world as a concert pianist. He has done many European concert tours and has studied with virtuoso pianists Claudio Arrau in New York, Jules Renil in Paris and with Ilona Kabos in London.

The Liszt selection is a rhapsody or a "free-form improvisation," Barwich said. "The player can play anything within the melody of the composition. There are no special patterns or forms of playing."

Barwich described the selection as being "a sort of duet" between himself and the ensemble where "sometimes I

play alone, sometimes I play together and sometimes I play in a supporting role."

Siener describes his job as conductor as "interpreting the score as closely as possible to the sound the composer intended."

"If you paint a picture and want people to know you through that work, then I must know what you meant to show that," Siener said.

"Each person within the ensemble has their own ideas about the music, but we all have to come out with the same idea," Siener said. "Style, phrasing, dynamics and all the nuances are contained within the same conception of the music."

Siener received his undergraduate degree from SIU and taught band at DuQuoin High School for 14 years. He has been director of bands for 15 years and is assistant to the chairman of the school of music.

Reduced to 40 pieces for the piano composition, the full 60 piece ensemble conducted by Siener will perform four compositions



Melvin Siener, conductor



John Kinnison is trumpet player, student conductor.



Prof. Steven Barwich will be featured pianist.

A showdown is brewing at women's conference

By Peggy Simpson



ANY REACTION TO THE POSSIBLE EXTENSION FOR ERA?

WELL I UNDERSTAND THE PHYLLIS SCHLAFFLY GROUP IS FLYING IN.

WASHINGTON (AP)—A showdown, now brewing between feminists demanding their rights and conservative women determined to stop them, is expected to erupt at the National Women's Conference Nov. 18-21 in Houston.

The federally funded conference could influence national politics on child care, maternity benefits, education and job options for women, benefits for homemakers, abortion and help for battered children and wives.

In the last five years, conservatives increasingly have challenged the feminists' right to speak for all women. The Equal Rights Amendment has been stalled three states short of ratification. Attacks have been mounted on the 1973 Supreme Court decision allowing abortions.

The confrontation has been brewing all year, boiling over here and there at the 56 state and territorial women's conferences held to select the delegates to the Houston conference.

While most of the conferences were dominated by feminists, 10 were controlled by coalitions that included the Mormon Church, the Ku Klux Klan, anti-ERA groups, the John Birch Society, the Conservative Caucus, the American Party and fundamentalist religious sects.

To the consternation of feminists, the conservatives elected enough delegates to control about 20 percent of the vote at the national convention.

Mrs. Phyllis Schlafly, a national leader of the anti-ERA forces, predicts the national conference in Houston will be the death of the women's movement. Ku Klux Klan Imperial Wizard Robert Shelton of Tuscaloosa, Ala., said the Klan plans to disrupt the conference because it considers feminists "the misfits of society."

Shelton said the Klan sent hundreds of Klan Ladies

Auxiliary members to state IWY meetings, and many were elected delegates to Houston.

Klan men went to the meetings, too, Shelton said, and will also go to Houston "to protect our women from all the militant lesbians who will be there. It's not safe for a decent woman to be there."

Some feminists also are fearful of Houston and gladly would have done without the conference at all—because they dreaded the very kind of disruptions that occurred.

But others say the conflict is forcing disparate and competitive parts of the women's movement to find common ground, jolting apathetic supporters into activism.

They also maintain that the disrupted state conferences showed conclusively that the antifeminists are not just conservative women, but conservative groups—almost all headed by men.

At some conferences, men with walkie-talkies and printed voting instructions directed conservative women on how to vote. Many women said their churches urged them to go to IWY meetings to vote against specific issues, especially the ERA.

"We were told in our church that ERA meant the end of marriage, that schoolbooks would show pictures of people having sex with animals," said Laura Huff and Patricia Madlock of Peshawatchie, Miss. "And we've got to protect our children."

Feminists also note that the conservative women voted down resolutions dealing with less controversial issues than the ERA, such as statements calling for enforcement of pay and hiring discrimination laws, an end to credit bias, increased child care centers and more legal protection for homemakers.

The first of the 56 conferences, in Vermont, started on an upbeat note. More than 700 women braved a February snowstorm. Forty-five percent said they

belonged to no women's groups and had never participated in any women's meetings. One woman said she climbed out her window at dawn because her husband had forbidden her to attend.

The next two dozen meetings also went smoothly. But in late June, at conference after conference, dialogue disintegrated into shouting and outright chaos. In Utah, 2,000 women had been expected and nearly 14,000 appeared—mostly Mormons responding to an appeal from the Women's Relief Society to show up and vote for the "correct" stands.

In Alabama, a black woman speaking at the IWY meeting about abortion was slapped by a white woman wearing an Eagle Forum sticker.

In the Indiana meeting, a minister said it was sinful for women to abandon their "natural use" and do anything other than care for their homes. Women will be truly liberated when they submit to the rule of their husbands, he said.

Federally subsidized conferences on national issues are not new. Others have provided blueprints for the future on hunger, youth, the handicapped and the elderly.

The goal of the women's conference was to find "a new way of talking with each other about the common concerns that affect us, whether we are rich or poor, schooled or unschooled, skilled or unskilled, old or young, black or white, Hispanic or native American," said author Caroline Bird.

She notes that women are segregated in "pink collar" service, domestic and clerical jobs at pay only 57 percent that of men.

"This is our chance to hammer out a national plan of action that will secure equality under the law not only for ourselves but for generations of women yet unborn," she said. "Let's not blow it."

Goal of women's conference: A more perfect union

The concept of forming a National Women's Conference to discuss ways of eliminating barriers to legal equality for women grew out of the spirit of International Women's Year. In 1975 Congress passed Public Law 94-167 which directed the National Commission on the Observance of International Women's Year to organize and convene a national women's conference. Fifty-six state and territorial women's meetings were held to prepare for the national conference and to elect delegates.

The delegates to the conference will vote on the National Plan of Action, which is a combination of the recommendations made by the National Commission in its book, "To Form a More Perfect Union," and other recommendations proposed at the state conferences.

The recommendations deal with the following topics: arts and humanities, battered women, business, child abuse, child care, credit, disabled women, education, elective and appointive office, employment, Equal Rights Amendment, health, homemakers, insurance, international affairs, media, minority women, offenders, older women, rape, reproductive freedom, rural women, sexual preference, statistics, welfare and the creation of a cabinet-level women's department.

The conference is expected to draw over 10,000 people, including delegates from as far away as Guam, the Virgin Islands and American Samoa. Speakers will include such personalities as Barbara Jordan, U.S. representative; Helvi Sipilä, assistant secretary general for the United Nations; Bella Abzug,

former U.S. Congresswoman and Midge Costanza, special assistant to President Carter.

NBC will tape the entire conference and "Meet the Press," the "Today Show," and "Good Morning America" will be broadcasting from the conference. PBS, Channel 8, will televise a one-hour special at 9 p.m. Nov. 21.

The following is a selection of some of the resolutions which will be voted on at the conference and passed on to Congress:



- State school systems should move against sex stereotyping through appropriate action, including: 1) review of books and curriculum; 2) preservice and in-service training of teachers and administrators; 3) nonsexist counseling at every level of education, with encouragement of women to increase their range of options and choices to include both nontraditional and traditional occupations.

- The president, governors, political parties, women's organizations and foundations should join in an effort to increase the number of women in office, including judgeships and policy-making positions, and women should seek elective and appointive office in larger numbers than at present on the federal, state and local level.

- The Civil Service Commission should require

all federal agencies to establish developmental and other programs in consonance with upward mobility and merit promotion principles to facilitate the movement of women from clerical to technical and professional series, and make all federal women employees in Grades (GS) 11 through 15 eligible for managerial positions.

- Congress should appropriate funds for increased research on safe, alternative forms of contraception, particularly male contraception. Research to identify the risks of present forms of contraception and estrogen-based drugs should be given higher priority.

- Alimony, child support and property arrangements at divorce should be such that minor children's needs are first to be met and spouses share the economic dislocation of divorce. As a minimum every state should enact the economic provisions of the Uniform Marriage and Divorce Act proposed by the Commissioners on Uniform State Laws and endorsed by the American Bar Association.

- Particular attention should be paid at all levels of government to providing confidential family planning services for teenagers, education in responsible sexuality and reform of laws discriminating against illegitimate children and their parents.

- Congress, state and local legislatures should enact legislation to eliminate discrimination on the basis of sexual and affectional preference in areas including, but not limited to, employment, housing, public accommodations, credit, public facilities, government funding and the military.

Records...

Clark, Peterson rediscovered talent

Wilson solos and ELO cashes in

Two Sides to Every Story

by Gene Clark on RSO Records...



By Dave Erickson
Staff Writer

This is a really rotten album. The quick-witted record review reader will soon realize that the preceding sentence is a ploy designed to protect a rare gem, a private delight. Each time former Byrds lead singer Gene Clark releases an album, it is just that.

The L.A. country-rock elite who back him on this and his other albums remember Clark, even if nobody else does. They should, because along with Doug Dillard (they called themselves the Dillard and Clark Expedition) he helped create a prototype of the L.A. country sound that the ghost of Gram Parsons is always marched out and given the sole credit for.

Clark has dropped the Oscar Wilde image that emanated from the picture on his last American release, "No

Other," and is back in the country both visually and aurally, singing country-tainted material through a scruffy beard.

Although the sidemen do not a great album make argument has validity, this all-star combination backs Clark with a subdued elegance on his quieter songs.

When he rocks out country-style on "In The Pines," his old partner Dillard sits in on banjo, Byron Berline plays some hot fiddle, and Dillard, Pepper Watkins, and John Hartford croon a mean three-part "ooh" in the background.

Clark's "Lonely Saturday" is a country lament that Emmylou Harris or Linda Ronstadt would be wise to cover. Harris contributes two great background vocals on this album on "Home Run King" and "Sister Moon." Toward the end of "Sister Moon," her

and Clark sing a duet on the chorus over a tasteful background of sustained string notes. The resulting ethereal quality makes one think that this album could be one sleeper that might wake up.

Clark is at his best on songs like "Sister Moon," "Silent Crusade," and "Give My Love To Marie," (written by James Talley, one of the only non-Clark originals on the album) when he pushes out the borders of the conventional country-rock tune. Like Richie Furay, but with more success, Clark allows his instrumentalists just enough space for tasteful jazz-influenced solos within the emotional borders the song lyrics create.

The ethereal feel is ever-present on this album, especially in the way songs like "Marie," "Sister Moon," "Addresses," and "Silent Crusade" are begun.

Colleen Peterson



By Doug Durako
Staff Writer

"Gonna take my bucket down to the South, fill it up with memories and bring it on back," says Colleen Peterson in "Bucket To The South," a traditional, fast-paced bluegrass tune recorded on her debut album. The fact is, Peterson brought a lot more than memories back from the south, she perfected her new country image in Nashville and put it down in an excellent first album.

Peterson, originally from Canada, sings like she was born and raised in the hills of Tennessee. "Beginning To Feel Like Home," a song written by Peterson, rates high in the "pain song" category of country music and her voice is extremely effective in pulling the old heart strings in this ballad.

Effectiveness is Peterson's key, an effectiveness which she has acquired

scene in both Canada and the U.S. Peterson has sung everything from rock to jazz to folk to country, with an occasional part in a musical thrown in. (Five months with the Toronto company of "Hair" and five months on the road with "Love and Maple Syrup" in Canada.)

Peterson has been trying to "make it" since the early 1960's and says she has finally found her niche in country music. She spent 2 1/2 years with a folk-music duo called Spriggs and Bringle before moving to Nashville in 1973 where she "didn't really know why I was there, didn't know what I wanted, I was just sort of looking around, playing a couple of little clubs."

Peterson was "discovered" and signed a contract with Capitol Records in 1974.

Peterson's talent shines on this first Capitol LP, especially on "Beginning To

Feel Like Home," and "Delaney," two songs she wrote and arranged for the versatile studio musicians that perform with her on the album.

The band follows her through the slow country ballads, adding just the right amount of sliding pedal steel guitar and sighing dobro, then races with her through the quicker "Bucket To The South" and "Startin' Out Clean." Exceptional playing is done by Herb Petersen on banjo and acoustic guitar, Al Casey on acoustic guitar and J.D. Maness on pedal steel guitar, throughout the album.

Peterson built up to the last two songs on the album, "Closest Thing To You" and "Dim Lights, Thick Smoke And Loud Loud Music."

"Closest Thing To You" is a blues tune that hits home in its combined description of two very basic problems in life, broken hearts and homes.

Pacific Ocean Blue

by Dennis Wilson on Caribou Records...



By Rick Aas
Staff Writer

It is appropriate that Dennis Wilson is the first of the original Beach Boys to release a solo album.

Wilson always seemed more detached and less mired in the continuation of the Beach Boys' image as an organic family whole. The songs he has contributed over the years have been few, but memorable and touching.

"Pacific Ocean Blue" shows Dennis Wilson to be a sensitive and talented songwriter and singer who has no desire to rest on the godliness of his past image. He has left his roots behind on this album and has presented himself openly and honestly.

The eleven songs on the record are short and sweet, sometimes just

fragments. His intensity of feeling makes an impact though, and his arrangements are unique and undervalued.

Beach Boy similarities are inevitable, but the critic who ponders over this album as an extension of Wilson's past experience definitely has his head in the surf.

Wilson almost completely abandons conventional pop song structure. Some songs have no bridges, others end rather abruptly.

Perhaps embittered by the slow disintegration of the Beach Boys' blissful family relationship, Wilson seems intent to assert his considerable talents which were hidden behind his brother Brian's immortal melodies.

There is no sign of any Beach Boy help

in sight, a considerable feat since most artists faced with the prospect of producing their own work after years of functioning as an integral cog would freeze at being completely exposed.

The musicians on the album are not the usual crop of West Coast sessionmen who appear on every album west of the Rockies and Wilson takes on considerable responsibility in handling all the keyboard work.

This album is a very personal statement which finds Dennis Wilson secure in the confidence of his talents. It is a pleasure to see a musician burst through years of being part of an institution without losing his incentive, sensitivity or his desire for a product that reflects more of himself and less of what others think is to be.

Out of the Blue

by Electric Light Orchestra on United Artist and Jet Music...



By Kathy Flanagan
Entertainment Editor

Occasionally even the most innovative of artists run dry. They usually take an extended vacation and hope that someday, creativity will return. Not so in the case of Jeff Lynne, producer, songwriter, musician and in general, head honcho of Electric Light Orchestra.

On their latest album, "Out of the Blue," Electric Light Orchestra has run dry but miraculously as it seems they put out a two record set.

It starts with the cover which looks dangerously like their last album, "A New World Record." The inside looks like a slight reproduction of Star Wars only in color.

But the worst of the reproductions are

the songs on "Out of the Blue." On a two record set, that's 17 songs, count 'em 17 Lynne wrote zil of them and also utilizing his familiar lead vocals on each.

From "Turn to Stone" to "Wild West Here" each song contains new melody from another in a lighter respect. Lynne isn't a bad head honcho and each song is pleasing to listen to, they just aren't too outstanding.

"Sweet is the Night" has set it off up as the most promising on the ELO album to reach the AM radio stations. But the most creative from a listener's stand-point is "Juno" an unusual ELO blend of jungle tunes, congas, and oddly enough violins. The song is a la Jethro Tull aside from the ELO trademark violins.

As one listener put it, "It sounds like right before they went into the studio they all listened to old Beatles' songs." It's true, Lynne capitalizes on a lot of Beatles sound-alikes. As a matter of fact he capitalizes on a lot of sound alike period. Everyone from Supertramp to Led Zeppelin seemed to have some impy on "Out of the Blue."

For a two record album "Out of the Blue" is a cheap shot by Electric Light Orchestra. Had they produced a one album disc, the effect and the quality would have only been improved.

Fortunately there are enough good songs on the album to make it worth listening to, at someone else's house. Unfortunately at prices these days, Electric Light Orchestra's and Jeff Lynne will have to do a little better.

Cheerleaders, pom-pom girls strive for perfection in spite of pressure

By Chris Moenich
Staff Writer

Cheerleaders and pompon girls, like the sport teams, deliver through rain, sleet and snow. Like the individual athletes, they spend hours of intensive practice to improve their performance. And like the football players, the girls will take the field Saturday when SIU goes against Drake University at 1:30 p.m. in McAndrew Stadium.

Performance perfection is the goal of cheerleaders and pompon girls. Leanna Depue, co-sponsor of the SIU squads, said, "Performance is the most important part. They have to look good and if they don't they are reprimanded on the spot." To "look good," the squads practice two nights per week for six hours. Practice is also held on Friday and Saturday and two hours before each game. Aside from that, squad members practice in front of mirrors at their own homes.

Three missed games or practices mean a disqualification for the member. An unexcused absence disqualifies the member from the next game.

Depue said the demands of practice provide pressure for the members who must remain in good academic standing throughout the year. She said the co-sponsors review scholastic records periodically.

Jan LaPiana, captain of the 12-woman pompon squad, was a pompon girl in high school. She said, "When I came to SIU, one of the first things I looked into was the pompon squad requirements."

LaPiana tried out for the squad with about 40 other women during a one-day judging session held in April, the same time cheerleading tryouts were scheduled.

LaPiana said the tryout made her nervous, almost as nervous as she feels before the games.

"There's a lot of pressure to perform well in front of a crowd," she said. "Sometimes you feel embarrassed if you mess up. The crowd doesn't want to watch a lousy performance."

Chants such as "Hit 'em Again Buckaro" and "Let 'em Tough" are recited at the sidelines of the playing field when the game is in action. Fifty-two one-line chants are used by the six-male and six-female cheerleading squad for football, basketball and wrestling matches.

Terry Ricci, co-captain of the cheerleading squad in 1976 said his friends encouraged him to become a cheerleader so he could utilize his gymnastic skills.

Ricci said he loves cheerleading because, "knowing you're doing something important makes it fun. Many people don't feel we are important, but we're appreciated for what we do for the team."

Depue said tumbling makes a cheer stand out. She said that the ability of the cheerleading squad to



SIU pom-pom girls raise their hands and lead the fans in a cheer at a SIU football game. The girls are: Janet Barkan (right), Sue Underwood, Jan LaPiana and Deborah Wright. They will perform at the football game next Saturday when SIU takes on Drake University.

execute the somersaults and flips "demands the same athletic ability as any other sport. The kids have to be very physically fit and mentally alert."

LaPiana said the same ability is required from the pompon girls. "It is unwritten policy that we must look good and be neat. Nobody wants to look bad in front of a crowd," she said.

Barb Morgan, co-sponsor of the squads, said the spirit by the squads is welcomed by the team. In the last football game, she said, the team was happy to find the locker room decorated by the pompon girls who also baked cakes designed as football field for the team.

Depue said, "Even when the team

is losing, our kids are behind them all the way."

The squads have been funded by the Athletic Department since 1976. Before that, Bruce Swinburne, vice president for Student Affairs, said, "The squads scrounged money from University Relations and Student Affairs. They were eventually funded by the Athletics Department when it was decided the squads needed a stable source of funds." Morgan said Gale Sawyer, athletics director, wanted to incorporate the squads under the athletics Department wing.

Without the pompon girls, cheerleaders and pep band, Depue said, sports wouldn't be the same.

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Campus Briefs

A debate entitled "Energy Paths for the Future" will be sponsored by the Student Environmental Center at 7:30 p.m. Monday in Browne Auditorium of Parkinson. The debate will feature energy experts from various fields.

A deli luncheon and Israeli dance program will be held at 12:30 p.m. Sunday at Hillel, 715 S. University. New dances will be taught.

A preview of Christmas gifts will be held at the Maga Gift Shop, Faner Hall north entrances 12 and 13, Sunday from 1:30 to 4:30 p.m. and Monday through Friday from 10 a.m. to 3 p.m. Hot cider will be served.

A free adult-orientated magic show will be sponsored by the Newman Center at 7:30 p.m. Monday. The show will be presented by Bud Dietrich, internationally-known magician. The content of the show would hold little interest for children.

The Vocational Education Studies Graduate Students' Organization will sponsor a lecture by Spellmon Young, drug abuse treatment director, at 10 a.m. Monday in Ballroom C of the Student Center. Refreshments will be provided. Open to the public. Also co-sponsored by the Graduate Student Council and Department of Vocational Education.

The SIU Women's Club Newcomers will have its Christmas Arts and Crafts Night from 7:30 to 9:30 p.m. Monday in the basement of Carbondale Savings and Loan. Members should bring money to cover the cost of the crafts they work on.

The Fee Allocations Board of the Graduate Student Council will meet at 7 p.m. Monday in Room 318B of the Student Center.

Richard Hersh, expert on moral education, will speak on "Teachers as Moral Educators" at 8:45 p.m. Monday in the Student Center Auditorium. Sponsored by Kappa Delta Pi and open to the public.

Applications are available for the National Science Foundation graduate fellowships for seniors or beginning graduate students with special aptitude and ability in mathematical, physical, medical, biological, engineering, social sciences, history and philosophy of science. Application deadline is Nov. 15. Contact Helen Vergette in Woody Hall C212.

The German Academic Exchange Service is offering study and research grants for dissertation study, post-hoc study visits, short-term study visits and traineeships in agriculture. Application deadline is Nov. 15. Contact Helen Vergette in Woody Hall C212.

The Experiment in International Living is offering group leadership positions in 30 countries leading high school or college students. Leaders must be over 21 and foreign language fluency is required. Application deadline is Nov. 15. Contact Helen Vergette in Woody Hall C212.

A lecture by Samuel Bernstein, executive director of the Jewish Employment and Vocational Service in St. Louis, will be presented at 8 p.m. Monday in Room 141 of Lawson Hall. He will lecture on vocational rehabilitation of the handicapped. Open to the public.

Jack W. Graham, professor of higher education and dean of the Graduate School, has submitted a dedication for the forthcoming text by John Eddy entitled "College Student Development, Counseling and Administration."

'Blow-up' challenges reality

By Dave Erickson Staff Writer

The intermingling of illusion and reality, a topic that should be of acute interest to some portions of the student body, is a theme addressed by director Michelangelo Antonioni in this Thursday's Cinematheque offering, "Blow-up."

In their book "The Technique of Film Editing," Karel Reisz and Gavin Millar see "Blow-up's" main character, a photographer played by David Hemmings, as being involved in a kind of primitive voodoo. He makes images of objects he covets or fears in order to conquer them, occasionally worshipping them after the conquest.

These objects include women, a junk shop, burns, a pair of lovers, and an intriguing scene that forces his from his illusory world into the "real" world.

The Yardbirds, a '60s British rock band, appear in the discotheque scene of the film. (This was back when bands played at discos.) Jeff Beck, then their lead guitarist, does a Pete-Townsend-number on his guitar, smashing it to bits. This is both a symbolic act in the context of the film and a special treat for vintage rock fans.

"Blow-up" is clearly concerned with illusion and our attempts to trap or mirror reality by making representatives of it. The central problem is an image-making society is that it is in constant danger of mistaking the image for the reality, the shadow for the substance," say

Reisz and Millar.

"Portrait of Jason," Tuesday's film, was done by independent filmmaker Shirley Clarke. Clarke was one of the members of the "high-art-at-a-low-budget" group of filmmakers whose focal point in the early '60s was Film Culture magazine. This group, the New American Cinema, which also included John Cassavetes, Emile de Antonio, and Peter Bogdanovich, all set emerged as the "New Wave of the U.S." until financial realities did them in. Clarke's first feature and contribution to this stillbirth was "The Connection," completed in 1961.

"Portrait of Jason" is an uninhibited cinema verite film which was edited to 105 minutes

after Clarke filmed a 12 hour monologue by a homosexual

"The Awful Truth," shown on Wednesday, stars Irene Dunne and Gary Grant in a film by director Leo McCarey. When it was released in 1937, the comedy of this film was viewed as a return to the "good old days" of the silent movies.

"It's comedy is almost purely physical...with only here and there a lone gag to interrupt the pure poetry of motion," said New York Times critic Bosley Crowther when "The Awful Truth" was released.

The films will be shown at 7 and 9 p.m. each night at the Student Center Auditorium. Admission is 50 cents.

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Comedy... 'Saturday Night's' O'Donoghue says TV 'is almost a substitute for life'

By Dave Erickson
Staff Writer

Avid watchers of "Saturday Night Live" might assume that Michael O'Donoghue, a writer for the show who spoke here last Monday, holds no serious opinions about anything. His opinions about the medium he's worked in the past three years contradict this view. "I think television is almost a substitute for life in this country," he said. "It's never been treated seriously. It's America's leading art form and nobody ever talks about it like art. The two greatest art forms of America are comic strips and television. They're treated like jokes or something and they're incredibly powerful forms," he added. O'Donoghue has plans to change this attitude with a television show he hopes to produce.

"It's going to be my version of '60 Minutes.'" O'Donoghue said, drawing laughs from his interviewers, who assumed he meant a sort of expanded "Weekend Update," the mock news program on SNL.

"I'll be using writers like Hunter Thompson. "Those" kind of writers. I want to see a different kind of people that talk naturally on the show and have young film-makers using the interesting forms. I think it's going to concentrate on television. Nothing else, just discuss television. I'd like to talk about it as it is—an incredibly powerful form."

"I have this philosophy of thinking about television in terms of kilowatts used. Thinking of humor in kilowatts used... (SNL regularly draws 20-22 million viewers) It's exciting just to think of all the raw electricity that you're using."

O'Donoghue first came into contact with the SNL crowd during the planning stages, when old friend Chevy Chase recommended him to producer Lorne Michaels.

"Michaels contacted me and made me a lot of promises. I was trying to work



Michael O'Donoghue

out a big magazine deal at that time, which ultimately fell through, so I took the television job."

O'Donoghue said he thought Michaels was lying to him about the freedom on the show until the first sketch he wrote was performed uncensored.

"I figured any television show that let me say I'd like to feed your fingertips to the wolverines has gotta be okay."

Surprisingly, O'Donoghue doesn't carp much about the restrictions or censorship of the TV medium.

"I love television. Because nobody said it's art, there's not anybody telling you what to do, really. It's total greed, which is great because you can always depend on greed. You know what it is. When it's art, you never quite know what people are doing."

"Oh no, you can't do 'that', it's in bad taste," O'Donoghue said, taking on a sponsor's voice. "But if the sponsor realizes 'Hey, it sells my cookies. Do more of it,' that he can understand."

"It's very hard to keep drawing lines between what's right and what's wrong, in terms of aesthetics or ethics...in terms of 'where have you gone over the line?' I'd rather just not have any lines. It makes life much simpler, to be quite honest."

However, in writing for a medium like television, there are other con-

siderations.

"You have to be accessible. A lot of people are just afraid to use a reference that not everyone knows, so their material begins to look like wallpaper. You can be specific and bright and appeal to a small group by having something that appeals to a large group going on at the same time.

If you're making a verbal reference, throw a piece of physical business in at the same time. Have people spraying whip cream...everybody will get that. And then nobody will be nervous about missing the "five percent" joke. It's called the 'scatter-gun technique' of humor."

O'Donoghue approaches his 'Mr. Mike' sketches, which he appears in, differently than those he writes for other people.

"I don't write 'hard laughs' for myself. I write those strange little stories...mood pieces. It's really weird to have this big glowing red lens a couple feet away from you. It's like being under a huge microscope...there's millions of people out there."

Without the extensive acting background that many of the SNL actors have, he admitted that "learning to fall" in front of 22 million people in a sketch that doesn't go over is tough.

"But I felt that it was the honest thing to do...that it would give me a better idea of how to write for television, and it has."

Television writing and his work at National Lampoon aren't the only things that O'Donoghue has done.

"I did the Radio Hour (National Lampoon Radio Hour), which was working in sound. I've worked and acted in theater...there's a long list. Anyways, they all help you to do the other things. It's very good to keep shifting the things you do. It keeps your brain so awake."

He's currently tackling a new medium, movies. He and Chevy Chase are co-writing a screenplay. So far, no

director has been picked, but O'Donoghue said he's "going to have lunch with Mike Nichols" soon to discuss the project.

"I'm having a little trouble with movies now because I've never done one."

He and Chase rented a house last summer with the intention of working on the script, but they "didn't get a word written." John Belushi and Dan Aykroyd ran into similar problems in their attempts to adapt Hunter Thompson's "Fear and Loathing in Las Vegas" to the screen, O'Donoghue said. But he and Chase still intend to finish their project.

"Planet of the Cheap Special Effects' parodies cheap movies made in the '50s, so we'll shoot them the same cheap way they did. It's 'Rocketship XM,' 'Cat-women of the Moon,' and all those John Agar movies, those really toilet ones of 1955."

O'Donoghue was enthusiastic talking about the movie and partner Chase

"A lot of our ideas are quite similar. Chevy has an incredible sense of physical humor. I'm more cerebral and structured."

This is in contrast to his memories of working at National Lampoon. He termed the Lampoon people he worked with as a group of "deeply psychotic men and an occasional psychotic women."

"The magazine was much more zany than the people themselves. It was never a lot of fun. Not as I define fun. I define fun more like cocaine, fancy restaurants, swell clothes, fast cars... it wasn't that kind of fun."

CARLYLE PORTRAIT

RICHMOND, Va. (AP)—A portrait by Jams Abbott McNeil Whistler of the Scottish philosopher Thomas Carlyle has been acquired by the Virginia Museum.

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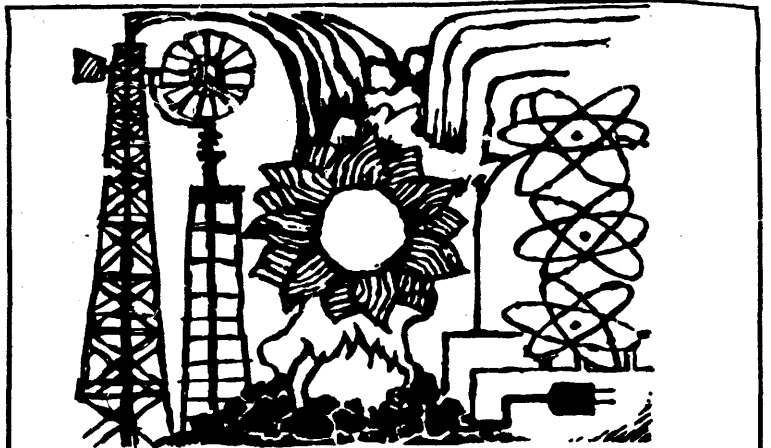
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Happenings

Bassoon recital scheduled tonight

Charles Fligel, assistant professor of music, will present a bassoon recital at 8 p.m., Monday at the Old Baptist Foundation Chapel.

Fligel will be assisted by Kent Werner, associate professor of music, on piano; and Frank Bliven, instructor of music, on guitar.

The program of the recital will include "Sonata for Bassoon and Piano," by Anton Reicha; "Sonata for Bassoon and Piano," by Paul Hindemith; the unaccompanied "Fantasy for Bassoon," by Malcolm Arnold; "Sonata for Bassoon and Guitar," by Karl Andreas Goepfert; and "Divertissement for Bassoon and Piano," by Jean Franca.

Fligel has formerly taught at both Ohio State University and the University of Maryland. A former principal bassoonist of the Columbus Symphony Orchestra, Fligel has also been a former member of the San Francisco Performing Arts Orchestra, the Washington Opera Society Orchestra and the National Gallery Orchestra.



Charles Fligel

MONDAY, NOV. 14—Debate, "Energy Paths for the Future," 7:30 p.m., Parkinson Building, Brown Auditorium, sponsored by the Student Environmental Center.

TUESDAY, NOV. 15—SGAC Film, "Portrait of Jason," 7 & 9 p.m., Student Center Auditorium, 50 cents. SIU Chorale Concert, David Williams, conductor, 8 p.m., Shryock Auditorium, free.

WEDNESDAY, NOV. 16—SGAC Film, "The Awful Truth," 7 & 9 p.m., Student Center Auditorium, 50 cents. Lecture, "An Alternative Energy Dreamhouse," Mike Jantzen, 7 p.m., Student Center Ballroom A. SIU Wind Ensemble, Melvin Siener, conductor, at 8 p.m., Shryock Auditorium, Center Stage. "Student Dance Show," 8 p.m. Wednesday through Friday, Student Center Ballroom D, \$1.

THURSDAY, NOV. 17—Swimming Meet, SIU vs. Alabama, 4 p.m. Recreation Building. SGAC Film, "Blow Up," 7 & 9 p.m., Student Center Auditorium, 50 cents. Dance Concert, "Yatran," 8 p.m., Shryock Auditorium, tickets available at the Student Center ticket office, 536-3551. Center Stage, "Student Dance Show," 8 p.m. Student Center Ballroom D, \$1.50.

FRIDAY, NOV. 18—Center Stage, "Student Dance Show," Student Center, 8 p.m., \$1.50.

SATURDAY, NOV. 19—Football, SIU vs. Drake, 1:30 p.m., McAndrew Stadium.

UPCOMING EVENTS—Celebrity Series, "The Robber Bridegroom," 8 p.m., Dec. 9, Shryock Auditorium.

NEWS 'N' NOTES—Leisure Exploration Service, students interested in new ways to spend their time more effectively can contact the service at 536-2030, 11 a.m. to 5 p.m., Monday-Friday, or 453-4331, 5 p.m. to 7 p.m., Tuesday-Friday. First year graduate student art from the School of Art, 1:30 to 4:30 p.m. Sundays, 10 a.m. weekdays, until Nov. 15, Faner Hall North Gallery. Undergraduate art selected from the School of Art, Nov. 29 to Dec. 14 at Faner Hall North Gallery. Mini-exhibit by Museology Practicum Class, Nov. 11 to Dec. 6, Faner Hall South Gallery. "Handmade: A Time Remembered," a semi-permanent exhibit depicting the life of early Southern Illinois, 10 a.m. to 3 p.m. weekdays, 1:30 to 4:30 p.m. Sundays, Faner Hall South Gallery.

Happenings appears each Monday in the Daily Egyptian. Announcements for the calendar must be typewritten and submitted to the Student Activities Center on the 3rd floor of the Student Center by 9 a.m. on the Wednesday prior to publication. The calendar is presented by the Student Activities Center and Student Government. For further activities information, call the SGAC Live Wire: 536-5556.

Arthur Fiedler named honorary Augusta fireman

AUGUSTA, Maine (AP)—Add a 20th firefighter's hat to the collection of Boston Pops conductor Arthur Fiedler.

The 82-year-old maestro was named honorary Augusta fire chief during an intermission Sunday of a Boston Symphony Orchestra concert here which attracted 7,000 persons.

Fiedler was presented with a hat and a fire hatchet.

Earlier, Fiedler told a reporter that his extensive travel schedule has become somewhat of a strain.

"I am taking it easier now by spacing out my engagements," he said. "But this past week has been so busy I hardly knew where I was."

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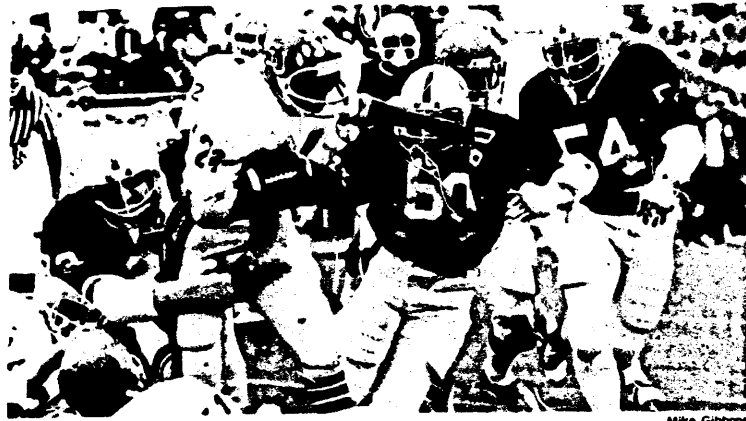


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Illinois State back Tim Rooney was tackled by Joe Barwinski (33) and Ron Geels (60) in SIU's 23-17 win Nov. 5. Dan Brown (54) came up to help on the play.

Football Salukis to play rival Drake

Ray Dempsey's football Salukis, 3-4, are scheduled to test Drake, 1-4, in a 1:30 p.m. game Saturday at McAndrew Stadium in SIU's final home game in 1977. SIU defeated Drake, 21-15, last year in a game played at Des Moines.

Tailback Andre Herrera gained 203 yards rushing to key the Saluki victory.

Key Drake players are quarterback Dan Dodd and split end Paul Proffitt. Dodd has completed 73-150 passes for 824 yards en route

to seven touchdowns a series. Proffitt, the Valley's leading pass catcher, has caught 53 passes for 676 yards and five touchdowns.

Junior tailback Calvin Hill is Drake's top runner with 327 yards on 62 carries—a 5.4 yard average. Drake kicker Mark Wendenhall is the Valley's No. 3 scorer.

Saluki sports slate of events

MONDAY
7:30 p.m.—Women's intrasquad basketball game at Davies Gym.
WEDNESDAY
7:35 p.m.—Basketball vs. Czechoslovakia at Arena.
Field hockey—AIAW national tournament at Denver through Saturday.
THURSDAY
2 p.m.—Swimming vs. Alabama

at Recreation Building pool.
FRIDAY
Gymnastics—Windy City Invitational at Chicago.
SATURDAY
1:30 p.m.—Football vs. Drake at McAndrew Stadium.
Women's cross country—AIAW national meet at Austin, Tex.
Gymnastics—Windy City Invitational at Chicago.

Road Runners set fall championship

The Southern Illinois Road Runners will be idle until Dec. 4 when the club's series of Sunday road races concludes with the annual fall championships. On the Dec. 4 championship schedule are road races of 3- and 10-miles for both men and women. A joggers' mile in which the winner is the person coming closest to his or her predicted time is also scheduled. All events start and finish on Douglas Drive in front of the west entrance to the Arena. The joggers' mile is scheduled for 1:30 p.m. with the 5-mile afterwards. The 10-mile race is set for a 3 p.m. start. Awards are presented to the winners in each age category and certificates are presented to all finishers. The weekly Sunday Fun Runs are scheduled to resume Jan. 22.

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SIU aims for all-around title in gym meet at Chicago-Circle

By Steve Couram
Staff Writer

The men's gymnastics team travels to the University of Illinois-Circle Campus Friday to compete in the Windy City Invitational. But for the SIU team and its Coach Bill Meade, the meet takes on extra special significance.

The team considers the proper name of the meet, the Gary Morava Memorial. Morava was a standout all-around man on the Saluki gymnastic team years ago before dying in 1973.

"I donate a trophy each year to the top all-around man at the meet," Meade said, referring to the Windy City Invitational. "It would be nice for one of our teams to win it one of these years." (The Salukis have been unsuccessful in their attempts for the all-around title at the meet in the three years Meade has donated the trophies).

The Saluki with the best chance to win the all-around title at the meet is Kevin Muenz, Meade said.

"Muenz looks very good. He has worked hard all year," Meade said. "Last year he didn't work the all-around but this year he should be our leading all-around man going into the meet."

Meade thinks that the floor exercise and the still ring events, and their improvement during the year, could be the key to the team's success.

Our floor exercise is coming along very good. It has been one of our weak points the last few years," Meade said. "Before the year is over we should be much improved in that area."

"The rings position is still a little questionable," he said. "Both the rings and the floor are much improved over last year but whether or

not they are good enough to push us up with the top teams, we are not sure yet."

The team was unable to practice twice during the past week due to some concerns held in the Arena, but Meade doesn't think it should hurt the team too much.

"Our practices have been somewhat curtailed by two events in the Arena, but I think we will survive," he said. "Maybe that is what they need—a rest."

Meade sees the meet as a chance to find out where his team stands compared to the other top teams.

"The meet will include three or four teams that were in the nationals last year and should give us a pretty good idea of where we stand nationally," Meade said. "A lot of these teams we will be having dual meets against later this year. We can scout them and find out their strengths and weaknesses."

FOOTBALL ANYONE?

CHICAGO (AP)—Football-like games date back over 2,000 years, according to Encyclopaedia Britannica.

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Coaches, players to be affected by changes in basketball rules

By Rick Gubbe
Staff Writer

OMAHA—Under rules changes for the 1977-78 season, some Missouri Valley Conference (MVC) coaches may find themselves ejected from games for actions that were accepted—or overlooked—in the past.

And some players—if they are really fond of the jewelry they wear—may not choose to play at all. Bobby Scott, supervisor of officials for the MVC, said the biggest change is that "while the clock is running, a coach can signal a player to call timeout in front of his chair. He can also stand up in front of his chair to applaud a player for good play."

"When the clock isn't running," Scott said, "he can stand up in front of his seat to talk to his players. The only other thing he may do is square at the scorer's table about a correction of an error."

A correction of an error can come about when the scorer puts up one or two points for the wrong team. Scott said the rule amounts to "no coaches on the floor or running up and down the sidelines." These actions will result in a technical foul, he explained.

Three technical fouls result in an ejection.

SIU Coach Paul Lambert said that this new rule is actually a further interpretation of an existing rule.

Lambert feels that the new interpretation of the rule is premature. "Other conferences may interpret it the same as in the past," he said. "I hope they leave it like it is."

"It's an absurd interpretation. You can't talk to a substitute before he goes in or inquire about three ejections," Lambert said.

"What has watching a coach got to do with the game?" he asked. "It takes away from the type of control an official has in a game. It's so ab-

surd that officials can't interpret it. I know the limitations. Coaches realize what they can say. Missed calls are part of the game. If he (the official) can't take it, he doesn't deserve to be in the game. A game official, if he's good, will control the game."

Lambert placed the blame for what he thought was a bad rule on the administrators who formulate the rules.

"Rules are made for coaches and players, not for people that are not involved in the game. We'd be better off using the honor system to run the game," he said.

"Some people enjoy controversy," Lambert said, referring to the NCAA administrators. "It all hurts the game. Other coaches resent it."

"Harry Miller (Wichita State coach) changes seats after every time out. That would be a technical foul."

Lambert said he wasn't sure if he could make remarks about the rule changes. But since Scott, one commissioner of officials, can comment about them at the MVC Tip-off in Omaha, Neb. last weekend about the new rules, Lambert said he feels he can.

"I don't think it's fair for the commissioner of officials to comment when the coaches can't," he said.

Lambert said that starting Jan. 1, the NCAA coaches will form a committee to formulate their own rules for college basketball. This, he said, would exclude high school and YMCA leagues from having any input.

Another rule change made prior to the season states that players may not wear jewelry during a game.

"If he doesn't comply, he can't play," Scott said. "This rule is for the safety of the players," he said, because of the risk of injuries.

The MVC supervisor said officials

have also been instructed by the NCAA to give more attention to hand-checking by defensive players. An infraction of this rule will result in a personal foul.

A minor rule change states, "On a try for a free throw or field goal, the ball remains alive if a defensive player swings his arms or elbows without making contact."

Previously, if the ball was in the air when a player did this, play would be stopped, and if a basket was made, it wouldn't count. Now the play will continue and a violation will be assessed after it ends.

A recommendation was made by the NCAA for players to raise their hands after committing fouls. This is not mandatory, just recommended.

One additional change was made in MVC rules. Now the team that wins the regular season conference race will host the site of the MVC postseason tournament. Last season, SIU won the conference championship, but Wichita State hosted the postseason tournament. Wichita State was knocked out of the tournament by East Texas State, the team the Salukis defeated to advance to the NCAA tournament.

Women hoopsters slate squad game

The women's basketball team will play its only intrasquad game of the season Monday at 7:30 p.m. in Davies Gym. SIU students will be admitted free of charge. Ticket prices are \$2 for adults, 15 for high school students and 50 cents for children.

FILM RIGHTS

HOLLYWOOD (AP) — Paramount Pictures says it has acquired the film rights to "Lupe," a novel by Gene Thompson.

Lambert has mixed feelings about second intrasquad game

By Bud Vandersnick
Staff Writer

A crowd of about 250 went to the West Frankfort High School gym Thursday night to see what they thought would be a friendly Maroon-White intrasquad basketball game. They applauded politely during the game, which was won by the more-experienced White squad, 86-79.

While the fans saw the game as being a friendly contest among teammates it was not that simple for the Saluki players. Coach Paul Lambert must begin to determine who his top 10 players will be this season, so the players looked at the game as an opportunity to show their talents.

Lambert did not see a flawless game. The Maroon team, which had only two lettermen on its roster (Gary Wilson and AL Grant), committed 21 turnovers, while the White team held its mistakes to 13.

The score was close throughout the contest, as the White team held a 46-45 advantage at halftime. Both teams held the lead in the second half before the Maroon team went ahead, 79-78, with 1:55 left in the game on a baseline jumper by Wilson. Those were the last points scored by the Maroon team, though, as the Whites secured the win by scoring the last eight points.

Lambert said he was impressed by certain aspects of the game, but he admitted that there is still work to be done before the season opener.

"It's difficult to distinguish improvement over last week (intrasquad game at

Metropolis) because we have covered much more ground in practice," Lambert said. "On defense we're still a long way away and our ballhandling needs some work, too."

"We're not very cohesive yet, but for the most part we competed well. We now have to begin coordinating the players we're going to be using in games. You can't do that with 12 or 14 players. You have to do it with about 10," he said.

Since there are currently 17 players on the roster, Lambert will disappoint some people when he selects his top 10. While the eight freshmen and a few others may be wondering about their status on the team, Wilson is one player who has no such worries.

The 6-6 junior leaper gave indications that he will be ready to battle the likes of Larry Bird and Rick Apke, by scoring 35 points and grabbing 10 rebounds for the Maroons, both game-highs. He also provided on-court leadership for his younger teammates.

The Columbus, Ga. native said it is difficult to make the adjustment from high school to college basketball. He said there is no substitute for experience.

"All our freshmen were probably standouts in high school, but college ball is much different," Wilson said. "We're making progress but the more we play, the more we'll learn."

Wilson scored most of his points close to the basket, but he also popped in a few jump shots. He displayed his all-around ability to leading some fast breaks which resulted in easy baskets.

Head Resident Positions in University Residence Halls 1978-1979

Positions

Southern Illinois University at Carbondale announces the availability of Graduate Assistant positions as Head Residents in University Residence Halls for the 1978-1979 academic year. All positions require the interest and capability to work with students, while opportunities are offered to gain experience in Residence Hall Management and to learn techniques for fostering Student Development.

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Head Residents are encouraged to pursue academic programs beyond the master's level, but may not exceed six hours per semester for one-half time positions. They may not accept additional employment without prior approval by the Director of Housing. All Head Residents are required to participate in pre-school and in-service training sessions. They must be available daily in the residence facility.

Individuals may submit an application anytime between November 10, 1977 and February 28, 1977.

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General Information & Applications

Information concerning Head Resident positions or an application may be obtained by writing J.W. Gesser, Assistant Director of Housing, Building D, Washington Square, Southern Illinois University, Carbondale, Illinois 62901.

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Kenny Loggins

Loggins makes solo artistry successful

By Pat Karlah
 Staff Writer

Kenny Loggins is making it on his own.

A new band, a new album and somewhat of a new sound are all statements of his independence. And Loggins agrees its been a long time coming.

Kenny Loggins and Dave Mason have just completed 25 nights of headlining the country. Seemingly relaxed and confident, Loggins settles back and begins his story where Loggins and Messina ended theirs.

"Jimmy had very definite opinions about his own material, and where he wanted it to go," he remembers. "If the musicians went in a direction that didn't quite jive with what he wanted, he'd turn it. This was Jimmy's way of stating his music and expressing himself much like I'm trying to do now."

What Loggins has done is to surround himself with musicians who'll play his music, his way. But finding these musicians meant a month of auditioning and reauditioning up to 16 players a day.

"An audition is a terrible thing, I hate to do it," he laughs. "Getting my present band together was very difficult. We'd sit down every night and rate the players according to attitude and ability and the guys we liked we'd bring back two, three, four times."

The product of the month long search is the Kenny Loggins Band. Members include Tristian Borden, drums; Mike Hamilton, guitar; Ron Green, percussionist and Brian Mann, piano.

Loggins insists the key to good

sound is bringing in good talent. "I try to bring out the talent and abilities the players in my band have, and let them surface as creative musicians. I think of myself as a catalyst for their talent instead of stifling it as some do."

Loggins own talent has undergone some cultivating. Because a wood-carving accident left him unable to play the guitar for a year and a half, he resorted to writing songs.

Loggins also worked through Bob James, who co-produced his latest album "Celebrate Me Home." "I went from designing songs on the guitar to designing them through Bob on the keyboard," he explained. "It's lucky to meet someone you're musically in sync with."

Loggins was asked to compare audience reaction to only one-half of the famous L and M combination. "Loggins and Messina had good, consistent audience feedback when we were touring. My band is getting the same, which I appreciate."

The Arena concert included an almost 50-50 mix of new tunes and L and M standards such as "Angry Eyes" and "House at Pooh Corner." Though he admits the standards are ever-popular, Loggins has hopes for his newer material. "My goal is to turn as many people on to the act, to myself, as possible and hopefully they'll stick with me through the next few albums at least."

Reflecting on previous albums, Loggins mentioned "Sittin' In," his first effort, as his personal favorite. "All my life led up to that first album and everything I'd written in my life was on it. And it's this success that lead to L and M."

Future energy topic of debate

"Energy Paths for the Future" will be the topic of a debate to be held at 7:30 p.m. Monday in the Parkinson Building.

The speakers include Leonard Koch, president of Illinois power, Brian Crissey, a solar energy consultant and a member of the National Academy of Sciences, Skip Laibner, director of the Energy and Utility Project of the Community Action Research Group of Ames, Iowa, and Lytle Semolina, director of SIU's Coal Extraction and Utilization Center.

The debate, which will feature energy experts from throughout the country, is part of the Student Environmental Center's recognition of Energy and Environmental Awareness Month.

Soviet Jews' art featured

CHICAGO (AP) — Art on forbidden themes by Jews living in the Soviet Union is the subject of an exhibit, called "Twelve from the Soviet Underground" at the Spertus Museum of Judaica in Chicago.

It includes 40 photo-pieces and 10 original paintings by the dozen Jewish artists.

The museum says, "This first group image of a Russian Jewish awakening through the visual arts is also, to our knowledge, the first documentary coverage of an underground group show to have been taken out to the West."

The exhibition of painting and sculpture was first seen in the Leningrad apartment of artist Evgeny Abezgauz, where in a week in November 1975 it was seen by more than 4,000 people. Then it later was seen by 5,000 during a nine-day showing in Moscow.

A letter from Abezgauz to representatives of the San Francisco Bay Area Council on Soviet Jewry, who had visited him, included strips of tagged and labeled film documenting the show. From those, the exhibition was created and a catalog prepared. The show opened at the Judah Magnes Museum in Berkeley, Calif., May 1, 1976.

Since then, four of the 12 artists have been allowed to emigrate from the Soviet Union — Abezgauz, Tatyana Kornfeld and Yri Kalendarev are 'a Israel; Alek Rapoport in the U.S. and States.

One of the 12, Sima Ostrovsky, died in 1972. The other seven continue to paint and hold underground shows, despite the threat of official Soviet reprisal. They are Anatoly Basin, Olga Shmuliovich, Leonid Bolmat, Aleksandr Manusov, Ozip Sidlin, Aleksandr Okum and Aleksandr Gurevich.

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Petition supporting programs sent to Health Service director

By Chris Moenich
Staff Writer

For the second time in one week, a petition signed by students in support of the University's four Prevention and Health Maintenance Programs has been sent to Sam McVay, Health Service director.

The 540-signature petition, received by McVay on Thursday, expressed support to continue University funding of the programs, especially Synergy, a drug and crisis intervention center. Synergy is operating under an extended \$30,000 a year contract with the University.

Under the contract, the University pays part of the salaries of eight Synergy staff members and the costs for building maintenance, materials and emergency food supplies. The services which

Synergy provides for students include temporary emergency housing, counseling, training and free drug information.

In a letter attached to the petition, Bill Vollmer, Synergy coordinator, said the petition was presented on behalf of Synergy's volunteers. Vollmer also said in the letter that the 540 signatures demonstrate the support of the student body and the commitment of Synergy's volunteers.

Vollmer said the petition was started at the end of August because, at that time, there was talk that Synergy's contract with the University would be canceled as an alternative for decreasing a projected \$37,000 Health Service deficit.

Vollmer said Synergy received notice of the deficit from the Health

Service in June. Synergy's latest contract with the University expired June 30. However, since that time, Synergy has continued to provide services to the University under a clause in the old contract, which provides for 90-day extensions of the contract subject to University approval.

In accordance with the latest contract, Synergy is being paid \$7,500 for each 90-day extension.

Vollmer said there is no indication that Synergy will receive a new contract until the end of the year or that the extended contract will be terminated.

McVay said a notice of cancellation was never given to Synergy. He said the University administration felt Synergy's services were too valuable to the students

C.B., leather coat, snow tire reported stolen

Carbondale police are investigating the burglary of a 23-channel citizens band radio apparently taken from a car Thursday afternoon.

Bill Whitson, 9 Pinewood Drive, reported that his car was entered Thursday afternoon while it was parked at the Bank of Carbondale, 101 N. Washington St., and the radio removed.

Police had made no arrests by

Friday afternoon.

Evelyn Garcia, a freshman in liberal arts, informed Carbondale police that her leather coat, which she valued at \$200, was removed from Meritt Discoteque, 315 S. Illinois Ave., early Friday morning.

Garcia said her coat and purse were left unattended early Friday while she was dancing. When she returned, her coat was gone but her purse was left untouched, police

said.

Police had made no arrests by Friday afternoon.

University police report that a snow tire, valued at \$50, was stolen from a car belonging to Lynn Orlebeck, a junior in administrative sciences, while the car was parked in Lot 63, a block west of the Communications Building.

Police said the tire, which was stolen Wednesday, was locked in the truck of Orlebeck's car.

Beg your pardon

It was also incorrectly reported in a story on Page 3 of Friday's Daily Egyptian that Student Senator Mike Curtiss said the investigation into the Black Affairs Council had been impeded by Bruce Swinburne, vice president for student affairs.

Curtiss said Friday his remark was: "I had to go to him (Swinburne) to receive the pertinent documents, for it seemed that members of the Student Activities Office had to explain BAC ex-

penditures to me, which is the purpose of the CIA investigation."

Margaret Freeman's name was incorrectly listed as Margaret Truman in a food service story on Page 2 of Thursday's Daily Egyptian. Freeman is the Grinnell Hall Snack Bar supervisor.

Also, due to a typographical error in a story on Page 2 of Friday's paper, Keith Faison, an east side Student Senate candidate, was incorrectly identified as Keith Faison.

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SATURDAY AFTERNOON, NOV. 19

Hey Kids, See Uncle Briggs

Have mom bring you over to see Uncle Briggs from The Cactus Pete TV Show. He'll be there between 2 and 4 p.m.



SUNDAY, NOV. 20 AT 2:00 P.M.

Grand Prize Drawing

Register during the week and come in on Sunday when we draw the names. 5 lucky winners will receive a special gift catalog entitling them to their choice of a \$100 gift.

Five \$100 Prizes

Winner need not be present to win.

Free Gifts for the Kids
Bathrooms, coloring books, other goodies—just for stopping in.

K-Mart Plaza
Across from University Mall

City juveniles undergo outdoor rehabilitation

(Continued on Page 16)

The program Oct. 24, will visit the Buffalo National River region in Arkansas.

"In this expedition, the youths practice everything they've learned in the program so far," Qunell said. "Each youth also takes a three-day 'solo' trip to the woods by himself. We ask each of them to keep a journal of his feelings while out in the wilderness alone."

The brigade hikes and canoes an average of 170 miles on the trip, and is then brought back to Touch of Nature for the final "transition" phase, Qunell said. This phase requires the group to perform a service project, which may consist of installing a pot belly stove in a cabin or cutting firewood for the winter. The youths then participate in a six to 12-mile marathon in which they must

navigate through the woods and cross a river, pushing themselves to their physical and mental limits.

During their last night at Touch of Nature, the brigade attends a party featuring a steak dinner and a graduation ceremony in which each member is awarded with a certificate and an Underway T-shirt.

The next day, the youths are taken back to their homes. The Underway staff continues to monitor each youth's subsequent progress and makes recommendations to their case managers based on their observation during the program.

During the entire program, Qunell says, emphasis is placed on each youth's part in the overall group rather than as an individual.

"They are shown how their presence is

important for the group itself, and they are made responsible for their actions. We show them how what they do one day can affect them the next day."

Dealing with education through experience, the emphasis is placed on cooperation rather than competition, reflecting not only the philosophy behind this program but the philosophy of Project Underway itself.

Only male offenders are handled through the program, Qunell said, since which they must navigate through the woods and cross a river, pushing themselves to their physical and mental limits.

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Court ruling may affect private property towing

By Dennis Sullivan
Staff Writer

A recent Illinois Appeals Court ruling on car towing could affect Carbondale merchants who have been troubled by persons patrolling their parking lots but not their stores.

Phil Gilbert, assistant city attorney, said cars which are towed from private property at the request of property owners may not be withheld pending payment.

Gilbert said this situation evolved from a case which originated in Chicago as a result of a towing company there which towed cars from private property and held the cars until the owners paid a fee.

The appeals court, he said, ruled that such procedures would deprive a person of his property without "due process of law."

Gilbert said he doesn't know what effect the court decision will have on Carbondale. "The language appears to refer to private property," he said.

Gilbert said the ruling does not appear to affect the city's towing policy. That policy, he said, deals with "parking in illegal places, obstructing traffic and having an excessive number of outstanding tickets."

"The city has never had any authority to have cars towed from private property to my knowledge," he said.

Gilbert also said Carbondale cannot pass an ordinance to allow towing vehicles from private property. "The Home Rule function," he explained, "provides powers over a public function but it can't legislate private functions."

Carbondale police chief Ed Hogan was unavailable for comment.

Virgil Trummer, head of the SIU security police, said there have been no problems with towing companies since the ruling.

In response to a question about an operator's refusal to tow without guarantee of payment, Trummer said, there has been no change in the SIU operation.

"We haven't had the problem of a refusal of a tow by an operator for any reason other than an occasional physical inability to tow," Trummer said.

"Four or five" towing operations are utilized on a rotating basis, he said.

Trummer explained that the University provides for due process by issuing warnings prior to the tow for standard offenses.

SIU-E group files memo in suit against Board

The filing of a memorandum in Jackson County Circuit Court is the next step in the civil suit brought against the University by an Edwardsville faculty organization challenging a decision of the Board of Trustees made in closed session.

The Faculty Organization for Collective Bargaining (FOCB) originally brought the suit against the Board of Trustees on May 2, after the board decided "against

changing the University policy not permitting faculty collective bargaining.

The board made its decision in closed session, which the FOCB says violates the Illinois Open Meetings Law.

A motion for a change of venue, sending the case to Jackson County, was filed and granted in May.

Another motion filed by Huffman in July asked the court to dismiss

the case.

Before Jackson County Circuit Court Judge Peyton Kince will rule on the case both sides must submit memorandum of authority explaining the legal reasoning supporting their view of the case.

Huffman said that Kince may rule on just the memorandums or he may decide to ask both sides for oral arguments in a hearing.

Interior design club schedules pictures, speaker

The Interior Design students are scheduled to meet for their monthly ASID meeting 7:00 PM Monday in the Mississippi Room of the Student Center.

A photographer will be taking pictures of ASID members for the yearbook and members are urged to attend.

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... for the 1977-78 season will go on sale at 7:30 a.m., Tuesday, November 15, 1977 at the main (south) lobby of the SIU Arena. As in the past, following regulations will apply:

1. Student season tickets are priced at \$2 each.
2. Students MUST have a current fee statement AND possess a \$6 Athletic Event Card to purchase an SIU student season ticket.
3. An individual student may purchase a maximum of four season tickets, but MUST present the corresponding number of current fee statements and Athletic Event Cards.
4. Student Season tickets for basketball are available only on a first-come, first-served basis.

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Photo by Mike Qunell

Camping ...

Underway places delinquents in wilderness therapy session

By Steve Kropla
Staff Writer

A month of camping, hiking and canoeing may seem more like an extended vacation than a method of coping with juvenile delinquency.

However, a unique program offered by SIU's Project Underway and the Touch of Nature Environmental Center gives about 40 youths each year an opportunity to better their lives by pitting them against the forces of nature rather than the force of law and order.

In effect, explains program coordinator Mike Qunell, the 30-day wilderness bout is a 720-hour group therapy session that allows male offenders between the ages of 13 and 17 to see life in a perspective vastly different from that of their urban upbringing.

While some of the youths do return to a life of crime, Qunell said, the majority emerge from the program with more positive attitudes toward themselves and life in general, solidifying their goals and objectives and giving them the strength to resist temptation that might result in further troubles with the law.

The program now in its second year of operation under a contract with the Illinois Department of Corrections, works this way:

Youthful offenders from Chicago, Peoria and Springfield are referred by the courts to Unified Delinquency Intervention Services (UDIS), a group of youth advocacy agencies which attempt to correct juvenile delinquents by placement in a variety of social programs, including the Touch of Nature course.

Those youths UDIS refers to Touch of Nature are interviewed by Qunell and his five fellow Project Underway staffers, who also talk with the youth's family, case worker and probation officer. Youths that Qunell and his

associates feel are best suited to the program and are willing to make the necessary commitment are accepted to the "brigade," as each eight-member youth group is termed.

For the first "immersion" phase, the brigade is driven to Southern Illinois in a University van. Youths are issued their camping and mess equipment along the side of a road and are immediately taken on a seven-day wilderness trek by two Underway instructors.

This initial "environmental shock" is designed to form a common bond among the city youths and to teach them skills they will need in the program's latter stages.

The youths learn to build their own shelter from tarps or natural features (Tents are not used.) and are also taught fire-building, map and compass use, canoeing and rock craft skills like climbing, rappelling and caving.

These activities are conducted in areas of Jackson, Williamson and Union counties. Qunell says these are not true wilderness regions but are "environmental corridors" that prime the youths for the 20-day pure wilderness trek that climaxes the program.

After the immersion phase, the brigade sets up home base in a cabin at Underway. During this period, the instructors, who have recognized each individual's strengths and weaknesses during the previous week-long trip, discuss with each youth his goals and ambitions in life. A day and a half is also spent packing and planning for the final wilderness expedition.

For this phase of the program, the brigade is taken by three instructors of a 20-day trip to a major wilderness region in the U.S. Sites used in the past have included the Ozark Mountains in Missouri and Big Bend National Park in Texas. The current group, which started

(Continued on Page 15)



Photo by Mike Qunell

City to consider rezoning request

The Carbondale City Council is scheduled to consider approval of a special use rezoning request from the Carbondale Public Library during the council's formal meeting Monday.

The meeting, which will start at 7 p.m. in the council chambers, 607 E. College, will be followed by a regular informal meeting.

The library's request had come before the council last week, but action on the request was postponed until a parking problem at the site, 308 W. Walnut, could be resolved.

City Manager Carroll Fry has recommended a solution to the problem by suggesting that a nearby church lease parking spaces to the city.

During the informal meeting the council is scheduled to discuss final approval of the Bicentennial Industrial Park Subdivision, located at the corner of McCroy Drive and Dillinger Road.

The council will also discuss transferring \$6,400 from the Community Development Block Grant contingency fund into a proposed expansion of the housing insulation program.

Gus Bode



Gus says Underway can help adult delinquents, too—in case anybody knows of any.