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Daily Egyptian

Monday, April 17, 1978—Vol. 59, No. 135

Southern Illinois University

Gus Bode



Gus says a lawyer has the only job where it's respectable to hang around the bar all the time.

Mock trial tests law student's skills

By Dave Black
Student Writer

Court usually isn't in session on Saturdays at the Murphysboro County Courthouse but this is a special case.

Larry Bosveld, sitting at the defendant's table flanked by his all-woman defense team, is accused of stabbing John Hessers to death in a park last July 29.

Assistant States Attorney Rich Hobbler calls two of Bosveld's friends to the stand. They report what Bosveld told them; that while he was in the park that night Hessers approached him and offered him \$10 to perform sex. When the man refused to give Bosveld the \$10 Bosveld stabbed him.

Police also testify Bosveld told them the same story after his arrest.

Defense counsel Janine Garrett and Denise Gale try to discredit Bosveld's friends' testimony by showing that they will split a \$5,000 reward if Bosveld is convicted.

It may sound like a normal trial to you but it isn't. Actually it is the final test for the third year law students enrolled in Edward Kionka's Trial Advocacy course.

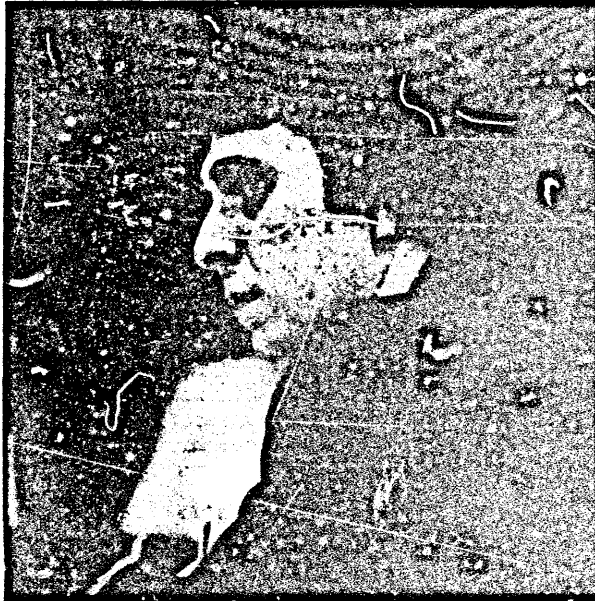
Bosveld then takes the stand denying that he was ever in the park or stabbed anyone. He also denies confessing anything to his friends and claims he confessed to the police only because he feared being beaten or sent to a mental institution.

The defense also presents evidence that just before he died, Hessers told two people that he had been attacked and stabbed by three men, not one.

The prosecution counters by claiming that Bosveld's confessions contain details only someone who was present at the stabbing would know.

Both sides give their closing arguments. Judge Richard Richman gives the jury its final instructions before they file out of the courtroom for their deliberations.

The mock trials are designed to "come as close as possible to a real trial situation," said Kionka, professor in the School of Law. "Most of the students are going into general practice, where they will be in court occasionally, and these trials give them a chance to try new techniques without



Rich Hobbler, as Assistant States Attorney, awaits the jury's decision. (Staff photo by Brent Cramer)

having to worry about a real client's life being on the line."

For Rick Hobbler the trials meant some much needed experience.

"This is going to help me because I'm going to be doing this for real in a couple of weeks," he said.

The Bosveld trial wasn't the only trial that morning. Other mock trials, ranging from drug possession to medical malpractice suits, were being held at the school of Law and at the Williamson County Courthouse in Marion.

Kionka invites judges from all over the state to preside at the trials, students studying court reporting volunteer to be court reporters and juries are usually

filled with undergraduates.

The cases used are all based on true cases. Bosveld's case was originally tried in Chicago and he was convicted.

For balance some of the facts are changed.

Kionka assigns the cases to the teams of students around the first of March. The previous 11 or 12 weeks of the course are spent learning courtroom skills like preparing testimony, directing cross-examination and handling exhibits.

Each team gets case file with all the information a real lawyer would have: the complaint, the answer to the complaint, the pleading, any correspondence

connected with the case and statements and depositions from various witnesses. To prepare for their day in court, the students do legal research into the law relevant to their cases.

They also bone up on the art of trial advocacy, learning the little tricks that are often more important than the evidence, like how to make opening statements or the best way to address a jury.

Each team also has to select people to play the witnesses they are going to call. Usually they are fellow law students.

"We try to find someone who will fit the character, but it's tough to get someone to spend a nice Saturday in court," said Jon Tweedit, the other member of the prosecution team.

Medical students are often used if a doctor is needed as a witness. If a case requires an expert witness to testify, faculty members who have the appropriate expertise are used.

All witnesses, however, must stick to the facts set out in the depositions. Some try to make the most of their limited lines, like ham actors, adding dramatic pauses, stutters and even a few snuffles or tears if appropriate.

If the setting is as accurate as possible, the atmosphere in the courtroom is another matter.

"It was real in some senses and in others not," Hobbler said. "The trial was a lot shorter than normal and the judge was cracking jokes occasionally, something that wouldn't normally happen at a murder trial."

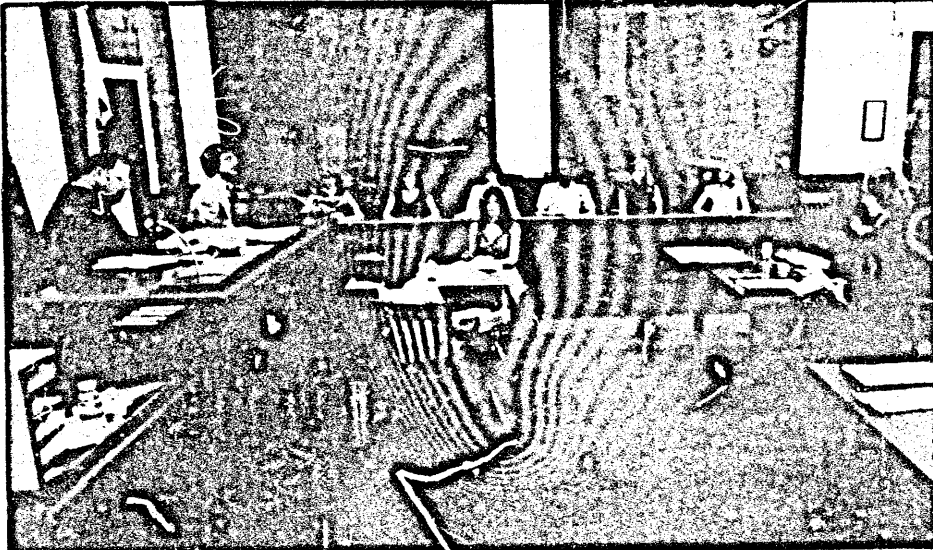
"In a real murder trial, the defendant's family is usually sitting in the crowd and something will be said on the stand and someone will start crying. The atmosphere is usually thick enough to cut with a knife," Hobbler said.

"In the eight times they have used this case, the prosecution has never won," Tweedit said during a recess.

The jury returned after only 15 minutes in the jury room. Judge Richman had spent the time telling the students what they had done wrong and offering suggestions.

It was time now for the verdict.

The towoman rose. "We find the defendant not guilty," she announced. "Class was over."



Judge Richard Richman oversees his court in a mock trial. The mock trial is part of a class for third year law students. At right, a juror weighs

arguments for both sides. (Staff photo by Brent Cramer)



features

Participants dance all night; competition brings donations

By Mary Ann McNulty
and Donna Kunkel
Student Writers

Rockin' round the clock takes on a figurative meaning when the Inter-Greek Council sponsors a Dance-a-thon for Muscular Dystrophy.

The dance contest begins at 1 p.m. and contestants are expected to last until 12 a.m. All the rockin' will be done at Martin's and proceeds will go to Muscular Dystrophy.

"This will be the major event in Greek Week '78, fun and competition in the Greeb tradition," said Kevin Wright, Inter-Greek Council (IGC) chairman. "By sponsoring this project, I hope the campus and community gain a better understanding of the what the Greek system at SIU is all about."

Trophies and other prizes donated by local merchants will be given to the dance contestants who bring in the most money, dance the longest, dance the best charleston, jitterbug and line dance. A special award will be given to the evening's "Dystro" king and queen," said Gene Harding, IGC dance-a-thon coordinator.

For those just wanting to watch and cheer on the dance contestants, a 50 cents donation for Muscular Dystrophy will be asked for at the door. Door prizes by local distributors and merchants will be awarded throughout the day and evening.

"The audience is encouraged to participate in the trivia, limbo and various other contest scheduled during the dancer's break times," said Jim Hietela, Greek Week chairman.

Dancers will give a ten minute break every hour with a half hour dinner break at 6 p.m. The dinner will be furnished by IGC.

"A special feature of the dance-a-thon will be a 'Celebrity Hour' between 8 and 9 p.m. when SIU faculty, administration and local government officials will dance for dystrophy," Harding said.

"SIU has the potential to raise quite a bit in this fund raising drive," said Barbara Payne, program director for Muscular Dystrophy. "But, I want everyone to have faith in the Muscular Dystrophy association and have fun in what they are doing."

"I'm very impressed with the response we've received from the students at SIU. They had some doubts about Muscular Dystrophy but I came down and talked things over with them. Once they got behind us, the response was phenomenal."

Information and sponsor sheets for couples interested in participating in the dance-a-thon will be available from 9 a.m. to 5 p.m., Monday, April 17 to Friday, April 21 in the Student Center main solicitation area. Couples can enter by paying a \$10 fee to be donated to Muscular Dystrophy. Dancers are asked to get sponsors to pledge money for every hour that they dance.

IGC will also sponsor a wishing well in the Student Center from Monday, April 17 to Friday, April 21 and in the University Mall, Monday, April 24 to Friday, April 28, with all money going to the fight against Muscular Dystrophy.



President Brandt presents Jim Hietela with a proclamation of "Greek Week." Hietela is president of Delta Chi Fraternity and chairman of "Greek Week." (Staff photo by Mike Gibbons)

Springfest finalizes plans, 'Second City' comedy featured

By Keith Wall
Student Writer

Although the annual Springfest has been unplanned, disorganized and disappointing in the past, it's name could be resurrected this year if the scheduled lectures and entertainers appear and the activities go as planned.

Highlighting the activities for the week of April 25 to 29 will be the "Student Center All-Nighter," "The Comedy Store," and a lecture by Dr. Allen Hynek, professor of astronomy at Northwestern and technical advisor for "Close Encounters of the Third Kind."

"Second City," an improvisational comedy group from Chicago whose former members include Neil Simon, Valerie Harper and most of the "Not Ready for Prime Time" players will perform during the "Student Center All-Nighter," according to the schedule released by organizer Barry Richman.

If a request for "outrageous acts" is filled, "The Comedy Store" promises to be entertaining, Richman said. It will be a showing of local talent.

Allen Hynek is the director of the Center for UFO studies at Northwestern and coined the phrases for the title, "Close Encounters of the Third Kind," Richman said. His lecture will include a slide presentation and a question and answer period.

The complete schedule of events for the week is as follows. On Tuesday, April 25, the "Playbills," a local folk singing group will be on the South Patio

from 11 a.m.-1 p.m.. They will perform daily. At 1:30 p.m. SIU will play St. Louis University in a doubleheader at Abe Martin Field. The theater production of "Ulysses" will be presented in Ballroom D from 7 to 9 p.m. Finally, "The Comedy Store" will be presented in Ballrooms ABC from 9 to 11 p.m.

There will be an animated art print sale in the South escalator area Wednesday and Thursday from 10 a.m.-5 p.m.. SIU will play Arkansas State in a baseball doubleheader beginning at 1:30 p.m. in Abe Martin Field. The lecture by Dr. Allen Hynek will be from 8 to 11 p.m. in Ballrooms A, B, C, and D.

"The Roommate Game," similar to the "Newlywed Game" will lead off Thursday night's events, beginning at 7 p.m. in Ballrooms A, B, and C. There will be poetry readings from local poets in the Big Muddy Room from 8 to 10 p.m.. From 9 to 11 p.m. there will be a lecture and demonstration of ESP by David Hoyin in Ballroom D.

A flea market will begin Friday's activities, running from 10 to 6 p.m. on the Oasis Room Patio. At 2 p.m. SIU will host Austin-Peay at Abe Martin Field. A video concert with "Journey" and "Meatloaf," in the Video Lounge will run from 7 to 9 p.m.. "Second City," will perform in Ballrooms B, C, and D from 8 to 11 p.m.. The band "Real-to-Real" will play in the Roman Room from 9 to 12 p.m.. "American Dream Disco" a national disco show will be in Ballrooms A, B, and C from 11 p.m.

features

An unusual exhibit of 20th century art originals will be displayed in the Fauer North Gallery beginning Friday. "Local Collectors—Selections of 20th Century Art" includes work by various individuals who explored new esthetic and expressive areas in art. The exhibit will open on Friday from 7 p.m. until 9 p.m. Refreshments will be served.

MONDAY

A student recital, featuring violinist Susan Mann, will be presented at 8 p.m. in the Old Baptist Foundation Chapel. There is no admission fee. Foreign Language Day activities will be held from 9 a.m. in Student Center Ballroom D.

Peoples Voices of The Arts Theatre Company will rehearse at 6 p.m. The show will be produced for Springfest on April 28 both in the afternoon and night. The rehearsal will be at the New Life Center, 913 S Illinois Ave.

TUESDAY

Cinematheque presents the Cecil B. DeMille film, "Male and Female" at 6:30 p.m. and 9:10 p.m. in the Student Center Auditorium. The silent feature is the story of an aristocratic couple whose yacht is wrecked on a desert island. Their butler takes over showing the others how to survive, and the woman soon falls in love with him. The film is a predecessor of Lina Wertmuller's "Sweet Away." Gloria Swanson and Thomas Meighan star. The admission fee is \$1.

WEDNESDAY

Education Career Day will be held from 8 a.m. until 3 p.m. in Student Center Ballrooms A and B.

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

THURSDAY

"The Informer" and "The Measures Taken," two thought-provoking dramas by Bertolt Brecht, and directed by Jamer Prior, graduate theater student, will be presented as part of "Center Stage," at 8 p.m. Thursday, Friday and Saturday in Student Center Ballroom D. Brecht, one of the most innovative playwright-directors of the 20th century, writes plays that attack oppressive political systems and the complacency of citizens who allow tyranny to flourish. Both plays, although 10 years apart, attack the evils of two radical political ideologies: Nazism and Communism. General admission tickets priced at \$1.50 will be available at the Student Center Central Ticket Office and the theater box office.

"The Group," a Mary McCarthy's novel adapted to screen, will be presented by Cinematheque at 6:30 p.m. and 9 p.m. in the Student Center Auditorium. The film traces the lives of eight women from their graduation from Vassar in 1933, to 1938, when they are brought together again by tragedy. Joan Hackett, Candice Bergen, Joanna Pettet, Hal Holbrook and Larry Hagman star. The admission fee is \$1.

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Cadets sponsor dinner

Cadets who have done outstanding work in the Reserved Officer Training Corps (ROTC) and academics will be recognized at the annual ROTC dinner and dance at 7 p.m. April 22 in Ballroom B. The purpose of the formal banquet is to acquaint the cadets with military procedures," according to Joe Hemana, cadet capt. and chief information. Brig. Gen. John T. Randerson will be the guest speaker.

This is the first year for the president's review, which begins at 2:45 p.m. April 22 at McAndrew Stadium. The public is invited to attend the event which will include a performance by the Air Force

Band of Mid-America. The cadets will be inspected by President Brandt, vice president Horton and Lt. Col. William F. Morey.

Morey is from Offutt Air Force Base, Nebraska where he is responsible for communication and air traffic control for Strategic Air Command (SAC) across the U.S. and is SAC director of communications electronics. He was in command of the key communications squadron during the Vietnam conflict. Reserve Lt. Col. Waldron of the U.S. Army will also be at the review where awards will be given to distinguished cadets.

features Pittsburgh development re-evaluated

By John Carter
Student Writer

Twenty years ago, Arnold Auerback, professor in social welfare did his doctoral dissertation on how Pittsburgh was transformed from one of the dirtiest cities in the country into a "pretty clean city with a lot of things going on to make it improve."

This summer, with the assistance of a Ford Foundation Research Fellowship, Auerback is returning to the city to see what has happened since 1968.

"It is one of the very, very few studies made of cities in depth, time depth," Auerback said. "Most people make a study of a city, submit it and never show up again. No one ever follows up."

Auerback, who spent 14 years in Pittsburgh and got his Ph.D. from the University of Pittsburgh, will be returning there for the first time since 1968. He will gather all necessary information during the summer months and then compile the material during the next six or seven months.

"The study will focus on the changes that have taken place as the result of public and private redevelopment efforts, the effects on populations relocated or uprooted by these activities, the involvement of decision makers in leadership roles, and the way in which policy in urban development is formulated," Auerback said.

When he completed his first investigation into Pittsburgh's "pyramid of power," the city was under the unofficial guidance of multi-millionaire industrialist Richard King Mellon. It was this man, Auerback said, who trans-



Arnold J. Auerback

Staff photo by Mike Gibbons

formed the city "from one of the dirtiest in the United States, into a pretty clean city."

The "Pittsburgh Renaissance," as it is called, was not a humanitarian act on the population's behalf, Auerback said. The city fathers realized that their city was dying and that their own investments were devaluating. Having convinced Mellon of the need for a transformation, the leaders acted on the situation quickly and efficiently.

Auerback said that the first phase of renovation was all physical. Inner-city

slums were torn down and replaced by modern, high rise apartments suitable for upper-class living. The lives of the ghetto's occupants, predominantly blacks, were hardly improved by these efforts. The ghettos were merely relocated so that downtown shoppers would not have to contend with the ugly sight.

The pollution problem in Pittsburgh, the most industrial city in the United States, was for a long time nearly intolerable, Auerback said. Homes near the industrial centers were literally

covered with soot and smoke, but more recently the air has been cleaned up considerably.

New cultural and athletic centers have also been constructed, Auerback said, along with new roads to make them easily accessible.

Since he left Pittsburgh in 1968, the situation has changed immensely, Auerback said. Before 1968, the city fathers were proud that their city had never seen ghetto violence on the scale of Watts or Newark. But after Martin Luther King, Jr.'s assassination that year, the Pittsburgh ghettos erupted. Since this awakening, the social needs of the community, (i.e., hospitals, mental health center, community development programs, etc.), have been getting their deserved attention, Auerback said.

Other changes took place as well, Auerback said. The "bell cow" Mellon died, the consciousness of women has been raised, and affirmative action has changed the face of the decision making process.

Auerback said that he is anxious to find out how the redevelopment programs have evolved and endured without Mellon to shepherd them. Before his death, Mellon could decide whether a program would be a success merely by showing favor or disfavor for it. But, the city has been surviving without Mellon.

"Pittsburgh is not as bad as New York City, but it's got its problems," Auerback said. "Compared to other cities, it is better off than many. How good of shape it is in, I do not know. I am going to find out."

Student director stages two contrasting operas

By Marcia Heroux
Staff Writer

John Pape, director of two one-act operas to be performed at 3 p.m. Sunday, April 23, in Shryock Auditorium, seemed to have everything under control as he sat attending to the finishing touches: coloring black and white opera posters.

With the squeak of a yellow marker he colored in a cartoon-like clock depicting Ravel's "L'Heure Espagnole" (The Spanish Hour), and then grabbed a red marker to color fire for Puccini's "Il Tabarro" (The Cloak).

Pape, a directing major in Opera Theater, is presenting the tragic "Il Tabarro" and the comic "L'Heure Espagnole" for his graduate project.

"I wanted to program a double-bill that would have a contrast," Pape said.

The two operas have a definite contrast. Puccini's "Il Tabarro" revolves around a lovers' triangle amidst the background of Parisian river life. Michele, a barge owner, suspects his wife of having an affair with one of the workmen. His jealousy leads to a

tragic and violent end.

Ravel's "L'Heure Espagnole" is a musical cartoon set in a clockmaker's shop in Spain. The opera relates the amorous adventures of the clockmaker's wife.

"Both operas were written in the early 1900's," Pape said. "Puccini belongs to the Italian verismo (realism) school. It has soaring melodies, romantic in style."

"Ravel's has a Spanish flavor with tango rhythms, flamenco rhythms," Pape said. "It is extremely different musically and is hard to sing."

The cast for Puccini's "Il Tabarro" is: David Williams (Michele), Ann Solley (Giorgetta), Kenneth Wilhelm (Luigi), Joseph Accomando (Tinca), Kraig Kerger (Talpa), Norma Sitton (Frugola), Randall Black (Song Vendor) and Sheila Snow and Earl Maulding (Young Lovers).

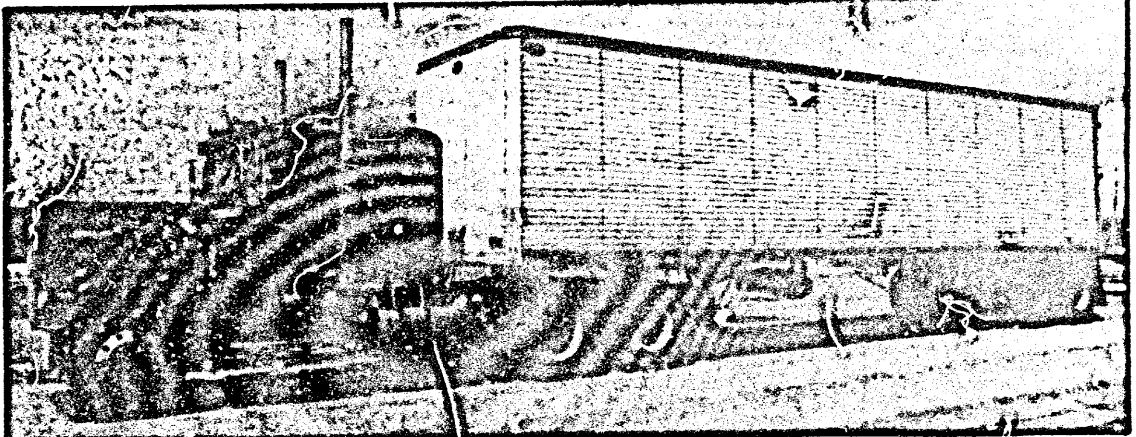
The "L'Heure Espagnole" cast includes: Michael Blum (Torquemada), Randall Black (Ramiro), Brenda Luadi (Conception), Mark Mangus (Gonzalve), and David Sackman (Don Inigo Gomez).



Above, Conception (Brenda Luadi) tries to arouse the poet Gonzalve (Mark Mangus) to action. The play is "L'Heure Espagnole."

Left, from left Luigi (Kenneth Wilhelm) stands with Giorgetta (Ann Solley) as husband Michele (David Williams) looks on. The play is "Il Tabarro."





National Highway Traffic Safety Administration statistics show that trucks are involved in 25-40 percent more accidents per

million miles than cars, although trucks account for less than one percent of all registered vehicles. (Staff photo by Marc Galassini)

by Phil Pinnack
Pacific News Service

WASHINGTON, D.C.—Timothy Rowh could have been crushed. Or burned alive. Instead, his right knee jammed into the dash of his tractor trailer.

Rowh had not wanted to drive that morning, last January. He knew a blizzard was sweeping down the Great Lakes and that Interstate 80 could become treacherous. But his terminal manager had ordered him out.

He was crawling westward at about 25 mph when a gust of wind blew a blanket of snow across the truck. The car ahead of him stopped instantly. If Rowh had braked his heavy truck, though, he almost surely would have jackknifed into the oncoming traffic. So he slowed and smashed into the driver ahead.

Rowh came out of the accident with a permanently injured knee—and a notice of dismissal from the company. "The company said I didn't have my tractor under control," he said.

Timothy Rowh's is just one of several thousand stories that illustrate how huge commercial trailer trucks have become the most dangerous machines on America's highways, and how their drivers are often the victims. Figures compiled by the U.S. Departments of Labor and Transportation indicate the scale of the problem:

Trucks... Ten-ton hazards on the highway?

—Toll road data gathered in 1976 by the National Highway Traffic Safety Administration (NHTSA) show trucks are involved in 25-40 percent more accidents per million miles than cars.

—Although large trucks represented under 1 percent of all vehicles registered in 1974, they were involved in 7.3 percent of all fatal accidents.

—Over 40 percent of the nearly 40,000 trucks inspected at random roadside checkpoints in 1971 were found dangerously unsafe.

—The number of fatalities resulting from large truck accidents, the high severity of these accidents and the

greater likelihood of accident involvement on certain types of roads" are all factors that have stimulated federal interest in trucker safety, an analyst at NHTSA recently said.

The situation also prompted plans for a two-day work stoppage by independent truckers last July 1-2.

While several government studies since the early 1970s indicate highway safety continues to worsen, disparate federal jurisdictions have hindered corrective action and even the gathering of statistics on how many truckers are on the roads.

The real impetus for raising the safety issue has come from the Professional Drivers Council (PRODC), a rank-and-file Teamsters Union reform organization.

The unusually high accident rate, PRODC's members argue, is a direct result of the trucking companies' refusal to lengthen their timetables to conform with the national 55 mph speed limit.

Legally, drivers may not work longer than 10 hours without an eight-hour break.

But one large national hauler, Yellow Freight System, bluntly told its drivers to maintain schedules, though these were set before the speed limit was lowered.

"The company will not tolerate a driver tying up (stopping) a rig to the fact that he can't maintain a certain speed," Yellow said in a 1975 memo. "Drivers will be expected to bypass truck stops or rest areas where there is a probability of getting blocked in or stuck getting in or out of the stop."

One trucker's story

After driving 18 years and covering 2.5 million miles, Indiana trucker William Wiesermann finds that his work "ruins your eyes and your bones get old kind of quick. Otherwise, it's not too bad."

In October 1976, Wiesermann said, he was assigned a rig with a fault in the air-supported seat. He claims that after complaining, he was "told to take the SOB or go home. I took the unit and a few hours later the seat collapsed," he said, resulting in four months work loss, extensive back surgery and some permanent disability.

Teamster Safety Director R.V. Durham disputes the notion that the nation's truckers face serious safety problems on the job or that company work rules provoke undue numbers of accidents. Durham's three-person office handles safety matters for all the 2.3 million Teamsters.

"As compared to the past," Durham says, "over-the-road drivers are in the best position they've ever been in." Durham splits his time with a North Carolina local where he is president.

If the Teamsters leadership does not get upset about highway safety, a growing number of independent and union haulers do. Three years ago, independents organized a national strike that paralyzed much of the country's produce deliveries.

Last summer the National Independent Trucker Unity Council (NITUC) met in Detroit to place their seal of approval on the two-day work stoppage scheduled for June 29-July 1 by independents. It was a "holiday," NITUC member Bill Hill said, "to demonstrate the plight of the independent trucker, his low rates of pay and restrictive government regulation."

—Copyright, Pacific News Service

Editor's note: Phil Pinnack is a Washington-based freelance writer whose articles have appeared in The Nation, Progressive and other publications.



A day in life of a trucker

By Joby Shinnoff
Pacific News Service

I spill from my bed into my clothes and out onto the street in one continuous motion—fumble for the car keys as the wind shocks me awake. How can anyone get used to this?

By the time I get to work, I'm 30 minutes late. I hit the time clock and avoid the dispatcher's eyes.

I refuse to look toward the pad where my truck is parked, concentrating instead on maneuvering my way through the stinking locker room without spilling my coffee.

I roll slowly out of the yard, miss the first shift, then settle in as the 13-speed roadranger begins to loosen up.

The truck begins to warm up, the Ford 671 straight six begins to sing. The gears keep it wound up tight, the cadence of the shifts has a pleasing hypnotic effect. But my daydreams are shattered as something explodes on the windshield.

My reflex action literally jumps the rig one and a half lanes to the left before my mind takes over. I flick on the hydraulic wipers. Water bomb!

In my mirror I catch a glimpse of children running on the overpass. They giggle and wave. The impact has cracked the glass. It is the fourth time I have been hit this year.

Finally, I get to the suburban factory for the first load. I'm already edgy and tired from the strain of keeping the empty 10-wheeler on the road.

A 20-foot-long container is filled up and over its seven-foot sides with huge sections of old structural steel. When I roll it up onto my truck it will be at least a foot over the legal

height limitations.

After three tries I've got the truck lined up so that I can hook up the three-quarter-inch braided cable to the container.

But there is no safe way to pick up and roll on a 30,000-pound container by the strength of one cable.

The system is built-in suicide. The cable could tear loose from the container and lash back like a giant steel bullwhip, cutting through the cab like soft cheese.

I now have the front of the container resting on the rear rail of the bed. But the sheer weight of the load comes into play. I am reeling in the cable, but losing the battle for leverage. The container is weighing down the rear of the truck and the cab is climbing steadily off the ground.

Finally, the load shifts, the container finally lurches forward, bringing us back down to earth. But a side twist brings my stomach to my throat.

Crack! I duck my head, thinking that the cable has let go. No, the last cable still leers at me through the back window. Then somebody screams, "Don't move!"

A 12-foot piece of iron has somehow shot straight up from the load and is balanced precariously between the truck and the crackling high-voltage wires above.

"Don't get out kid or you'll fry like an egg."

Sitting with my feet tucked up on the seat to avoid touching anything, I can only manage a smile. How can anyone get used to this?

—Copyright, Pacific News Service

Editor's note: Joby Shinnoff is a Teamster inner-city truck driver in Chicago.

Genesis sound 'too prissy' for Hackett

By Dave Erickson
Entertainment Editor

It was once called "death-of-the-universe rock," back at the turn of the decade when King Crimson merged Tolkien-like fantasy with technological, outer spaciness. The type of music Crimson, Genesis, Yes and Emerson, Lake and Palmer pioneered in the early '70s, identifiable by its often-sour, phase-shifted drone, has been synthesized into countless changes.

"Please Don't Touch," by former Genesis guitarist Steve Hackett, is an album which at once carries on the traditions of the music of his old band while rebelling against them and trying something new.

"I was trying to put back some of the warmth and directness into the music," Hackett said in a phone interview Friday. "Genesis made some creative music but I think it peaked and started moving on toward obsolescence."

Hackett explained that he felt the band was too "prissy sounding" at times, which is part of the reason he left Genesis last June.

"I have a yen for the masculine thing in

places," he said. "The spirit of the band is a feminine one, which isn't bad, because you don't always see such an emphasis on goodness and love in a rock 'n' roll band...it's just that I like to have real balls occasionally."

To carry out this vision or, "Please Don't Touch," Hackett enlisted the help of vocalist Steve Walsh and drummer Phil Ehart of the band Kansas.

"I like an American approach," he said of his collaborators. "They're very young, optimistic and enthusiastic sounding yet they still have an Anglo-rock feel."

Hackett said that Walsh and the other singers he used on the album, including Richie Havens and female jazz singer Randy Crawford, are "some of the world's best vocalists. They were all my first choices to sing these songs. Luckily they said yes."

Except for "Icarus Ascending," the album's finale, which was written specifically for Havens, Hackett said that "most of the tracks were designed as tracks" and the musicians were sought out afterward.

"When I originally wrote it, they were

all very separate," Hackett said of the "suite" of songs on side two of the album, which sound as if he'd had an overall concept.

"I wanted to make a very un-concept album," he explained. "I've been involved with other concept albums like 'Lamb Lies Down on Broadway' with Genesis. I think I'm confining lyrically and you end up compromising things for the sake of continuity."

Being co-producer of the album, Hackett was very involved with the complex electronic technology employed on "Please Don't Touch." He explained that many of the dreamy, droning background sounds were not mellotrons, the usual instrument used for this type of background, but "me singing 3/4 notes which were recorded on tape loops."

The album shows that Hackett fulfilled his ambition to humanize the Genesis sound. Perhaps "Racing In A..." from side one epitomizes this ideal. It's lyrics yearn for escape to the "warm country air" which Hackett represents beautifully with a lyrical classical guitar passage.



The transition from the heavy technology representing the city to the classical guitar is vividly cinematic, an instantaneous "cut" that doesn't miss a beat. Hackett, who is currently living in London, said he has no big tours planned at the moment.

"I'm trying to get away without touring," he said. "Maybe the album will be a hit and I won't have to."

(Records courtesy of Running Dog Records)

Renaissance links classical with rock

By Rich Klecki
News Editor

There have been few bands that have been able to successfully link the modern sound of rock music with the progressions and characteristics of classical. Such a band is Renaissance, and their latest album, "A Song for All Seasons," is another masterpiece by this unique classical rock band.

"A Song for All Seasons" is the seventh album to be leased by the Canadian group since their formation in 1973. Their mellow blend of rock, almost middle-of-the-road rock, and their backup, supplied by the Royal Philharmonic Orchestra, have gained Renaissance a cult following.

The most notable asset to Renaissance is the touching voice of lead singer Annie Haslam. Her voice-tones can fluctuate anywhere from a soft, touching lute croon to a hard, demanding pitch which is rivaled only by Heart's Ann Wilson. Her octave pitch is almost unbelievable, as she can switch voice pitches almost as easily as Minnie Riperton. It is her voice which adapts Renaissance to their 18th and 20th

century style.

Accompanying Haslam are the virtuoso quality keyboards of John Tout. Tout is strictly a classical pianist and his style alone is good enough for any philharmonic orchestra. However, his disciplined sound is the very backbone to Renaissance's very structured music.

Renaissance's lyrics are written by the team of bassist Jon Camp and guitarist Michael Dumford. Most of the songs on "A Song For All Seasons" are of a love—either a love lost, a love gained, or a love yearned for. The lyrics alone make fine poetry.

The unusual thing about the album is that it is the first time since the group's debut album in 1973 that electric instruments are used. Throughout the album there are smatterings of synthesizers and electric guitars which are sparingly used to compliment the mellow orchestration.

One of Renaissance's best efforts is a song entitled "Closer Than Yesterday." The song is a soft, sweet ballad of a dissolved love which gives the same sense of feeling as the famous Hum-

phery Bogart-Ingrid Bergman ending of "Casablanca." "She is Love" is a unique song about a love lost. The song is a combined effort of bassist Camp on vocals, the keyboards of Tout, and strings section of the Royal Philharmonic. It's a slow, easy number which almost asks to be listened to. As the strings provide a quick, fleeting background, Camp sings that "though she's flown, wild and free, still behind his eyes she stays, there beneath his mind she lays, she is love."

The closing cut is the title cut, "A Song for All Seasons." The song is a fast-paced, ever changing number, which signifies the ever-changing seasons of time. The music never really slows completely, but rather changes time momentarily, as in a transition of the seasons. Each moment changes with a sudden crescendo from the orchestra. Haslam enters with her vocals, which portray man's entry, as he "reaps and sows the seasons of our day." The song beautifully encompasses the correlation of the seasons to life and how it constantly changes and keeps pace with time. The end throws it into



perspective as "we'll have a song for all seasons through 'A Song for All Seasons' is atypical Renaissance, that is, a beautiful and disciplined combination of modern music with the sound of classical orchestration, it is definitely an album to have if you want to be deep in your thoughts or you're with someone close. It is amazing what the merger of two unique forms of music can create.

Ganja-powered Marley vibrates 'Kaya'

By Michael Uthrich
Staff Writer

You don't listen to Bob Marley to hear pleasing pop melodies, cute lyrics or unerring rock 'n' roll.

You listen to Bob Marley and the Wailers to hear Rasta music. This is reggae, rude rock reggae—angry side of reggae music.

And don't expect disco music with a reggae beat or reggae music with a disco beat. Or an English mutant like Clapton's "I Shot the Sheriff." Not that you can't dance to it. Rasta music commands a certain rhythm from its listeners, a certain sway. It is basically religious music. It has its own gospel sound with the singular religious premise of the mighty dreadlock Rastafarians.

Marley returns to the States in "Kaya" with the same band that made "Rastaman Vibration" a landmark album. "Family Man" Barrett plays the Fender bass, Tyrone Downie, who also played with Burning Star, on keyboards, Carl Barrett on drums, Junior Marvin plays lead and "Seeco" Patterson percussion. But everyone in the band joins in the percussive responsibilities.

Marley's backup singers, the I-Threes, really come alive in "Kaya." Because reggae music isn't necessarily appealing as a mere instrumental, the pressure is placed on the vocalists. Rita

Marley, Marcia Griffiths and Judy Mowatt should occupy a place among the premiere back-up singers for the support they give Marley, who himself is an excellent vocalist. When the I-Threes sing "satisfy my soul, oh, darling, darling," you may be reminded of the background work done in early American soul music.

Rasta music is mood music. To really enjoy it, you have to get in the mood. You have to understand where the musicians are coming from—Jamaica, a country seen in most American's eyes as a pleasant Caribbean tourist trap, but which in reality harbors some of the worst poverty in North America. The more radical and desperate Jamaicans have accepted the offbeat religion of the Rastafarians, with their adoration of Haile Selassie, the Conquering Lion of Judah and the dream of returning to Ethiopia, where the Rastaman claims his roots.

"Easy Skanking" starts off "Kaya" with its justification of the ganja cult and its justification of Marley's music:

"Excuse me while I light my spliff
good GOD I gotta take a lift
from reality I just can't drift
that's why I'm staying with this rift."

"Kaya" is next and in the same vein. The Kaya song is a joyful interplay between Marley and the I-Threes. It's here that he can sing as optimistically as Jimmy Cliff did in "Beautiful World"

with "I feel so high, I even touch the sky. Above the falling rain."

But Marley has to have Kaya now, "for the rain is falling" and life is coming down. So although this song has the guarded optimism of Jimmy Cliff's beautiful world, the dependence on ganja is still very much there.

The next two songs, "Is It Love" and "Sun is Shining" are both love songs. And although they'll never crack the Top 40 (God forbid that the Rastaman trind), they deserve a spot in the treasury of tender reggae music, where the lover sings out to the backdrop of the rhythmic reggae islands. In "Is This Love," Marley is hanging on to a relationship.

The second side reveals Marley's pretension of being a religious man making religious music. In "Crisis" one of Marley's third-world revolutionary songs, the lead guitar serves only to chop out electric chords in counterpoint to the rhythm as Marley sings "but no master what the crisis is" and the I-Threes answer "give Jah, all the thanks and praises."

But Marley fuses his religious music so well with the beat that you hardly realize what you're hearing. The music is hypnotizing and the back-up remains pretty much the same plodding beat. Marley's song-writing ability surfaces when he can make lyrics like, "who feels it knows it Lord? who feels it knows it Lord?" sound pleasing.



In "Running Away" Marley is at his most creative, using horns for the first time. He also alters his voice to act as his conscience, accusing himself of running away while the I-Threes intone "you're running and you're running and you're running away." Marley then answers himself that he's not running and as much as that sounds stupid, the Wailers carry it off with the skillful use of their vocalists.

So set the mood. Procure some ganja, stare at pictures of the beautiful green island and feel the deprivation and the poverty of one of our island neighbors living truly native. You may find yourself growing dreadlocks. Jah-love

features

Earth Week lectures continue

By Diane Pizzozzi
Student Writer

Several lectures will be presented, by SIU faculty and Sen. Kenneth Burbee, as Earth Week continues through Saturday.

Monday

Sen. Burbee, who is chairperson of the Illinois Energy Resources Committee, will lecture from 9 a.m. until 10 a.m. in Student Center Ballroom D.

The U.S. House of Representatives Select Committee on Population will hold a public lecture from noon until 1 p.m. with the location to be announced.

Bruce Peterson, professor in zoology, will lecture on the "Ecological Implications of an Increasing Human Population" from 3:30 p.m. until 5:30 p.m. in the Illinois River Room.

The relationship between "Energy and International Programs" will be presented at 7:30 p.m. in Student Center Ballroom B.

Tuesday

"Environmental Job Opportunities" will be discussed by Juh Wah Chen, professor in thermal and environmental engineering with time and location to be announced.

James Swasey, superintendent of the Carbondale water district, will lecture with time and location to be announced.

A Prairie Workshop will be held by James Hill and Robert Mohlenbrock, professors in botany from 3 p.m. until 5 p.m. in the Student Center Mississippi River Room. This session will present a film and slide presentation on North American prairies, their origins, natural communities and future.

Margaret Shelton will lecture on "The Jackson County Humane Society" with a "to be announced" location and time.

The Carbondale Park District will

hold urban activity with a "to be announced" location and time.

A bird banding lecture, by Mike Morrison of the Southern Illinois Bird Observatory, will be held from 6 p.m. until 7 p.m. in the Student Center Mackinaw River Room.

A human life styling workshop, conducted by Dave Miles, is scheduled from 7 p.m. until 9:30 p.m. in the Student Center Missouri River Room.

Wednesday

Howard Hesketh, professor in thermal and environmental engineering will lecture on air pollution abatement engineering at 9 a.m. in the Student Center Auditorium.

"Poisonous Animals of Southern Illinois" will be discussed by Tim Merriman, head interpreter at Giant City State Park and a local poisonous animal expert from 10 a.m. until 11:30 a.m. in the Student Center Saline River Room.

Two environmental puppet shows will be held from noon until 1 p.m. in the Student Center, South Patio. If the weather is rainy, "Jack Boulder" and "Bigfoot" will be held in the Student Center Auditorium.

An "Illinois EPA and Air Quality" lecture, presented by James Dallage, of the Illinois Environmental Protection Agency in Springfield, and Walter Frank, director of the EPA, will be held from 2 p.m. until 3 p.m. in the Student Center Illinois River Room.

A moving slide show on "On the Loose in the Wilderness" will be presented by Ron Williams, an avid outdoorsman and backpacker, from 2 p.m. until 3 p.m. in the Museum Auditorium at the north end of Fanner Hall.

"Strip Mine Reclamation: New Techniques and the New Law" will be presented in two parts, from 3 p.m. until 5 p.m. in the Illinois River Room, and at 7:30 p.m. in Ballroom

C, both in the Student Center. The first part will discuss current and new techniques of reclamation. The second half will outline various aspects of reclamation regulations and the effects. Faculty from the Co-op Wildlife Research Lab, Engineering, Geology and Coal Extraction Centers will speak.

Thursday

A "Soil and Water Conservation" lecture will be conducted by David Warner, educational director of the Soil Conservation Service at 9 a.m. in the Student Center Mississippi River Room.

An "Environmental Film Festival no. 1" will be held from 10 a.m. until 5 p.m. in the Student Center Auditorium. The films of environmental interest will be continuously programmed.

"Outdoor and Environmental Opportunities in Shawnee National Forest" will be presented by George Lyon, head ranger in Shawnee National Forest at 2 p.m. in the Student Center Mississippi River Room.

A prairie workshop by James Hill and John Voight, professors in Botany, will be held from 3 p.m. until 5 p.m. in the Student Center Mississippi River Room.

The Botany Club will hold a plant care workshop from 7 p.m. until 8:30 p.m. in the Missouri River Room. Bring your plants.

A lecture on low cost solar energy will be held at 7:30 p.m. at the Earma Hayes Center.

Friday

"Environmental Film Festival no. 2" will be held from 9:30 a.m. until 5 p.m. in Morris Library Auditorium.

The Army Corps of Engineers will speak on "The Prospects for Southern Illinois" from 2 p.m. until 4 p.m. in the Student Center Auditorium.

Burt Reynolds
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7:15

9:00

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Cellophane wrapped up

By Tom Rafferty
Student Writer

In 1908, a Swiss chemist had it all wrapped up. Seventy years later, it's all about to fold.

The product is cellophane, a once-stable household item that is rapidly becoming extinct due primarily to high petroleum costs and modern technology. The average American isn't even noticing the change in wrapping habits taking place.

Most of us are inclined to tear into packages or wrap our leftover foods in whatever is handy, without taking a second gander at what we're pulling out. The next time you do this, take a glance to see if this is the same ol' cellophane your mother used. The material was even used by Cole Porter to keep his lyrics fresh.

The Swiss chemist, Jacques Edwin Brandenberger, was trying to design a stainproof tablecloth. He made a thin sheet of transparent film and applied it to the cloth. In 1911, Brandenberger designed the

first machine to produce cellophane.

Du Pont Corporation acquired the U.S. rights to the process in 1925 and opened its production plant. As there wasn't any machinery to mass produce cellophane, it was only used for luxury items.

But by the time that cellophane production peaked at 440 million tons in 1960—plastic films—products based on petroleum instead of wood pulp, had made their appearance.

Since then, technology keeps coming up with newer and better methods of wrapping products, until the latest plastic-oriented polypropylene (OPP) cornered wrapping cigarette packs.

Lack of production capacity for OPP is the only hope that cellophane has left, however, another OPP plant will open this year. It will reduce the demand for cellophane by another 75,000,000 pounds, and force the closure of one of the four cellophane plants left in the U.S.

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TODAY 3:15 7:15 9:15

SALUKI 2
OH E. BRAND CARBONDALE
3:00 P.M. Show/51.25
AN UNMARRIED MAN
TODAY 3:00 7:15 9:30

features

Two dramas close Center Stage series

By Karen Cogswell
Student Writer

Two thought-provoking dramas by Bertolt Brecht, "The Measures Taken" and "The Informer" will be presented as the final Center Stage production of the 1977-78 season at 8 p.m. April 20 through 22 in Student Center Ballroom D.

Brecht, one of the most innovative playwright-directors of the 20th century, was a German citizen whose major works were written from the 1920s to the 1940s, during an era of great political turmoil in Europe. His plays are attacks against oppressive political systems and the complacency of citizens who allow tyranny to flourish.

"The Measures Taken" shows the dilemma between pure communism and the Soviet form, while "The Informer" deals with the evils of Nazism, according to James Prior, who will be directing both plays for his Master of Fine Arts thesis in theater. He said he chose these two plays partly because of the contrast between these two volatile themes.

He also chose them because they demonstrate widely divergent styles, Brecht's epic theater style and realism.

"The Measures Taken," published in 1930, is one of the best examples of Brecht's epic theater style, a non-realistic approach using slide projections, music and songs, title cards and actors who

present their character's points of view directly to the audience, by using this presentational format. Brecht hoped to provoke the audience into thought rather than to lull them with bland entertainment, Prior said.

The play itself depicts five Soviet agitators sent into China to rouse the peasants to revolt against the feudal aristocracy. The setting is a trial to determine the guilt or innocence of one agitator who championed the rights of the individual over the goal of the collective rule. The audience becomes the jury and must weigh and judge the arguments presented by the characters.

"This to me is the enlightening thing about the play," Prior said. "It allows you to come to your own conclusions rather than telling you what to think. This was very much what Brecht wanted."

In "The Informer," a realistic drama written in 1938, a middle-class German couple who are outspoken against the Nazi movement become fearful when they suspect that their son, a member of the Hitler Youth, has informed on them.

He said he may alternate the order in which he presents the plays during the four-night run.

General admission tickets priced at \$1.50 are available at the Student Center Central Ticket Office and at the theater box office.

Flower show salutes sun

By Diane Pineson
Student Writer

Fragrance filled the air as the crowd of spectators fied into the exposition hall. Wrought-iron fences separated the naturalness of dozens of flowers from the architectural design of the hall.

The weather promised 48 degrees plus temperatures, although the plants aside had been coaxed from dormancy months ahead of the natural cycle.

This year, 200,000 persons visited one of the oldest and largest flower pageants—the annual Flower and Garden Show, sponsored by the Chicago Horticultural Society at the McCormick Place exposition center.

The pageant featured garden exhibits each planted with blooms, trees and shrubs, special attractions, bonsai gardens, fountains, a 20th anniversary rose garden, tulips and simulated forest preserves, and displays of award-winning plants and arrangements.

The show, annually held in April, marked its anniversary with the theme, "Salute to the Sun." Hundreds of exhibits sponsored by individual gardeners, civic groups, commercial florists, garden clubs, commercial gardeners, schools and government agencies were displayed.

The gigantic Sun Dial Garden, created from marigolds of various

shades to form the rays of the warm spring sun, florally depicted the anniversary theme.

Attractions ranged from the majestic orchids and other tropical flowering hybrids to the common daffodil. A spectator favorite seemed to be a flower garden court of forget-me-nots, daffodils, azaleas, hyacinth and a pond complete with three ducks, who vainly ignored the small children tugging at their tails to see if they were real.

A Grand Promenade center area displayed a "Checkerboard of Flowers" exhibit of tulips and a 20th Anniversary Rose Garden.

Several booths featuring flower arranging and care were continuously crowded. Two of the largest exhibits at the show were sponsored by the Garden Club of America and the Garden Club of Illinois.

Several farm exhibits were delightfully unexpected features. One exhibit displayed a honey-colored field of (real) wheat, complete with farm equipment and stuffed, life-sized farm animals. A small boy was so impressed with the exhibit's authenticity that he petted one of the cows.

The farm animals and the flowers provided the best picture of nature for the city folk who attended the exposition.

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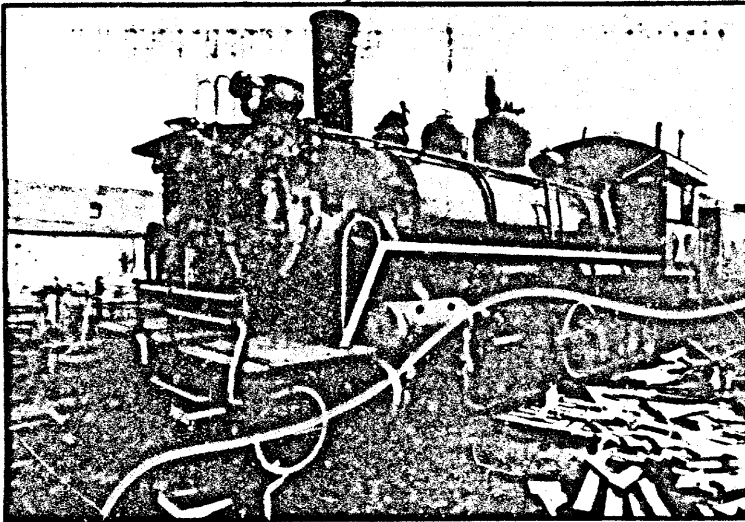
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features



The Crab Orchard and Egyptian Railroad, commonly known as the Marion Steam Train, stops at the Marion Depot. The depot was destroyed by fire last June. The classic railway was started in 1973. (Staff photo by Marc Galasini)

Steam locomotive chugs into past

By Mike Field
Student Writer

The ashes from last summer's fire still swirled around on an occasional gust of wind. The massive timbers that had supported the aging roof for over 60 years, lay cracked and charred in the pile of rubble that remained.

"They'll rebuild it," said a workman helping to clear the debris. "You can just bet on it."

He looked around at what was once the depot for the Crab Orchard and Egyptian Railroad, or as it was more commonly known, the Marion Steam Train. The depot had been destroyed by fire last June, and all that remained were the blackened brick walls and the mounds of ash between them.

"I couldn't tell you how long it'll take 'em, but they'll do it on sheer determination if nothing else," he said, and he wiped a coal smudge from his forehead.

A few hundred feet away, a man worked at cleaning the ashes from the coal-burning steam engine that had become one of Marion's biggest attractions over the last four years. The man was Herb Soberg, one of the founders and owners of the Crab Orchard and Egyptian Railroad.

His wife stood close by, moving a cinder around with her white sandals.

"The fire destroyed almost everything inside the depot and two of our passenger cars that were sitting next to it," Mrs. Soberg said. "It's really a shame. It's taken five or six years and a lot of hard work to get the depot fixed up and now it's gone."

It was in 1971 that Herb Soberg, along with Hugh Crane and Bill Schreiber, first leased the old Marion Depot from the Illinois Central Railroad. The building, which was constructed in 1914, was in general disrepair and required ex-

tensive renovation. Much of the work was done by the three men themselves.

As repairs continued slowly, the men began looking for old railroad cars to make up their line. In 1972, a vintage 1911 caboose was purchased, followed shortly by a steam locomotive. Later, five passenger cars, constructed in the 1920s, were added, and after designing a suitable coupling device for the antique cars himself, Crane and his partners were ready to inaugurate the C.O. and E. Railroad.

Their first run took place in 1973 and since that time their classic railway has been attracting visitors from all over the state. Their 14 mile excursion ride ran twice daily during the summer for those four years, until the fire derailed their usually reliable schedule.

Four days later, after the last of the smoldering embers had been doused,

Spring increases outdoor activities

By Jim Piasochi
Student Writer

The arrival of spring brings people outdoors again. It's no disadvantage that Southern Illinois offers a variety of recreational areas with activities ranging from camping to hunting.

Warm weather means people will be able to enjoy hiking, camping, boating and fishing at some of the state parks and conservation areas. One such area is Lake Murphysboro.

The camping facilities, according to David Phillips, park ranger, include both B and C class camp sites. B class camping at Lake Murphysboro offers vehicle access to the camp sites, water and electricity. C class camping does not include water or electricity. The fee for camping is \$4 nightly for B class sites and \$1 per night for C class camping units.

Lake Murphysboro's principal attraction however, is the 16-acre lake which allows fishing and boating. Motor boats are restricted to have a maximum of a ten horsepower motor. Lake Murphysboro is complemented by a smaller lake of over five acres. Little Lake does

not permit motors of any kind. A boat dock and launch is available and the park offers boat rentals. Fishermen can try their luck on the two lakes which have been stocked with large mouth bass, redear sunfish, bluegill and catfish.

Other facilities include picnicking, a hiking trail of three

miles, and an archery range in the northeast section of the park.

Fern Clyffe State Park has similar facilities with some variations. According to Charles Wahrenburg, site superintendent, Fern Clyffe offers camping, picnicking, horseback riding, and

(Continued on Page 9)

STARDUST

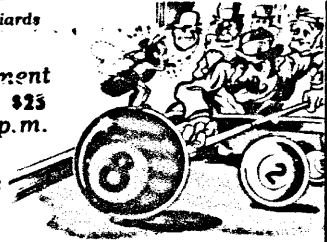
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Museum travels to schools

By Phil Higgenson
Student Writer

Most people envision a museum as a place people can go to view its collections. But to Jo Nast, a museum should do more than that. An educational resource person for the University Museum, Nast is busy bringing the museum to the people of Southern Illinois.

Through the museum's Classroom Enrichment Materials Program, Nast brings the museum to the form of displays and lectures to classes, groups, and clubs in the lower 15 counties of Southern Illinois.

Nast sees a need to service the schools in the area because some of them are unable to come to the museum.

"Some schools don't have the budget to bus students to the museum," Nast said. So she is busy taking the museum to them.

The program was started last January, and services both the School Loan Program and the Museum's Lecture Service, which are offered free of charge to student teachers, all groups within the University, and area schools and clubs as well.

The School Loan Program allows area teachers to personally choose artifacts that might aid in their educational needs. Teachers are free to browse among artifacts from such countries as Africa,

Mexico, Vietnam, India, Afghanistan, and Nepal. If an item is seen as meeting the teacher's needs, they are free to take them on loan for two weeks, Nast said.

In addition to the loaning service, the program also offers the Museum's Lecture Series. This program consists of a series of lectures by Nast on "Pioneer Life in Southern Illinois," "Archaeology in Southern Illinois," "A Comparison of Four Historic Indian Tribes," and "Costumes from Around the World."

"Pioneer Life in Southern Illinois" is a slide program and lecture about early tasks such as candlemaking, housemaking, and the making of maple sugar by the early residents of Southern Illinois, Nast said. The lecture also includes some of the artifacts of the period such as candlemakers, writing staves, and Revere lamps.

Excavations in the area such as Cedar Creek and others like it are dealt with by Nast in her lecture on "Archaeology in Southern Illinois."

Nast will speak about the customs, arts, housing, and clothing of the Plains, Northwest Coast, Southwest, and Woodland Indian tribes in her lecture on "A Comparison of Four Historic Indian Tribes." The lecture includes artifacts such as clothing, war clubs, and other examples from each tribe.

"Costumes from around the World" shows examples of clothing from such countries as Nepal, India, Mexico, Africa, Afghanistan, Formosa, Brazil, Peru, and Guatemala, Nast said. Response to the program was slow at first, but Nast blames the weather for that. Since the weather has cleared up, Nast says she has been averaging two to three presentations a day. Her calls reach "down as far as Cairo and up as far as West Frankfurt and Benton."

ANCIENT BAGPIPES STILL POPULAR

WASHINGTON (AP)—A good set of bagpipes is hard to find these days due to a growing popularity of the instrument which has led to a worldwide shortage, says National Geographic.

"Many of the old master bagpipe makers have died. Those who remain are few and far between," says Scots Guard Pipe Major John G. Slattery, whose group recently performed here.

Besides a tendency to closely guard the trade secrets of bagpipe makers, there has also been a scarcity of African blackwood, which is essential in a good set of bagpipes, according to Geographic.

Bagpipes are believed to have originated 3,000 years ago in the Hittite culture of what is now Western Turkey.

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Hiking, fishing increases as warm weather nears

(Continued from Page 6)

hiking trails. Some camp sites include bathhouses along with water and electricity at \$5 per night. Playground equipment is available in the picnicking areas and a separate campground is provided for horses and riders. The hiking trails wind throughout the park and run about seven miles. Boating of any kind is not allowed on the lake at Fern Clyffe, but fishing is permitted from the banks of the lake.

One park which offers hunting is the Saline County Conservation Area. The park includes 1,200 acres of which 800 acres is designated for hunting, according to Mike Murphy, assistant park ranger. All hunters except squirrel hunters, are required to go to the check station

and pick up a back patch which must be displayed at all times while the hunter is in the designated hunting areas. All hunters are also required to go back to the check station and report their killing for the day.

Saline County Conservation Area also offers a 105-acre lake providing fishing and boating. The lake is stocked with largemouth bass, bluegill, crappie and channel catfish. Boat deck and rentals are available and motors are limited to ten horsepower.

The area has 100 camp sites varying in facilities. There are no specific camping areas Murphy said, but there are designated areas where people can camp. Some units have picnic tables and grills while others do not.

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Caution eases wildlife dangers

By Jeff Powell
Student Writer

Wildlife—the dangers it poses have been greatly exaggerated, especially in the Southern Illinois area. With a little caution many of the hazards can easily be avoided.

Snakes are the biggest potential danger for campers and hikers. There are three species of dangerous snakes in the area. They include the timber rattler, the copperhead and the cottonmouth or water moccasin. All three are poisonous.

Distinguishing the dangerous snakes from the harmless varieties is difficult and is better left to the experts, says Philip W. Smith in his article, "Some Facts About Illinois Snakes and Their Control." The article says "There are infallible methods for distinguishing venomous from harmless snakes, but none of these methods is very helpful to the average individual unless the snake is dead and can be closely examined."

The most practical method consists of learning to recognize the local venomous species by the color pattern. This is simply done by examining pictures. Pictures of these snakes can be found in an encyclopedia.

The Interpretive Center at Giant City State Park has five specimens of the three poisonous snakes on display. Ray Zonetti, interpretive specialist for the Illinois Department of Conservation, suggests slaying away from all snakes to be on the safe side. "Don't mess with any snake unless you really know what you're doing," he said. Zonetti said that the fear of snakes that many people have is greatly exaggerated. "None of these snakes can kill a man," he said.

Areas which may harbour these snakes include swamp areas for the cottonmouth and rocky cliffs for the timber rattler and copperhead. Zonetti said cliff dwelling snakes pose a particular threat to people climbing when they reach above to an unseen ledge where a snake might be resting.

Snake bites can be avoided by following a few basic rules: recognize the poisonous species,

always watch where you step, carry a flashlight at night and do not handle venomous snakes. A high percentage of the snake bites in this country result from people capturing and handling the reptiles.

If a snake bite does occur, you should first try to identify the type of snake. Killing the snake serves no useful purpose and can result in additional bites. The victim should be kept calm and immobile. If the type of snake is unknown, take the victim to a doctor. Tim Merriman, naturalist at Giant City, said it takes one to 24 hours for severe symptoms to show. Therefore, first aid measures in the field should not be necessary.

The only plant in the area that is dangerous to touch is poison ivy, according to Zonetti. Poison ivy has many forms. It can be bushy with woody stems or a climbing vine, and its leaves can be smooth or hairy. "It always has three leaves and is usually in the form of shrubs," said Zonetti. He added that contrary to what many people think, there is no poison oak in the area.

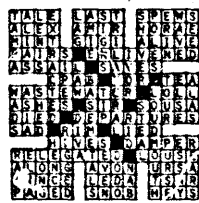
Contact with poison ivy frequently produces severe inflammation and blisters, according to "Poisonous Plants of the United States," by Walter Conrad Muenzschier. The book states, "For prevention after contact with the plant, wash affected areas with a

solution of five percent ferric chloride in a half and half mixture of alcohol and water. Or, if these substances are not available, wash the area repeatedly with hot water and a mild soap.

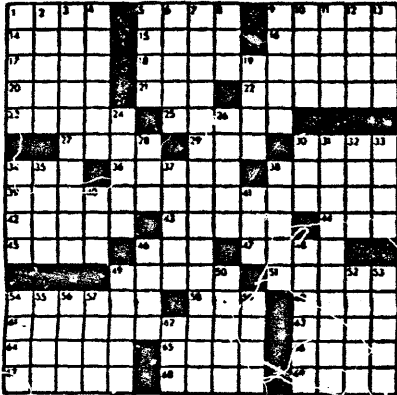
"Bees and wasps present some danger to people," Zonetti said. "especially multiple stings to people who are allergic to them."

There are no other animals in the area which pose a threat to humans, but Zonetti cautions people against approaching or touching any wild animal.

Friday's puzzle solved



- ACROSS
- 1 Transposed into type
- 5 Unprimed and ones
- 8 Piped up
- 14 Eight German
- 15 Medley
- 16 Provide with food
- 17 Ending for church
- 18 Supplanting
- 20 Fiber source
- 21 Electric unit. Abbr.
- 22 Selects for office
- 23 Auto
- 25 Extensive neighborhood
- 27 Texican's
- 29 Strange
- 30 A lot informal
- 34 Buddy
- 38 Can peninsula
- 39 Time or tide
- 38 Astronaut's trip, 4 words
- 42 Commands for t. every
- 43 Mr. Welles
- 44 Color
- 48 Stalk
- 48 Infant
- 47 Half Comb. form
- 48 Not so hot
- 51 Asian mammal
- 54 Give surety
- 58 Hockey star
- Bobby —
- 60 Sudanese river
- 61 Alcoholism
- 63 — even
- 64 Concerning
- 65 Sudden pain spasms
- 66 Deserve: Informal
- 67 Flat-topped hits
- 68 Game animal
- 68 Killed violently
- DOWN
- 1 Long narrow
- 2 Haute
- 3 Equine moves
- 3 Survey instrument
- 4 Trail
- 5 Musical passage
- 6 'Out on -
- 7 Vulnerable
- 7 Lacking proper relation
- 8 Saturate
- 9 Barn with
- 11 Of the ear
- 12 Artist
- 13 Energy units
- 19 Be ahead
- 24 Approach: Archaic
- 26 Amer. dramatist
- 28 Erode
- 30 Constellation
- 31 Indigenous
- 32 Ice mass
- 33 Be disposed
- 34 Cpls' underlings
- 35 Came down
- 37 Bend over
- 38 Crews
- 40 Variable
- 41 Ring
- 41 Cool scuttles
- 42 Abound
- 43 Some teenagers
- 44 Proceeds rapidly
- 48 Joe alcohol
- 52 Cheer up
- 53 Take up again
- 54 He raised Cain
- 55 Main quantity
- 58 Goddess of hope
- 57 Annapolis: Abbr.
- 58 From — to niches
- 62 Imitate



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Old Campus' tale told

By Beth Porter
News Editor

Have you ever wondered why Algeid looks like a European castle? Where Wheeler Hall got its name? Or what Anthony Hall was used for before it housed offices of University administrators?

Thousands of students pass by these and other buildings that make up SIU's "Old Campus" each day, but probably few know the history behind them.

Although these structures are the oldest remaining campus buildings, they weren't the first to be built.

The first building was the University's first building was laid on May 17, 1878, about a year after the founding of Southern Illinois Normal University. The finished structure, dedicated in July 1874, was called Old Normal. It was completed at a cost of \$263,000.

The University's first regular term began in September 1874. Old Normal, standing in the middle of the original 20-acre campus, served as the center of the school's activities until November 26, 1883, when it was almost entirely demolished by fire.

School carried on in a temporary, cross-shaped wooden frame building (located approximately where Algeid now stands), which was completed in January 1884 at a

cost of \$6,000. On important occasions such as commencement, a tent was used to accommodate large crowds.

The temporary building remained in use for three years. In the meantime, a second structure was built on the stone foundations of Old Normal. Called Old Main, it was dedicated in February 1887.

For a decade, Old Main housed all Southern's activities, until it was reinforced by another building, Old Science. (Old Main itself, which stood in the middle of Old Campus, was also destroyed by fire on June 8, 1908.)

The architecture of Old Science, built with an appropriation of \$40,000, may have been influenced by John Peter Algeid, then governor of Illinois. It is said that he made a trip to Germany shortly before and had been impressed by some of the castles on the Rhine. Whether or not this is true, the building was renamed Algeid Hall in his honor in 1952.

Next to be built was Wheeler Library, completed in 1903 at a cost of \$28,000. It was so named in honor of Judge S. P. Wheeler of Springfield, president of the Board of Trustees, who helped secure from the state legislature the appropriation for the library's construction.

Allya Training Building was finished in 1908 and dedicated early the next year. It was named after Robbery Allyn, the University's first president.

The next project was a residence hall for women, Anthony Hall, built with an appropriation of \$75,000 and dedicated in 1913, had as its namesake Susan B. Anthony, a crusader for women's rights.

A large auditorium, costing \$135,000, was completed in 1916 and opened to the public in April 1918, at a crucial point in the World War. In 1930 the auditorium was named after Henry W. Shryock, Southern's fifth president.

Dedicated in 1925 was a gymnasium, built at a cost of \$170,000. Physical education classes had previously been held in a small gym in Old Science. The new gymnasium was later named after Dorothy R. Davies, head of the Department of Physical Education for Women.

Southern has expanded a great deal in the 50 years since the completion of Parkinson. Many newer buildings serve as facilities for close to 28,000 students. But the structures on Old Campus remain as a reminder of Southern Illinois Normal University's humble beginnings in 1874 as a small-town teachers' college with 143 students.

Jobs on Campus

The following jobs for student workers have been listed by the Office of Student Work and Financial Assistance.

To be eligible, a student must be enrolled full-time and have a current ACT Family Financial Statement on file with the Office of Student Work and Financial Assistance. Applications should be made in person at the Student Work Office, Woody Hall-B, third floor. Jobs available for summer as of April 14:

Gift Services, Inc. will interview for full-time and part-time employees at 2 and 4 p.m. Wednesday, April '9, in the Home Economics lounge.

CTA applications will not be available before April 20.

Summer Typists—three openings, morning work block; two openings, afternoon work block; one opening, time to be arranged.

Miscellaneous—two openings, technical training and math, should have these backgrounds or can be

mechanically inclined, after 3 p.m. Two openings, inventory, transportation will be provided, four hour block evenings. Three openings, janitorial, various times. Ten openings, general office work, between 8 a.m. and 4:30 p.m.

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Sunburn: Some are myths

By A. Steve Warrick
Student Writer

Many people who look more pink or red than tanned from the springtime sunshine can be seen on campus lately. Those really red burns hurt and there are some ways of making the pain easier to take.

People who look more pink or red than tanned from the springtime sunshine can be seen on campus lately. Those really red burns hurt and there are some ways of making the pain easier to take.

The measures available to help a burn get better if you haven't been out in the sun for a great length of time, Dale O. Ritzel, an associate professor in health education said. Ritzel works with the SIU Safety Center and offers advice to the sunburned and those who haven't yet attempted to get their tans.

There are two types of sunburns, Ritzel said. "A first degree burn is the reddening of the skin and a second degree burn is the one where blisters develop."

For many, just the first degree burn is painful enough, and Ritzel offered a tip on how to ease the pain. "The best thing that works is submerging the burned area in cold water. If that is not possible, then

take clean cloths and place them in cold water and let them rest on the skin. This helps to reduce the burning effect.

Persons trying this should not rub the skin. People who tend to pull peeling skin off their bodies (from sunburn) should just let the skin fall off naturally, to prevent infection, Ritzel said.

"From the standpoint of breaking the sun down on blisters, one should force the situation. If a burn is bad enough that blisters are present, don't try to break them, but if one does open, just pat it dry and leave it at that."

Ritzel advised against using any ointments or creams that may feel makes their burn "cooler". These items tend to block the airflow and cut down the moisture that is needed to naturally cool a burn, Ritzel said. Some people, who think that Vitamin E cream helps, are fooling themselves.

"From what I have read about Vitamin E cream, there is a minimal effect from it against a sunburn," Ritzel said.

For those people who haven't yet got into the sun, Ritzel suggests taking it easy those first few days.

"If the person is wanting to get some sun, the best way to start is

with limited exposure; say, for 15 minutes the first day, and then build up until the body has adjusted to the sun's ultraviolet rays."

People who think that a partly cloudy day reduces the effects of the sun are mistaken and might suffer the consequences of a bad burn in the long run, Ritzel said.

"On a cloudy day, the effect of the sun's ultraviolet rays, which are the tanning and burning rays, are even greater. Clouds tend to magnify the rays. Some think the clouds block those rays. These clouds tend to make the person think they can stay out longer, and then they get a burn they didn't realize they were getting."

"Water tends to reflect the sun's ray. People will get burns they don't normally get, such as around the chin and face," Ritzel said.

As far as problems encountered with people getting out in the hot sun and drinking great amounts of alcohol is it is problematic only in that the alcohol tends to dull one's judgement to where they might not think to get out of the sun at an appropriate time, Ritzel said. This could lead to heat stroke or heat exhaustion in some cases, although such maladies can occur without being prompted by alcohol.



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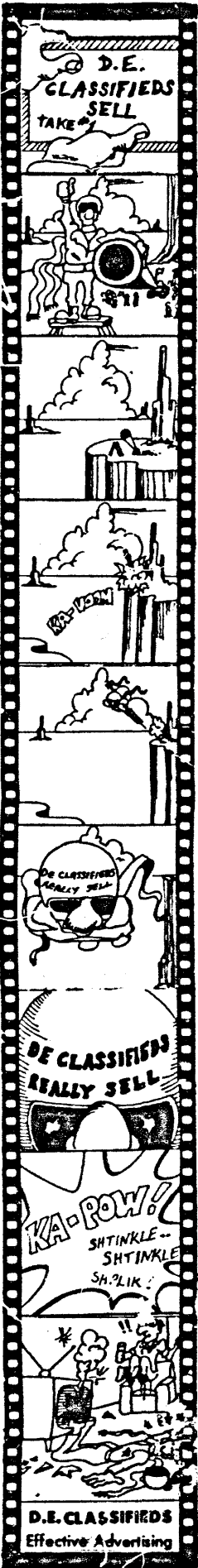
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news
**Several theories explain tales
of how 'Egypt' got its name**

By Jeff Powell
Student Writer

A winter that brought sub-zero temperatures and more than 20 inches of snow might lead one to wonder why Southern Illinois is known as Little Egypt.

The area called Little Egypt is bordered by the Wabash River on the east, the Ohio on the south and the Mississippi on the west. Its northern boundary is much less definite but is generally accepted to be around where U.S. Highway 50 crosses the state.

There are several theories of how Egypt got its name. Two are described by Baker Brownell in his book "The Other Illinois."

"A whimsical influence has a part, perhaps in naming Little, New places hereabouts, in Cairo, Karnak, Thebes, Dongola, and from them the regional name may have followed. But the legend does not have it so.

"Although the legend was probably invented after the fact, it is persistent. There was a drought in the northern counties, says the legend, the wheat fields dried up, the streams died in their beds. But in Southern Illinois rain fell and there were good crops, and from the north came people seeking corn and wheat as to Egypt of old. Thus the name Egypt."

John W. Allen elaborated further on the subject in his book "Legends and Lore of Southern Illinois" and in a 1967 article.

The article states that in 1799 Reverend David Badgley, the pastor of a Connecticut church, was sent west on a mission to find a suitable location for a new settlement. Badgley settled on an Illinois spot after exploring much of the area.

The article goes on to say, "In a report sent back to his group, Badgley used a quotation from the Bible to describe the land and said that it was 'a fertile land and free from plagues.' The phrase quoted is from the Biblical description of the land where the Israelites once

dwelt in ancient Egypt. "The site Badgley chose was located south and west of present day Edwardsville and some of the land is today occupied by SIU-E."

In his book Allen said that the settlers from Connecticut began calling their settlement Goshen or Land-O-Goshen. It became one of the most important settlements in the early years of Illinois and the name Goshen Road was given to a trail from Vandalia.

The book also refers to an account by Judge A. D. Duff, Professor of Law at Southern Illinois Normal University in the 1860's. This story is believed to be the true reason for the name Egypt.

The story deals with the winter of 1830 to 31 which makes last winter seem like a heat wave. "That was the winter of the deep snow, the longest and most severe winter that the residents of southern Illinois had known."

"Snows came early, reached a depth of three feet or more, and remained until May." According to Duff it was a "very backward spring. The summer was extremely cool and killing frosts came on September 10."

This short growing season killed much of the crops in the northern counties and farmers were forced to head south to find feed for their livestock. Allen said that Duff watched the progression of the farmers headed south on the road as a boy. "Many farmers driving these wagons were Bible readers who remarked that they like the sons of Jacob, were 'going down to Egypt

for corn.' The designation of the Southern Counties of Illinois as Egypt thus came into use."

Egypt might have become a more significant name had the Civil War gone the other way. At a meeting held in Marion on the eve of the war, a group of southern sympathizers talked of creating a separate state aligned with the South comprised of several Southern Illinois counties. They planned to call the new state Egypt.

Four towns in Southern Illinois bear Egyptian names. Cairo, the oldest of these towns was so named because it was thought that the site at the confluence of the Ohio and Mississippi rivers resembled the site of the Egyptian capital.

Thebes, which lies 23 miles northwest of Cairo on the Mississippi was named after the capital of ancient Egypt. Ancient Thebes occupied both sides of the Nile River about 420 miles south of Cairo. Out of the ruins of Thebes sprang the village of Karnak. There is a Karnak, Ill. Located 25 miles north of Cairo near the Cache River.

Dongola, Ill. isn't near a river but it was named for a river town and sub-district in the north of the Republic of Sudan.

The comparison of the Mississippi and Ohio rivers to the Nile seems to be the major factor in the Egyptian influence on names in Southern Illinois.

For those who fail to see a resemblance between the desert heat of Egypt and the weather in this area, the temperature in July might make the similarity clearer.

Health Board votes against changing coverage refund

By Vicky Leshvish
Staff Writer

The Student Health Policy Board has voted not to change the refund policy for duplicate medical coverage until further research is done on the policy.

Students with duplicate insurance of up to 75 percent equivalent to the Student Health Program are eligible for a \$45 refund during the first three weeks of the fall semester.

Mike Malone, president of the nine-member board, said the on-campus committee will begin an extensive review of the policy and make recommendations for changes in August.

"At this point we can't make any changes because we have not done enough research. Any changes will have to merit a thorough explanation," Malone said.

Health Service Director Sam McVay made a recommendation to the board to review the refund policy, which hasn't been reviewed for three years.

Malone said the three-member on-campus committee of the board, will review how many students have received refunds, the percentage of those that come back to use the Health Service and the effectiveness of the policy.

The Student Health Policy Board has been allocated a \$4,000 budget for the fiscal year, 1979. The budget will include \$2,500 for travel and expenses for three conventions, \$500 for miscellaneous, \$500 for clerical work and \$500 for copying.

Malone said the budget for the board in 1979 will be about 8 cents taken out of each student's \$45 Health Service fee.

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Are gopher-ball pitchers a failure? Maybe, but they can obtain publicity

Editor's Note: During my career as a pitcher at Iowa, I had a reputation for throwing the gopher ball. Such notables as Fred Lynn and Dave Winfield connected for home runs off me. Based on that experience, I feel I am qualified to write the following feature.

By Paul Vanderveck
Sports Editor

Baseball season has sprung and once again the headlines in newspapers will tell fans about the exploits of the top home run hitters in the major leagues. Readers will be bombarded with stories about "tape-measure blasts" of George Foster, Reggie Jackson, Davy Kingman and countless others.

However, baseball rules do not allow a batter to toss the ball in the air and hit it by himself, so for every home run there must be a pitcher serving up deliveries the sluggers find to their liking. Since both parties have starring roles in the act of a home run, both should get equal publicity. But it doesn't work that way.

Still, the pitchers who have a tendency to give up home runs can have their place in the annals of baseball history. Tracy Stallard was no more than an average pitcher. However, he avoided obscurity by serving up Roger Maris' record-breaking 61st home run in 1951. Al Downing had some successful seasons, but he will mostly be remembered for giving up Henry Aaron's 715th career round-tripper on national television on April 8, 1974.

Stallard and Downing should not hang their heads in shame. They should feel honored, for without them those magic moments in history would not have occurred.

Dad Stallard and Downing plan their historic ~~pitch~~? Probably not, but for those who want to follow in the footsteps of the Stallards and Downings of the world, there are things that can be done to ensure their dreams are realized. Any pitcher can give up a home run. It's just a matter of desire.

A good way to start is by ignoring training rules. Miss the 11 p.m. curfew once in awhile. A tired pitcher is more likely to be hit hard than is a rested pitcher. But the curfew violation must be kept secret. Managers are known to get upset about players who break the rules and they can spoil a home-run pitcher's day in the lineup by taking him out of the rotation.

There are also numerous things a pitcher can do in the days prior to his starting assignment that will improve the chances of being touched for a home run or two. Managers warn their pitchers about throwing too much between starts. They don't want their

hurlers to leave their games in the bullpen two days before the game.

But that is the strategy to follow if you want to pitch a being, three-hit svatos. If you want to make the game exciting and give up a few home runs, go ahead and leave your ~~game~~ in the bullpen. Do more ~~there~~ than usual between starts. This will give the aspiring gopher-ball pitcher a tired arm and tired arms do ~~not~~ have the zip of strong arms. All the better to throw home ~~run~~ balls with.

Off-the-field preparations aside, the game plan of giving up home runs essentially has to be carried out on the pitcher's mound. If you are going to be a success, that is where you will have to showcase your talents. Anyone can throw gopher balls in practice, but you have to prove yourself in actual competition. Begin the day by attending the pregame meeting with the manager and the catcher. The purpose of the meeting is to learn how to retire the opposing hitters, but the aspiring home run pitchers have alternate objectives. This is where you discover the strengths of the opposition so you will know what pitches to throw in key situations. Naturally, these pitches should result in crowd-pleasing home runs.

Work on these pitches in 8:15 ballparks prior to the game when you are warming up. Concentrate! That is the key to giving up home runs. Know the strengths of the hitters and pitch to those strengths.

Since a pitcher who wants to give up home runs will have different ideas about the game than will the catcher, don't listen to the catcher. He may call for a curveball in a certain situation when you know a fastball is clearly the best pitch to throw. The pitcher is the one holding the ball and the game cannot be played until he throws it. Pitch your game, not the catcher's.

Probably the most important aspect of surrendering home runs is the ball-and-strike count. The count provides the basis of the majority of the game's strategy. Bunt situations, hit-and-run situations and stealing situations all depend on the count. Pitchers have to use the count to their advantage if they sincerely want to succeed at giving up home runs.

Never get ahead on the count. If the hitter is faced with a count of no-balls-and-two-strikes, he will probably be less aggressive at the plate, and less-than-aggressive hitters seldom hit home runs.

A perfect count for the pitcher who wants to give up a home run is 3-and-0. If you get this count, you may have to suppress a smile because your dream of throwing a home-run ball is imminent. Con-

sider the mechanics of a 2- and -0 count.

The hitter knows the pitcher will not want a count of 3-and-0, so he will be looking for a pitch he can hit. If by accident the pitcher throws a curveball on the outside corner for a strike, the count is still 2-and-1 and the batter retains the advantage.

But don't be cute and throw a curve ball on 2-and-0. You may not be able to throw it for a strike and a 3-and-0 count is less desirable because most coaches will not let their hitters swing at a 3-and-0 pitch. However, if you can get to a count of 3-and-1, the home-run situation reappears.

The perfect count is 2-and-0 or 3-and-1 and the perfect pitch is a fastball, a less-than-average fastball if possible. This is where you must use the knowledge obtained in the pregame meeting. Some hitters are low fastball hitters and some are high fastball hitters. A high fastball must not be thrown to a low fastball hitter because he may swing under it and pop it up. Know the situation and know the hitter's strengths.

Pitchers who give up home runs do not get to pitch as many innings as those who strike out hitters, so you may stay in the game may be cut short. But you will not be forgotten. You will be chided by your manager and booed by the home fans, but loved by the opposition.

There are opportunities for advancement in the field of home-run pitching. Teams are always looking for batting practice pitchers and hitters love pitchers who can throw strikes at less-than-average speed.

There is plenty of room for the Tracy Stallards of the world. However, since added publicity is imminent if you become known as a home-run pitcher, be prepared to purchase your American Express Card.

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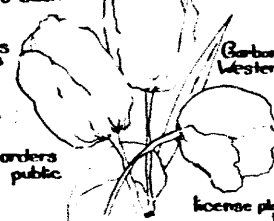
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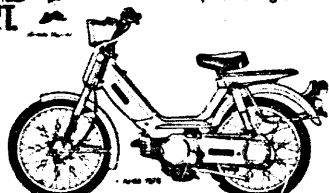


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EARTH WEEK SCHEDULE MONDAY, APRIL 17

- "Field Studies at Little Grassy Fish Hatchery Dept. of Conservation 10-12 a.m. Student Center Activity Room D (3rd Floor)
- U.S. House of Representatives Select Committee on Population 12-1 p.m., Student Center, Act. Rm. D
- Senator Kenneth Buzbee: Ch. Irperson Energy Resources Committee 2-3 p.m. Arena (Lingle 125)
- "Ecological Implications of an Increasing Human Population" Dr. Bruce Peterson 3:30 - 5:30 p.m. Illinois River Room
- "Improving the Quality at Life of a Community Level" Community Health 7:30 p.m. Ballroom B.

Record turnout for IM meet; Good Luck II, Gazelles win

By Gerry Bilas
Student Writer

A record turnout of 179 persons participated in the intramural track and field meet held last Saturday at McAndrew Stadium.

Six new records were set; four in the women's events, and two in the two Co-rec events that were held. In addition, there were 13 teams that participated.

Good Luck II captured first place among the men's teams with a total of 44.5 points among all of the events held. Starck came in second place with a total of 15.5 points, followed by Galt Ocean Milers with 15 points.

In the women's team standings, Gazelles came in first place with a total of 45 points. Off the Wall Space Queens captured second place with 30 points, and Chance was third with three points.

The first place finishers of all the events are listed below:

Men's 100-yard dash—Mychal Coleman, Good Luck II, 10.5 Preliminaries—10.4.

Women's 100—Tonya Dempsey, 12.85.

Women's 50—Diane Willingham, Off the Wall Space Queens, 6.4, new record; old record, 6.55.

Men's 220—Mychal Coleman, Good Luck II, 24.0.

Women's 220—Tonya Dempsey, 29.1.

Men's 440-yard dash—Bob Samples, Galt Ocean Milers, 54.1, Preliminaries—53.2.

Women's 440-year dash—Sherrie Manney, Gazelles, 1:23.6, record set.

Men's 880-yard run—Steve Behnke, 2:04.7.

Women's 880-yard run—Susan Andresen, Exhibition, 2:40.8.

Men's 880-yard relay—Good Luck II, 1:39.5.

Women's 880-yard relay—Gazelles, 2:00, record set.

Co-rec 800-yard relay—Tracksters, 1:49.85, record set, first year held.

Men's mile run—Ed Heidbrier, 4:44.0, 4:44.0.

Women's mile run—Amy Wheel, 6:14.2.

Men's mile relay—Jets, 3:37.65.

Men's 440-yard relay—Good Luck II, 45.06.

Women's 440-yard relay—Off the Wall Space Queens, 56.8.

Co-rec 440-yard relay—Tracksters, 52.43, record set, first year held.

Men's two mile run—Ed Heidbrier, 10:09.7.

Men's shot put—Robert Ryan, Smeqmit, 49.9.

Women's shot put—Cathy Schweizu, 29-10.

Men's discus—Bob Samples, Galt Ocean Milers, 138-4.

Women's discus—Jackie Lott, 73-3/4.

Men's softball throw—Ernest Barlow, 314-6.

Women's softball throw—Lori Sackman, 204-0.

Men's high jump—Walter Ware, 5-11.

Women's high jump—Teresa Harvey, Gazelles, 4-7/4.

Men's long jump—Steven Felix, 20-9.

Women's long jump—Tonya Dempsey, 15-7/4, new record; old record, 15-6.



Step and throw

Bob Roggy displayed the technique of a world-class javelin thrower in a home triangular meet April 1. Earlier this season Roggy went to the head of his class in the javelin with a throw of 272-1, the world's best effort in the event this season. (Staff photo by Brent Cramer)

Texas fans love 'OZ' players

ARLINGTON, Tex. (AP)—Fans at Arlington Stadium are coming up with some new terminology this spring. There are "Stancings O's." And "Big Z's."

Put them together and they spell "OZ" as in Wizard Of.

As Oliver and Richie Zisk, two big money acquisitions of wheeler-dealer owner Brad Corbett in the off-season, are the April darlings of the Texas Ranger faithful, who never have cheered a pennant winner.

Oliver, who came to the Rangers after 10 seasons with Pittsburgh in the

National League, has received "Standing O's" for his incredible glove-work in left field.

He is also hitting near 400. Oliver wears an "O" on his back signifying the fact he is starting over in baseball.

Zisk has hit three line drive home runs. They call 'em "Big Z's." The ball starts off low like a 2-iron then whistles into the seats with all the authority of a howitzer shell.

Zisk, obtained in the free agent market after a 30-homer year with the Chicago White Sox, is hitting well over .400.

Winning not only concern for wheelchair cagers

By Brad Bether
Student Writer

If you haven't heard Doug Schultz, Tim Marshall, Cheryl Toomey, Bruce Hagan, Marvin Whittaker, Don Redmond or Char Keller mentioned in connection with SIU athletics this year, don't feel bad.

Most people haven't. Although these seven athletes began competing back in August and completed their schedule April 9, they have remained anonymous to nearly everyone except the ghosts that reside in the empty seats of Pulliam Hall gym.

They comprise the SIU Squids, the University's wheelchair basketball team, which concluded its season with a benefit game for the Marie Jose Southworth Award for Achievement in Foreign Languages and Literature. Eighty-eight dollars was raised by the exhibition and presented to the award fund, according to Richard DeAngelis, assistant coordinator of recreational sports for special populations.

The award commemorates the foreign language professor who died last year after having spent her last four years at SIU teaching while handicapped by blindness.

If Southworth had somehow been able to attend the benefit game, she of course wouldn't have been able to see what turned out to be a non-classic basketball game. The Squids, committing numerous turnovers and looking confused on defense in the second half, were beaten 43-20 by a bigger, faster

and more experienced Gateway Gliders team from St. Louis.

She would have, however, felt and experienced the event. She would have been moved by the cheers at halftime when Dennis Frazier, a student studying foreign languages and himself handicapped by cerebral palsy, received the award and thanked the audience.

She would have heard laughter and amiable conversation during breaks in the game instead of the suspicious silence encountered between the players of opposing teams in big-time basketball.

Finally, she would have heard the clanking and rattling of wheelchairs moving up and down the floor, letting her imagination fill in the visual drama: Ten players vigorously pumping wheels—stopping, starting, turning and handling a basketball at the same time.

A unique combination, made worthwhile because the players are more important than the game in wheelchair basketball. An observer first notices the sweat and hard work being put out by real people. Seeing the ball fall through the cords, the often-cherished end result, is of only secondary importance.

Realizing this, the Squids' "chief, cook and bottle washer," DeAngelis, directed the team this year with the idea of "letting everybody play."

Except for Marshall, who has been an All-America selection for two consecutive years, the Squids were composed of all new members this year, DeAngelis said.

"Having new players is sometimes

contradictory to winning," he said, "so we wanted to stress the recreational rather than the competitive aspects of the game this year."

"We just wanted to give everyone a chance to play some basketball. If we can get a group together that really can or wants to compete, then we'll start stressing more strategy."

Although DeAngelis said he hopes to work on the strategy involved in the wheelchair game next year, the recreational philosophy employed this season was not devoid of satisfying results.

"I think it's great to see someone who doesn't know a damn thing about basketball learn the basics of the game," he said. "They've learned a lot this year."

DeAngelis believes the players' satisfaction is in part derived from coping with a handicap well enough to be able to compete. To be eligible for wheelchair basketball, he said a person must be physically disabled by birth defect, by paralysis or spinal cord injury, or have a disability that prevents them from playing regular basketball.

"Theoretically, a physically disabled student usually claims up," DeAngelis said. "Basketball helps him come out of his shell, enabling him to learn about and interact with other people."

"Basketball instills a pride and self-confidence in the player, and that self-confidence was reflected in the happy atmosphere our last game had."

However, DeAngelis said there was a more realistic reason for the happiness.

"Everybody was happy to be a part of raising the money for the award for Bruce," he said. "The players really love him and they were delighted that he won."

Whittaker, one of the Squids' newcomers, provided a third reason for Sunday's delight, and coach DeAngelis concurred.

"I haven't been home in two weekends," Whittaker said. "You've got to remember that we're college students. We spend four hours a week doing organized drills and more time working out on our own. That doesn't leave much time for homework or a social life."

"It's been a long season," DeAngelis said as he cleaned up the gym for the final time. Gathering the wheelchairs, the public address system and the timekeeping equipment, he had the track season and the future of SIU wheelchair basketball to look forward to.

"In the past seven years the sport has become much better organized," he said. "It's been given recognition as a student group, and we have a home in the Recreation Building. We've got a certain time and a certain place to practice and we know who's going to play and who isn't."

Next year's schedule will again include games against Midwest teams from St. Louis, Springfield and Champaign, and conference games against collegiate teams from Minnesota, Ohio, Wisconsin and Illinois.

Pulliam's ghosts will be waiting.